Chapter Four

A review of literature on how teachers facilitate student composing activities and factors affecting this facilitation

Literature concerning the education, preferences, experiences, environments, music perspectives, roles, approaches and strategies of teachers facilitating student composing activities is reviewed in this chapter. Information is sought on how teachers and composers in schools facilitate student composing activities and factors affecting this facilitation. These findings, plus those drawn from studies of the student composing process reviewed in Chapter Two, have an impact on the associated compositions.

4.1 Introduction

Teachers influence the school curriculum and therefore the process of student composition through their "attitudes, knowledge and skills" (Department of Education 1984:11). Bunting (1988) observed that in the composing learning process "the teacher is not a neutral observer but a full participator whose contribution for good or ill must be taken into account", and reminded us that "other teachers may start from quite different ideas which produce results as good as or better than ours" (269). McMillan (1991) found the roles of teachers in facilitating student composing activities to be crucial (358). Van Ernst (1993) questioned how the teacher might best engage students (aged 15-16 years) in "…a process of reflection, or metacognition about their compositional work", and offered suggestions, discussed later in this chapter, which might give the teacher a better understanding of the learning process itself (38).

Brady (1985) found that an enormous complexity of information informs teaching. A small part of this variety is ethics, learning theory, objectives, resources, subject matter, motivation, teaching methods, individual differences, the context, evaluation procedures,

system constraints, sociology, epistemology, teaching style and personality (3). He outlined three points which a "theory of teaching" should consider:

1 how teachers behave;
2 why they behave as they do; and
3 with what effects (7).

These points embody areas of enquiry addressed through questionnaires by the teacher participants in this study which impact on the process of teachers' educational decision-making and the associated student products:

1 qualification/education, preferences, and experience (why teachers behave as they do);
2 the teaching environment in which teachers find themselves (why teachers behave as they do);
3 personal beliefs in, and teaching perspectives of music education (why teachers behave as they do);
4 approaches and strategies teachers adopt to facilitate composition teaching (how teachers behave); and
5 the associated compositions (with what effects).

These areas determine the order of the literature review of this chapter and shape the key factors and key concepts drawn from the literature reviews and listed in Chapter Five. They also structure the information of the teacher profiles within the appendices, the interpretative reports and findings of Chapters Six, Seven, Eight and Nine and, to some extent, the conclusions in Chapter Ten.

4.2 Education, preferences, and experience

Studies on the education, preferences, and experience of music teachers have investigated music and general teachers at primary and secondary level, aspects of gender, and personal attributes such as attitude and creativity. The reaction of general and music teachers to teaching composition ranges from the enthusiasm and insight of those who

have combined their teaching with research writing (Gamble 1984; Loane 1984; Hinckley 1988; Wiggins 1989; MacGill 1988; Dunn 1992; Wright 1998) to those for whom composing is viewed as difficult.

At primary level, a number of studies from the United Kingdom were undertaken investigating primary specialist music teachers who were placed in the role of music consultant to non-specialist classroom teachers, advising and working with classroom teachers and students within the school environment. A 1988 survey administered to 200 non-specialist primary teachers showed that only 11% undertook creative music as an activity (Allen 1988:223). Nearly a decade later, Beauchamp (1997) found that 55% of primary teachers (40 teachers from England and Wales of whom 32 were non-specialists, and 8 were music specialists) rated composition with children the hardest Attainment Target to fulfill, whilst 22.5% found it the easiest (76).

Lacking music notation skills was, however, not a deterrent to non-specialist teachers including improvisatory music activities in the class teaching (76). Addison (1988) found that among 20 non-specialist primary teachers, a much higher proportion favoured improvising over individual composing as a classroom activity (265). When asked to plan a class teaching 30 nine-year old students music for half an hour, Mills (1989) noted that many non-specialist third year bachelor of education students suggested activities showing an "…awareness of the creative possibilities of music" (132), such as exploring sounds, and 'arranged improvisation' during which instruments were added to a pre-existing song. She found that all the students included creative activities in their planning exercise after undertaking a training course of composing, performing and listening within a topic or theme (133). This interest by non-specialist primary teachers in (non-notated) improvisation was confirmed by Swanwick (1989) in his study of 60 teachers in United Kingdom primary schools. He observed no notated composing in any primary schools (160), and estimated, after observing 30 lessons in primary schools, that about 4.4% of available time was spent composing (improvising) in pairs and groups. In

secondary schools, however, nearly 18% of available time was spent with pairs, group, whole class or individual composition activities and of this, about half was 'by ear', that is, without notation. Primary level teacher respondents in a study conducted in NSW, Australia requested "the availability of a music resource teacher and a series of inservice programs to assist them in planning and teaching music lessons" (Russell-Bowie 1993:55). Principals in the same study indicated that classroom music teaching by generalist teachers was "patchy and unsatisfactory" (55).

At secondary and tertiary level an unsureness and unpreparedness for composition teaching was noted amongst music teachers in training, music teachers and lecturers in the United Kingdom. Amongst music graduates studying for a post-graduate secondary teaching qualification, surveyed from 1993 to 1995, most (between 49 to 83%) noted their experience with composition activities under the response of "when I have to". Around 30% considered they were prolific composers, 2% considered themselves 'professional', and between 15 down to 6% had composed for the GCSE. Priest noted a decline in composition experience from 1993 to 1995 (Priest 1996:230). Surveying music lecturers in higher education, personnel in the music industry, and A-level and undergraduate music students, Hurry (1997) noted a number of factors affecting the way secondary school teachers taught or didn't teach composition: "Few teachers had specialised in composition in their own training. Many had never composed at all. Some teachers seemed reluctant to 'interfere' with student's work and simply left them to their own devices." And from the student perspective, "undergrad students …complained that composition tuition had been the most neglected area of study on the A-level course…" (36). When given the choice between teaching composition and functional harmony, many teachers chose the latter as this was where their training and experience was situated.

In a study undertaken in Queensland, Australia, none of the music teachers except one from England, "had experienced the sort of class music at the secondary level that they

were now teaching; they therefore had no prototype on which to model their own teaching programs" (Stowasser 1983:100). Harris and Hawksley (1989) pointed out that few teachers have learned about music through composing and therefore, only some will be able to identify with the composing activities 11 year old students were being asked to experience (7). They stated that teachers needed to think honestly about their own ability to be creative, to accept the sense of vulnerability and the lack of confidence which may be felt when teaching through composing, and to develop confidence through finding the balance between allowing students to develop their own work, and the need to intervene and control (8).

Gauging the attitudes of pre-service secondary music specialists to teaching through composing activities, Dunbar-Hall (1999) found that while students agreed that composition could be a valid teaching/learning strategy, several qualifications were expressed. These stemmed from their perceptions of the approach as being different, both from their own music backgrounds and from the teaching in the schools in which their Practice Teaching took place (56), yet many understood that to put into practice new concepts one must understand them and "one needs to experience a concept/process to learn it" (58). In a study of 228 secondary music teachers in NSW, Beston (1999) found that 76% of the participants were "capable composers [writing] in a broad range of genres and plac[ing] a strong emphasis on traditional western art music" (23). However non-western styles and electronic composition were "less evident" in their responses (23). She observed that the "ability to compose may assist [music teachers] in developing a methodology appropriate to teaching [composition]" (23).

Learning how to teach composition takes time and practice. Jeanneret (1997) noted that "the inclusion of compositional activities within an integrated teaching approach to a music fundamentals curriculum for pre-service primary generalists [in Australia and the US] aid[ed] their development of confidence as musicians and music educators" (153). In Australia, Stowasser (1996) found that 64% of 143 fourth-year music education

students in eleven Australian universities felt unsure about whether their learning experiences with writing techniques had prepared them for teaching composition and arranging skills at secondary school level. The students' comments focused on the lack of opportunity in writing technique classes to hear and perform their compositions, and questioned the relevance of counterpoint and harmony texts focused on pre-twentieth century musical styles (546). In relation to integrated studies, they noted that writing techniques activities had rarely related to other aspects of their secondary school education and were aware of the creative limitations of some of their teachers (547-548).

In an earlier article Stowasser (1991) wrote of the tendency of a "linear-logical" (17) approach to music literacy and aural awareness in tertiary teacher training institutions. This produced "theory-oriented teachers" (19) who did not really understand what they were teaching but relied on rules and set procedures. She outlined a programme whereby trainee teachers arranged short pieces in different styles and for different ensembles, improvised and experimented in many different popular and art music styles, and gained arranging and composing ability on MIDI instruments and computers (20), thus preparing them for an integrated music secondary school curriculum.

The findings of these studies revealed a need for teachers at all levels to have formal music knowledge in order to lead students into composition as well as improvisation. They also indicate a need for teachers to be taught to compose, drawing on compositional techniques and musical styles of the twentieth century rather than, or as well as, those of pre-twentieth century Western art music.

As early as 1968 Wilfrid Mellers, Professor of Music at the University of York, described a course for second and third year students interested in music teaching, called Creative Experiment in the Junior school and Senior school. Drawing on music from around the world, and "…a concept of music as an art ancillary to theatrical rituals" (Mellers 1968:131), students were shown how to lead their future students into sound exploration,

to graphic and picture notation, to improvisation in popular and art music styles and to notated composition. For students studying composition at tertiary level, Platt (1994) has offered two principles to be followed "in the hope of laying a composerly foundation…which will last for life" (10) – exposure to all sorts of music and to ideas of other musicians and acquiring a technique by balancing work with exercises in styles and media and also satisfying "at least some measure of your own creative impulse" (10).

Despite lack of expertise and experience in being taught composition, students gain an interest in composing and absorb knowledge from other musical experiences in and out of the school environment. Examining the compositional processes and products of an American 17 year old high school student composer and a collegiate composer, Kennedy (1999) noted that while neither had received composition training *per se*, both had been actively involved with music at high school and private lessons (160,161,164).

Noting differences between the quality of teaching of teachers with and without specific qualifications in music, Mills (1997:32-33) and Bartle (1968:96) found that specific qualifications in music did not necessarily make a teacher more effective. Schafer (1975) reinforced this point when writing of the need for teachers of music "…in the 'present tense'" to possess a love for the subject, but not the qualifications demanded of the traditional teacher (28). For Schafer the "virginity of intellect" required to discover new things might be the way to inspire student teachers who have no opportunity to undertake a full programme in music, to discover about sound and lead students in simple exercises in sound-sensitivity (28). In an Australian study, Jayatilaka (1977) found that composition teachers required similar traits - they need to be highly creative individuals for whom music is a natural, communicative and aesthetic expression (97) with "some understanding of the creative process" (an anonymous composer cited in Klemick (1997).

The musical preferences of teachers have been found to be reflected in the musics through which they choose to teach. Bunting (1988) reminded us that "our ideas as

teachers about the kind of composing we should look for in the classroom send out a set of conscious and unconscious signals which have guided the way in which all …[students] approach their work" (269). As Green (1988) wrote with regard to her 1983 study of comprehensive-school music teachers, the individuals who teach bring to schools "…all their beliefs and experiences of music, as these are structured and shared by the wider populace outside…" (56). Teaching is connected to the personal and biographical experience of teachers (Bresler 1998:16). In the United States Bresler noted classroom teachers at elementary level often had little music background, "typically consumers' experiences" of music (i.e. radio, TV, grocery stores, elevator music, churches) and the effect of these contexts on their musical visions. "For those who encountered only "decorative" background music, this …meant a lack of vision of what makes music inspiring, uplifting, beautiful…" (16).

There is a need for teachers to be interested in the music of today's society. Owens (1986) emphasised that the 'modern work' being presented to a class of students should be "esteemed valuable" by the teacher (343), and he noted the conflict between 'pop' culture of the young, and the values of music generally promoted in the classroom (345). Kabalevsky (1988) felt "sorry" for teachers who lagged behind the interest of their students in contemporary music "in which they distinctly feel the surrounding world and even themselves" (125). For Hogg (1997), teachers need to "have knowledge, understanding and a valuing of some of the techniques used by 20th century composers, such as building compositions with a focus on timbre and texture, or through the use of whole-tone scales, modes, quartal harmony and/or 12 tone techniques" (131). The Director of the Danish Music Information Centre argued for projects to bridge the enormous distance between the works of contemporary Danish art music composers, and the music that teachers "…push under the noses of their pupils…" (Ketting 1987:263).

Findings from Stowasser's (1983) questionnaire on the musical taste of students from years 8 to 12 in Queensland showed a preference for popular types of music at year 8,

with a broader taste in musical styles being demonstrated by students in years 11 and 12. The larger proportion of students across the five levels all displayed a wider interest in classical and other musics, despite a preference for popular styles, than their teachers. As one senior student commented: "music teachers who won't accept rock music form a communication barrier with their students" (95). All of the teachers in Stowasser's study preferred classical music, although some were interested in folk music and jazz. However, many viewed popular music as a 'problem area', and a small number actively disliked it (100-101). One major reason for this difference between the musical tastes of students and teachers at both primary and secondary levels Stowasser found to be historical - the musical culture inherited from the English upper-middle class. At secondary level, the education systems inherited from England through examination syllabuses locked teachers into a narrow view of music designed to preserve the culture of a select minority group. This caused an imbalance of the elements of the secondary school music curriculum and prevented teachers from exploring the musical world outside (175). Into the 1980s Stowasser found that this narrowness of content and lack of exploratory opportunities for teachers resulted in a curriculum which overlooked important twentieth century musical styles, popular music styles and music of non-Western cultures despite the broadly-based requirements of the Queensland syllabus (178).

For many of the sixty one music teachers in English co-educational comprehensive schools who took part in Green's survey, classical music "…has for so long appeared to communicate its own importance and delineate the intrinsic value of its inherent materials" (Green 1988:64), that questions asking whether it was taught or not caught them by surprise. Reasons given for teaching classical music included knowledge of the past, satisfaction, 'obvious' benefits, basic grounding, expressive and more to offer in terms of study (64-65). Only three of the teachers said they did not teach classical music. Of the forty-six teachers who said they used pop music in lessons, only thirteen stressed its relevance, value and importance (64). Avant-garde music was unpopular with many

of the teachers in Green's survey because they knew very little about it and were unfamiliar with its style (69). This creates a gulf between the students' interests and those of the teachers. The interest of students in contemporary popular musics has been documented in a number of studies (Geringer and Madsen 1987:205; LeBlanc, Sims, Siivola, Obert 1996:58), but growing links during the 1980s and 1990s between contemporary popular musics and contemporary art musics through styles such as minimalism have often gone unheeded and undiscussed in the classroom (with some exceptions discussed in Chapter Three).

4.3 Teaching environment

Physical, educational, and social factors are all part of the teaching environment. Gammon (1996) found that good creative work flourished in physical conditions where differentiated activity could be undertaken (120). For Harris and Hawksley (1989), poor conditions require determination and energy on the part of music teachers. They suggested two options if space is limited – either organise the work in such a way that it can be done in one room; or secure extra spaces nearby which groups can occupy (91). Kennedy (1999) noted that the design of many modern high schools in which a large music room is surrounded by several smaller practice rooms, often with pianos and/or keyboards, would seem to be an ideal environment for nurturing composers at high school level (164).

Music curriculum documents, whether a legal educational syllabus or designed by teachers within the school, are a constant guide underpinning and influencing educational decision-making at all levels. They offer different reasons for including music composition activities, reasons ranging from skills knowledge, through development of creativity, to student empowerment. Using the sequence of musical development as a model for curriculum planning, Tillman (1989) proposed that the changing compositional needs of students, including collaboration with other arts in the Personal Mode (172-173), a connection emphasized by Woodward (1987) as important throughout the spiral "…in

order to develop the *whole* child" (113), all have implications for supply of equipment and facilities at each level (Tillman 1989:172-173).

In Australia, Stowasser (1993) noted a strong movement away from the traditional compartmentalised curriculum towards a balanced and integrated programme incorporating a variety of musical styles. Spreading to all states from the Australian Capital Territory and Queensland, the practical, broadly-based and student-centred approaches integrate a range of activities – listening, analysing, improvising, arranging, composing, performing – through investigation of musical concepts and repertoire. This approach led to a substantial increase in the number of senior secondary school students electing to study music (18).

Barrett (1992) applied to composition a curriculum model drawn from Cambourne's refinement of Holdaway's natural learning model, which is based on a single process of learning, applicable at all levels of education and not restricted to a specific range defined by age or ability. She described the major characteristics of the model in a creative music education context as immersion, demonstration, engagement, expectations, responsibility, approximation, use and response. Immersion may take the form of exposing children to appropriate sound-making materials in an environment rich in musical experiences which are important pre-requisites for developing the understandings and skills necessary for learning to use and control the materials of music. Demonstrations may be regarded as the "models of behaviour from which we learn… The score of a composition…is a demonstration in itself of a musical process…[while] a recording of a performance, an artifact which preserves the most fundamental of musical behaviours, that of playing, is a powerful demonstration" (29). Prior to engagement occurring, students need to perceive themselves as 'doers', as potential musicians, composers and so on, and to have confidence in their ability to make a statement in music. "Expectations are messages provided by the teacher, that communicate the confidence that the teacher displays in the child's abilities to be ultimately successful, and as such are fundamental aspects of the

process of engagement" (31). Responsibility requires children to be placed in situations where it is necessary to make decisions independently of the teacher. The condition of 'approximation' is similar to 'having a go', enabling the student to evaluate his/her work and the proximity to the desired outcome, and then to refine the response. Continuity of experience is essential to promote the sustained and continued use of the practices of music. Within music education, 'use' may encompass the development of an original composition, a performance and practising a piece of music for sharing. Responses are provided by the teacher and evaluation should be a continuous component of the learning experience, with learners encouraged to rely increasingly on their own judgements.

School music curricula, while encouraging improvisational exploration, have tended to expect composition product with a performance as a necessary requirement of the compositional process. In her Australian study of composition process, van Ernst (1993) noted that there was a teacher expectation of completed and performed composition (35), an holistic view.

Webster (1992) has drawn attention to the influence of curriculum documents on research in the United Kingdom where "curricula initiatives that encourage creative teaching strategies have inspired practitioners and researchers in Britain to make important contributions to the literature" (274). In the classroom, Gammon (1996) noted the role of the syllabus in changing teachers' attitudes to classroom composition, remarking that the "GCSE has made otherwise reluctant teachers face the problems of teaching composing" (107).

On a practical level, Stubbs (1988) suggested that teachers of music and other arts in the United Kingdom would benefit from joint programmes of study where work could be integrated with other school subjects and certainly collaborative with other arts areas (81), thereby combining activities which are intrinsic and extrinsic to music. Writing in the late 1960s, Schafer (1967/69) felt there was a serious need for inter-disciplinary study

programmes which would "force music out of the little bag into which educators put it many years ago" (2) and in his own work drew on ideas between the arts. Harris and Hawksley (1989) listed books from which teachers could draw ideas for integrated arts projects with the school operating an integrated timetable in order to allow students to respond creatively through a variety of media (116). Working collaboratively, there is potential for fusion between different art forms which "…generates a more excited and enthusiastic response than do single art forms" (Long 1992:12). Bresler (1998) noted that both classroom teachers and music specialists at primary level integrated topics such as calendar holidays, seasons and special events into their music teaching. In doing so, music and the arts fitted the role within the school environment, where it was regarded as primarily serving to celebrate national and school functions. She concluded that music therefore drew larger cultural traditions of society into the society of the school as well as reflected the personal beliefs and visions of each teacher (13).

4.4 Teaching perspectives

Personal beliefs and teaching perspectives within music education range from the metaphysical to the practical. While Maria Montessori's contribution to music education was more concerned with aural recognition than creativity, she recognised and changed the role of the teacher. In her 'method' the role of the teacher was crucial for initiating a child's interest in an activity. In 1914 she described the role of the teacher when facilitating a 'motor education' activity: "The instructions of the teacher consist then merely in a hint, a touch – enough to give a start to the child. The rest develops of itself. The children learn from one another and throw themselves into the work with enthusiasm and delight" (1966:24-25). Teachers were advised to work with the didactic material for sensory education themselves, in order to gain "…some idea of what the children must feel, of the difficulties which they must overcome, etc., and, up to a certain point, it will give them some conception of the interest which these exercises can arouse in them" (60). Paynter (1982) echoed Montessori's advice seventy years later suggesting that the

way teachers, working with unfamiliar new music, can open "the gateway to musical understanding is to work with sounds; to try things out for ourselves" (24).

In Swanwick's (1988) enquiry into music in schools in the United Kingdom from 1985 to 1987, the views of the child as appreciator and as participant were still found to exist side by side. Teachers surveyed were found to hold three views as rationales for music education:

1. education primarily as the transmission of cultural heritage with the students as inheritors of these cultural values and practices, needing to master relevant skills and information in order to take part in musical affairs (10);
2. a 'progressive' approach with the "…child as an unfolding personality and not a mere recipient of a culture" (Swanwick 1992:21-22), stressing the individuality and creativity of each child, often working through small group composition and encouraging teachers to look and listen carefully to what students actually do (Swanwick 1988:9 and 15); and
3. an approach which accommodates alternative traditions, helping students to find and lay down cultural roots within Afro-American popular musics. And if the teacher finds him or herself faced with a class committed to musical styles unknown to him or her, at least begin by having the students explore sound and its expressive possibilities rather than work with specific musical idioms (15-16).

Swanwick found it was quite common for the music curriculum to reflect the perspective of individual teachers (9). Temmerman (1991) noted that the approach of curriculum documents affected how teachers approached the subject of music education through means such as objectives, content, learning activities, teaching strategies, evaluation (157).

Hogg (1994) noted many different styles of teaching, and different use of resources, within three distinct teaching perspectives in her study of middle secondary school teachers and students. The teachers' perspectives were found to shape their teaching objectives, approaches and strategies. They all had a dominant focus that coloured the way their lessons were planned, implemented and evaluated and although they divided their curriculum into components such as keyboard, performing, theory, rarely changed their focus as they moved from one activity to the next (16). The three teaching perspectives were:

1. music as knowledge – for example, playing in order to learn about rhythm and pitch notation, style. Hogg found she could tell from the moment the teacher introduced an activity "Today we're going to learn a new chord", the kind of questions they asked, their questioning of students after they had listened to a recording, use of worksheets, that this concept bound teaching perspective was being used;
2. music as accomplishment – for example, to achieve accuracy, fluency, high standard of performance. The teaching was directed primarily towards a realisation of a repertoire requirement;
3. music as an empowering agent – This perspective showed an "…overriding concern for the enrichment of the students' lives and, indeed, of their very being, through their active engagement with expressive form" (16). They focused on the expressive qualities of each task, the personal growth of the students.

With lessons in which music as an empowering agent was the focus, Hogg found three major characteristics: expressive intent, a musical outcome, and personal meaning for the participants (16). Three syllabus structures were identified where music as an empowering agent was the dominant focus:

1. where composing, listening and performing were developed within a composition-based program;
2. where composing, listening and performing were treated as separate but thematically linked strands;
3. where use of Orff and Kodaly methodologies underpinned the philosophy (17).

Music programmes divided into theory, literature and playing instruments never appeared to be driven by a valuing of music as an empowering agent, for they lacked the essential qualities of expressive intent, musical outcome and/or personal meaning for many of the participants (18).

For Reimer (1989) music education exists "first and foremost to develop every person's natural responsiveness to the power of the art of music". If this intrinsic goal is primary, other extrinsic goals can be included whenever helpful (xii). The distinction between intrinsic and extrinsic approaches to music education is a theme underlying many music philosophies, aims and objectives, approaches and strategies discussed in this literature review. The intrinsic philosophy, often referred to in the literature as aesthetic education, "…is based on the promotion of music for its own sake. In other words, music's intrinsic value requires no external justification" (Leonard & House 1972 cited in Temmerman 1991:151). The extrinsic philosophy of music education, often referred to as utilitarian, functional, referential, or social, is founded on the promotion of music in education as a means towards non-musical ends. In other words, it is a philosophy based on justifying the inclusion of music in education on instrumental values". Temmerman drew on five utilitarian functions from other writers: emotional development, the universality of music as a medium for social communication, moral purposefulness and capacity to provide moral direction to daily conduct, disciplinary value and spiritual value. To these she added intellectual, physical and cultural functions as extrinsic grounds for music education (151-152).

The composing process has been found to be a source of empowerment for students. Davies (1986) wrote of compositional activities providing an opportunity to "…bring out children's feelings which might not be explored in other ways" (280-281). By providing a rich musical environment, this would enable young children to develop musical vocabulary in which to express themselves (281). For Dunn (1992), self-expression through music gives the modern child another means of attaining "personal equilibrium"

(59), and for Paynter (1982) helps students maintain self-respect through self- realisation (30). Kennedy (1999) found composition to be an activity through which the creative spark of high school students could be developed but also a way of assisting them through "the tosses and turns of adolescence" (165) thereby addressing intrinsic and extrinsic musical considerations.

For Paynter and Ashton (1970), the teacher's role is to "…set off trains of thought and help the pupil develop his own critical powers and perceptions. The processes of composition in any art are selection and rejection, evaluating and confirming the material at each stage. It is essentially an experimental situation" (7). MacGill (1988), a composer working as a teacher, noted that one of the functions of music in the history of civilisation has derived from its capacity "…to ease tension and promote society harmony", and felt that the composer of contemporary music must remain alive to this most valuable role in the educational context (42).

As early as 1914 teachers were encouraged to be able to compose in order to teach composition effectively: "Now the attainment of personal power in the handling of tone material means nothing less than that the teacher must employ it creatively. He may not possess the slightest genius for composition, and yet he cannot afford to be less than thoroughly familiar with the processes of composition, nor can he afford not to practise them" (Tapper 1914:152-153).

For Canadian composer and music educator, Murray Schafer (1975), every teacher is in the business of educating himself (1). This self-referential viewpoint is reflected in the approaches and philosophies of many composers-in-schools, and reflects their interest in learning from the students as well as teaching them (Owens 1986; Maidlow 1998; Nomura 1996), an approach which gives the roles of teacher and student equality. Composers, as practitioners of the activity they teach, also offer insights into the facilitation of composing activities in the classroom environment (Owens 1986).

4.5 Approaches teachers adopt when facilitating composing activities

Approaches to composition teaching range from close and constant supervision, with the teacher in control, to self-motivation on the part of the student, with the teacher taking an advisory role. Educational documents, articles on curriculum approaches to composition teaching, studies on the composing processes of students, views from composers working in schools, composition resource literature and approaches to teaching subjects other than music, provide further insight into the process of facilitating compositional activities.

A number of teacher 'types' or teaching models have been outlined within and outside the music literature. Brady (1985) defined five models of teaching from a teacher-centred approach to a student-centred approach. The models, he reminded the reader, are "…guides to the preparation and implementation of teaching, and not highly developed theories" (11), and are all valid and useful teaching models, depending on the teaching situation. In relation to this thesis, each model has potential as an approach to teaching composition.

The Exposition Model is a predominantly teacher-centred model, focusing on the expository approaches of narration and explanation, with practice and revision to consolidate learning. Although traditional, this model is not necessarily archaic or inflexible, and the approaches are considered basic to effective teaching.

The Behavioural Model is based on "…tightly sequenced steps of learning and the use of reinforcement to elicit observable behaviours". The principles of behaviour theory underlie the model, and formal full-class teaching or individually programmed instruction are practical expression of its use.

In the Cognitive Developmental Model the teacher selects learning tasks according to pupils' developmental level, and elicits pupils' reasoning in relation to these tasks.

Instructional steps are employed but the focus is on the nature of pupil reasoning that underlies behaviour and on developmental stages.

The Interaction Model emphasises personal interaction and the learning which occurs as a result of the student's interaction with other people. It is predominantly a group process model. The Transaction Model is focused on the action or "transaction" of the learner and allows for varying degrees of teacher direction of pupil discovery (11-12). Van Ernst (1993) considered this model an appropriate way to explain the teaching and learning processes which occurred when a teacher provided a range of structures to facilitate composition learning allowing self-directed learners to interact with music (34).

Cain (1985) outlined three 'types' of secondary school music teacher. The 'Instructor' passes on a body of received skills, information and perhaps values. The 'Enabler' sets up conditions in which his or her pupils may discover music, with composition the most comfortable activity. Cain suggested that this would probably dominate her curriculum, and while listening to compositions in process and offering advice, she would "…always shrink from actually telling the pupils what to do" (6).

While admitting that these types are "rough and ready" (7), Cain proposed an alternative role of teacher as 'Guide', combining aspects of both. In relation to composition, this would involve providing opportunities for students to compose but also helping them develop their compositional techniques (10).

For Stowasser (1996), the creative teacher is student-centred, relying on feedback from the students "…in order to find out their needs, their interests, their strengths and their deficiencies [thus allowing the teacher to] then monitor how effectively the course of study is addressing these areas" (548). This, plus giving students the opportunity to progress at their own rate, allows music to become an empowering agent (549). Wiggins (1995) reflected this circle of information from teacher to student and back to teacher,

and noted that as a teacher she made moment-to-moment adjustments in her instructional strategies in response to what she was able to learn about the students' perspective at any given time during a lesson (72). For Gammon (1996), 'the creative teacher' focuses on the quality of pupil's experience of music education, with a high value placed on creativity (116).

Computer-based composition allows study of student composing processes without an observer being present. Folkestad, Lindstrom and Hargreaves (1997) found that, despite studies predicting that only gifted students or those with previous compositional experience could compose (3), all of the fourteen students aged 15 and 16 years could create music without a facilitator. This ability to compose without teacher guidance was reflected in studies of children creating music in the playground (Marsh 1996) and in non-Western cultures (Addo 1997). Here children were found to undertake co-operative learning through composing and performing group work, which in turn suggested classroom teaching strategies with the teacher taking a guiding or advisory role. Schafer (1975) described a teaching situation where he began as the central figure, "asking questions and devising strategems", but became almost invisible by the end, while the class took over its own destiny, criticizing their compositions and planning new works (5).

Investigating how task designs influenced senior secondary students' experience of composition, Burnard (1995b) placed herself in the role of teacher-researcher, a situation Stowasser (1993) had concluded earlier was a "much-needed outcome" in music education research (26). For Pembrook and Robinson (1994), teacher-researchers find that in the context of their daily teaching routines they can make their own teaching better and their students' lives better if they systematically go about answering the 'honest' questions raised (268). Studying the invented songs of children 5 to 7 years of age, Davies (1994), similarly, placed herself in the observing and recording role of teacher-researcher, the 'Listening Teacher'. The richness of questions drawn from her

observations about children's use, and the significance of their intuitive knowledge of musical structure; their superordinate musical plans; aspects of intuitive, pre-conceptual knowledge held by children; how we account for the differences between children's musical inventive progress; the relation between young composers and adult composers, why some do not progress from one to the other and whether some children are more creative in the early stages than in the later stages of their lives combines with other research to provide "detailed accounts of children's encounters with music" (127).

For Davidson (1990), eighth-grade students composing at the computer needed a supportive environment within which creative work could occur. For the students this meant discovering what thinking like an artist means, and beginning to understand what the rewards of an artist's work might be. This required environments designed to:

1. allow extended periods of time for students to work on basic problems and projects;
2. allow flexible schedules in order to match the individual working styles of students, allowing self-paced work;
3. provide open-ended learning situations so that students can bring their entire musical experience to bear on the tasks;
4. allow students to define and frame problems for themselves;
5. develop judgment and critical abilities, not merely accuracy; and
6. empower students by engaging them in real-life tasks and giving them more responsibility for undertaking their own learning (49-51).

A number of teacher/researchers proposed letting the creative ideas and processes of students lead the direction and pace of composition classroom teaching. As early as 1967, Addison (1967), a pioneer in the creative movement in the United Kingdom, talked of an imaginative teacher who uses informal teaching methods, being able "…to see that children experience all these aspects of music simply by drawing upon the imaginative ideas of the children"(105). He felt it was not possible to design a fixed "scheme of work" since school situations were so infinitely varied and the greatest possible flexibility

is desired. Some projects may take half a term and the pace should be as fast or as slow as the children are able to engage (107).

Folkestad, Lindstrom and Hargreaves's (1997) findings confirmed that as no single strategy or method was adopted for creating music, schools should not teach one method of composition. Instead they should "create a context in which pupils can explore their own ways of music composition" (9). The teacher becomes more of a guide, introducing the student into new areas that offer new experiences for both pupil and teacher, and allowing students to search their way to new discoveries and experiences (9). Because of the diversity of approaches students take when composing, plus the interest students take in composing at the computer out of school hours, the researchers found that to retain this interest, teaching works well "…when the learned patterns of behaviour in the teacher and pupil relationship dissolve". Instead, they meet in a mutual learning situation where both the experiences of the pupils and teacher are acknowledged as important (10).

MacGill (1988) noted that each student composed in a different way, often reflecting their personalities, and that monitoring, assisting and encouraging needs varied similarly. He found he could rarely give blanket instructions standing in front of the secondary school class (42). Schafer (1975) took this approach one step further by stating that "…in a class programmed for creativity, the teacher must plan for his own extinction" (11). Or, viewed from the students' perspective, the greatest service a teacher can do for a student is help that student develop towards being an autonomous learner (Gammon 1996:120).

Van Ernst (1993) found that fourteen female students aged 15-16 years composed at different speeds using different styles of thinking and working, and she recommended flexibility of task design, time in curriculum and choice of working alone or in small groups (35). She suggested that teachers identify knowledge gaps and teach to these gaps (37). Because of the importance of the process of reflection in student composing, teachers could adopt a conferencing approach to the teaching process (38). For Bunting,

(1988) different styles of teaching were required with one group of 15-16 year old students. "…Alongside a basic belief in pupil-led, long-term development, there is room for teacher-led technical instruction as well" (307). Davies (1986) found there was sometimes "…a real need for teachers to stand aside and listen to what children will produce themselves, and if necessary, let them lead" (283). Similarly, Dunn (1992) allowed students aged eleven to eighteen years complete freedom to choose the style, content and instrumentation of their compositions (53).

Students can take part in composing activities as individuals, in groups or with the whole class. Kratus (1994) suggested a class composition approach where the teacher and the class compose a piece together while the teacher writes the emerging composition on the chalkboard. The teacher asks the class leading questions regarding compositional decisions and these questions serve as a model for the kinds of questions composers ask themselves while composing (139). For Harris and Hawksley (1989) class composition can be a strong complement to group work for students aged 11 to 14 years. They warn that lessons should be devised so that all students can be involved in, and contribute to, the composition and its performance (96). The teacher must be aware of the limitations of class composition and find ways of giving students time to become involved in group work (100), using odd spaces outside the music room, for example in the broom cupboard, changing rooms, playing fields (101). Group composition they recommended as the most likely way for younger, less musically experienced students to become actively involved in composing (62-63).

Referring to Doig's (1941, 1942) approach to facilitating composing activities as 'composition by committee', an approach in which students composed melodic phrases individually and then voted for the best as a group, Webster (1992:273) highlighted the potential for the co-operative learning environment of group and class composition. Group composition, and to some extent class composition, gives students the opportunity to interact with and therefore learn from their peers, a learning environment reflecting

aspects of Brady's (1985) Interaction Model. Owens (1986) stated that group or class composition, a kind of "design by committee" (348), was less than desirable and that composing should be promoted as the concern of a single individual (348). However, Paynter (1976) reminded us that while for many composition is an individual activity, it is in many musics a collaborative experience (jazz, group improvisation, much of the world's music) concerned with process as much as with product, and this is especially important to remember when working with student composers (10). He suggested addressing the class as a whole before working in small groups, or dividing into small groups from the start, providing a separate work-space for each group (5).

Cooperative group learning in studies of children's musical activities outside the classroom takes place when students are playing games, functioning in groups and cultivating friendships. This is reciprocity and is "…especially important in peer interchanges at this point in development" (Santrock 1996:513). Using an ethnographic methodology in which dialogue between students is recorded in text, Marsh's (1996) study of children's playground singing games in a Sydney primary school illustrated the constant exchange of ideas between group members as they rehearsed and refined a singing game – "I've got an idea"… "That's not how it goes"… "How about going like that?"… "OK" (10-11). The study focused on the creative processes of the children, and Marsh pointed out the implication for music educators, of trusting children to work and make their own decisions in small groups (12). Marsh (1995) noted that children's compositional processes were influenced by the collaborative interaction of members of a group and were regulated through a cycle of group composition and performance (10).

Studying the singing games of school children within three different scenarios in and around Cape Coast in Ghana, Addo (1997) commented on knowledge sharing through interaction - "knowledge is uninhibited shared constructions, knowledge grows when everyone is involved, and knowledge is like 'mid-wifery'" (18). Here Addo used the term mid-wifery as a metaphor for the urging which takes place during the performances

of singing games. She emphasised that "…there must be opportunities for co-operative learning through group work. Through group work and peer instruction, children can share their knowledge with one another…" (22).

Auker (1991) emphasised the value of small group work for composition projects, suggesting teachers allow uninterrupted time for students to discuss their ideas amongst themselves (166). Hogg (1994) found that students at middle secondary level still often composed in groups, with individual students working at the synthesiser (17). In Barrett's study of 137 compositions of children aged between 5 and 12 years, some of the younger children chose to work co-operatively in pairs (Barrett 1996b:48). Wiggins (1995) noted many instances of the importance of peer interaction in the learning process in her study of fifth grade students composing in groups. This interaction included explanation or clarification of ideas for one another or coaching one another as they worked (71). Through working as a teacher-researcher with the student composing groups, Wiggins became part of the group interaction, learning about composition teaching from listening and observing. She became sensitive to the kinds of comments made by students which revealed the extent of their structural understanding, discovered more about strategies for successful problem solving in small group composition, and became better equipped to offer ideas and advice (72).

There are strong arguments for integrating composition with cultural as well as social and curriculum activities and valuable connections can be made with the contemporary arts by drawing on the strengths of established composers. Mills (1993) presented social and musical reasons for including non-European music in primary schools in Britain. Socially, in a multicultural country a music curriculum needs acceptance of the musical cultures of all class members within the model of world music being adopted; and musically there is much to learn from participating in music from a range of cultures (109). Nieviadomy (2000) noted that integrating music with other curriculum subjects

allowed the students to acquire "a larger understanding of the subject feelings…[which] made this lesson personal and meaningful to them" (54).

For composing activities, Wright (1998) suggested a holistic approach, developing music from the classroom outwards through combining curricular and extra-curricular activities. This had the particular benefit of helping students' self-esteem through public approval of student compositions, a factor crucial for further development. However, when an all-round development of musical experience is the prerogative of all students, Wright found that there must also be an acceptance of a lowering of standards in skill acquisition for the involvement of the majority of students rather than the musical elite (74).

Outlining practical popular music projects, Vulliamy and Lee (1976) noted that working with pop and rock music could become exciting for the teacher because of the new facts and ideas to be learnt by teacher and student. These would challenge, and inevitably reshape, modify and deepen the teacher's existing conceptions of the nature of music (2).

Tracing the influence of the Comprehensive Musicianship Program, begun in 1965 in the US, on New South Wales primary and secondary music education curriculum documents, Marsh (1999) questioned whether studying aspects of music within a wide repertoire of music "through integrated activities" such as performance, composition was engaging students with "western concepts about music, not universal ones". She suggested they be viewed as "one doorway into a general field of musical understandings which can be approached through varied pathways" (1-3). These could include "the studying of music within culture; teaching what is regarded as important by the culture, rather than imposing culture-biased aesthetic standards; acknowledging continuity and change in musical cultures and looking at music from a variety of perspectives" (1-3).

For Paynter (1982) school music for many was "special occasion music", to be displayed in public on important school days on the grounds of its public relations value (23).

However, public performance of student compositions can empower students as well as add kudos to the school's public relations image. Reimer (1989) recommended public performance of student compositions as an ideal way of integrating performing and composing activities, and suggested student compositions could be "commissioned" by general music classes to enhance experiences with particular musical problems being addressed (211).

For many, teaching composition combines theoretical knowledge, and student empowerment. Davies (1986) found the role of the teacher was "…to encourage [students] to sing spontaneously, to show that we value and enjoy the results and to provide them with a developing musical vocabulary in the activities we introduce" (288). Wiggins (1989) found composing was a way of helping students develop pride in their own innate creativity and musicality, a means of teaching and reinforcing musical concepts, and an excellent tool for evaluation (35).

Composers in the classroom as teachers, or in the role of composer-in-school, offer teachers first hand approaches to facilitating student composition. For Kuzmich (1987), watching a composer in the classroom illustrated the tremendous teaching/learning potential of creative problem-solving approaches for students and teachers through composition activities (213). Harris (1969) emphasised the stimulus given to students by the active presence of a composer as an educator, who is in some ways sharing his preoccupations with them, and inventing with them and in doing so is helping students make the unfamiliar language of modern music their own (39).

Composers often treat students as composing equals and advocate learning as a two-way process. Owens (1986) proposed a number of factors which he felt were likely to facilitate the success of contemporary music (and he was talking of contemporary art music, post 1950s and 1960s avant-garde) in the classroom. The first group of factors focused on the image of a composer. He encouraged children to see themselves as

contemporary composers and found this provided motivation and method. The teacher should provide a model by being a composer too (347 - 350), a suggestion confirmed by Maidlow (1998) in her findings on the powerful influence on student development of the teacher as model and mentor. A number of the strategies suggested by MacGill (1988) discussed later in this chapter involve staff and students composing for student and staff performers, placing an emphasis on the relationship between composer and performer rather than that of student and teacher (42).

Exploring 'novel techniques' of collaborative composition with students of all ages, Nomura (1996) pretended to teach composition to the students but was actually learning composition from them. For him it was a two-way process, with learning for all involved. From this he devised three strategies for learning composition from children:

1) "Composing in front of children by observing how they transform the original idea. I ask them to play some extracts from my uncompleted compositions. Usually they make mistakes and misunderstand my music. I do not correct their wonderful mistakes and misunderstandings because children often show surprising ideas.

2) Constructing composition theories by asking questions. This is effective when working with six- to ten-year-old children.

3) Visiting a school many times and observing children's behaviour, especially mischief! When children are into mischief they are really creative and musical" (207).

4.6 Specific strategies for teaching composition

A number of studies on student composing processes have resulted in teachers identifying strategies for teaching composition beginning with non-notated improvising activities and moving into notated, and/or recorded, and/or repeated remembered improvisation, that is 'empirical composition'. Performance and evaluation usually follow and at times movement is suggested. This sequence of strategies reflected student compositional processes noted by several researchers in Chapter Two.

Swanwick and Tillman's (1986) suggested compositional project was based around the stages of their sequence and moved from exploration of material to improvisatory activities to notated composition. While all of the sequence stages could be experienced through improvisation, there was also an opportunity to move to notated composition from at least the *Vernacular* stage onwards when "sounds can be caught up into existing musical practices" (337).

With group composition for students aged eleven to eighteen years, Dunn (1992) developed stages of a course after undertaking composition workshops directed by a composer. These stages reflected the strategies outlined by Cooper (1969a and 1969b) but began with movement to an established pulse, continued with body then instrumental improvisation, and then to improvisation developed from listening to sounds of nature. The next stage, improvising within the flexibility of graphic notation, reflected strategies suggested by Owens (1986). This was followed by 'repeated improvisation' with scales and instrumental timbre, leading to composition with notation, and tempo and dynamics to appreciate expression in music. She found that imaginative titles focused the students' minds (Dunn 1992:51-52).

In her study of children aged 3 to 13 years, Davies (1986) invited them to make up a tune either spontaneously or by saying the words rhythmically till a tune emerged. The

children were encouraged to “keep singing it till it stays the same each time” (empirical composition) so that others in the class could learn the songs (283). Wiggins (1989) outlined a strategy for teacher-guided composition that began with a primary level class working on one piece with a topic as the stimulus. From this came ideas for a poem, then accompaniment styles, a melody by chanting the words of the poem to establish the rhythm of the melody and, as Davies would word it, ‘saying it until a song comes’. Eventually one melody would emerge which the teacher notated, it was performed and published for school use. This took three lessons plus a performance (36).

Harris and Hawksley (1989) outlined three different stages from the pupil’s point of view and four stages for the teacher during the composing lesson. For the student:

Stage 1	The initial idea or stimulus
Stage 2	The practical activity of composing music by experimenting with ideas
Stage 3	The drawing together of these ideas in the performance of the piece.

For the teacher:

Stage 1	An introduction in which the teacher is providing or discussing the stimulus
Stage 2	The stage (once the pupils have begun work) during which the teacher observes and listens
Stage 3	The point at which the teacher intervenes with individuals or groups to give extra help or to discuss ideas
Stage 4	The point of conclusion when the music is shared and enjoyed (8).

Within improvisation, a number of stages have been identified before notation. Schafer (1967/1969) suggested releasing the improvisatory gift of students by first imitating nature, then creating sounds that suggest nature - fog settling, for example. He found this relaxed the students and prepared them for further improvisation (16). When the class

mentioned notation he let them struggle with the problem for a while then set them composing in small groups. When the score was given to another group to perform, what was missing would emerge, notation became more precise and an interest in music theory began to develop (Schafer 1975:32).

In national and primary level educational documents, terms pertaining to creative non-notated music activities and preliminary sound exploration often predominate: experiment, imitate, create unusual sounds, unusual playing techniques, notate new sounds (Australian Education Council 1994), explore graphic scores, explore vocal sounds, add effects and layers through recorded sound (Department of Education NSW 1984), exploration of technology and a range of sound colour (Department of Education, Wellington 1989), and explore a range of resources (Key Stage 2 Programme of Study – Performing and Composing. The National Curriculum for Music (UK) 1966). These suggest, indirectly perhaps, a first step for teachers and students in the composing process.

Seeking strategies to develop the student's capacity to imagine sound, Kaschub (1997b) outlined five listening steps which focus on their ability to hear what is significant in music, followed by a series of compositional techniques to be undertaken. These began with students singing back a short theme, firstly as repetition then as counterpoint. This was taken further by inviting a student to invent a new theme or perhaps two students inventing two new themes imitatively. The class was allowed to work in pairs on the same activity and performers were asked to explain why they chose the imitative treatment they used. Finally they returned to the piece of music originally chosen as the listening model and listened to the use of imitation (28-29). For Plummeridge (1980), this capacity to imagine sound, to audiate or use tonal imagery, distinguished composers from students composing (38). Wiggins (1989) found this capacity appeared when a member of a small composition group at upper primary level asked to work individually or at home (38).

The strategies outlined above all have a prescribed order. For other writers, a number of steps within a strategy can be approached in any order. Bunting's (1988) "design process", a circular, interacting and integrated way of thinking about composing, described inventing interesting ideas, choosing interesting strategies, activating resources, developing possibilities, shaping the final product, self appraisal and defining an expressive purpose. He was careful to point out that the different aspects of the design process do not necessarily occur in the order of the circle (310).

In *Arts Propel: A Handbook for Music* (Davidson et al 1992) composing, along with performing, improvising, rehearsing, designing and constructing, integrated three mutually influenced processes. These were production (composing), perception (noticing connections and making discriminations within and among works of art) and reflection (thinking about the process of making or responding to works of art, either in process or retrospectively) (6).

Composer MacGill (1988), teaching at secondary school level, made a number of points about approaching composition teaching. The first, "instant composition", involved writing ideas down quickly, student and teacher ideas, so that the raw material on the page can be altered, expanded or discarded. The written ideas must be simple for the students' sake. He encouraged composing for voices, despite a reticence on the part of many teenagers to sing. He reminded students that an acoustic piano is not the same instrument as an electric keyboard and has a great sound. He encouraged other staff members to perform student works, and suggested students write for instruments that are available, especially for the musicians in the class who can give advice, try out pieces and eventually record the work. Both students and teacher could write for students with advanced performing skills in the class, a challenge for the composer and the performer. He encouraged teachers to draw on the musical interests of the age group, jazz and rock,

for melodies, bass lines, chords and riffs, and to give student composers an opportunity to showcase their works (42).

At primary school level, Moore (1990) outlined specific strategies involving group and individual composition activities drawn from teachers who participated in the Manhattanville project. Those focused on composing activities are outlined below:

1. Set aside free time for the individual members of the class to explore musical possibilities with different instruments, with perhaps other class members inventing movements.
2. Have individuals do short improvisations within larger forms performed by the group (as in typical Orff orchestrations). These can be within a specific parameter such as a scale, a meter or rhythm pattern, or encourage students to find five ways to play a suspended cymbal.
3. Direct students to recreate a familiar song, each in a different way. Encourage any new 'discoveries' or by-products of these experiments.
4. Encourage individuals to imagine a new musical sound source or instrument, to draw or diagram it on paper and later to make and try it out.
5. Upper primary students can listen to a variety of recordings of music that incorporate environmental sounds. Ask the students to bring in their own examples.
6. Encourage the students to imagine, describe and then create a short, experimental composition that they would make using environmental sounds or the sound source readily available, such as their voices, speech, body rhythms and classroom instruments
7. Challenge those students who demonstrate strong interest or ability in creative exercises to create a musical arrangement, improvise a solo, write a descant or add a new introduction, interlude, or coda to a class song.

For secondary school students, these strategies were extended and expanded.

1. Continue the discovery and exploration of musical instruments and new sound sources, expanding to more challenging ones, including synthesizers, microcomputers and other technological resources.
2. Encourage the study of unique instruments from other cultures and their uses in ethnic musics.
3. Include a variety of contemporary listening experiences in class that expose students to the musical expressions and techniques similar to or suggestive of those with which they are experimenting.
4. Encourage more in-depth use of musical concepts, exploring their individual qualities as well as their interrelations in more complex arrangements.
5. Require students to record or preserve their sound experiments, helping them to discover tape techniques and to become discriminatory in their experiments. This contributes to a sense of self-evaluation.
6. Notice those students who show special interest or ability in creative music-making, and urge them to spend more time and effort in creating products which satisfy themselves and their peers but other listeners as well.
7. Have students in performance classes investigate improvisatory approaches.
8. Suggest specific applications of creative students' work for use outside of class, for example music to accompany an art show or theatre production.
9. Introduce a composition course that studies specific composition techniques and styles from selected periods, culminating in a composition concert (440-42).

Stowasser (1993) observed in a number of English classrooms, composition activities involving students at junior levels working in groups of five or six on 'soundscapes'. After the soundscapes were described verbally or notated graphically sometimes on overhead transparencies, they were performed to the rest of the class for critical appraisal and discussion, often on Orff-type instruments, electronic keyboards and instruments owned by the students (18). Some teachers would begin by playing a recording of a piece of music. This would be a trigger to the creative process, a chance to point out

specific elements or idioms which students might find useful, and/or a way for students to compare their own work with that of professional composers (19). From the mid-1980s several music educationalists noted a lack of craftsmanship being taught within composition activities and proposed that students be given objectives based on skill knowledge. The timing of these proposals suggested a reaction against the explorative compositional approaches of soundscapes, graphic scored pieces and electronic sound source pieces found in many of the composing projects of Self (1967), Addison (1968), and Dennis (1970) and in avant-garde music of the 1960s and 1970s. They offered students very different pitch, time and structural opportunities from those of minimalism, and have been criticised for giving students experience with sound but not with theoretical knowledge.

Hogg (1994 and 1997) noted several strategies to facilitate student composing within the teaching perspective of music as an empowering agent including:

1. children don't have to be taught many rules of composition to be able to compose very effective pieces. Appropriate parameters within an open-ended task design allows sufficient freedom for interesting ideas to emerge (1997:131)
2. children do need guidance in developing structure and need to be reminded that each piece needs to have a beginning, a middle and an end (1997:131)
3. ensure that every task has the potential for a musical outcome
4. keep the tasks simple (1994:20)
5. allow students to work in friendship groups
6. allow exceptional students to work on their own
7. learn to ask questions rather than provide solutions
8. allow sufficient time for students to bring their own ideas to fruition.
9. do not worry when some of the students go off-task
10. expect that each group will perform, but do not insist
11. reflect on values and work practices (1994:20).

Summarising results of research on children's compositional process and the implications for improving teaching practices, Kratus (1994) mentioned six points:

1. If, as the research indicates, children who compose successfully use more strategies for developing their musical ideas than children who do not compose successfully, then teachers should provide instruction in how to develop musical ideas;
2. If students who begin composing too quickly create ill-structured songs then teachers should ask students to work more slowly and should schedule sufficient composing time to allow students to work at a slower, more productive pace;
3. If more time spent in repetition results in a more easily replicable compositional product then teachers should ask their students to test their music as they compose by repeating sections of it;
4. If the process of composition affects the product then teachers should model various compositional strategies for their students by composing with the whole class, an approach discussed earlier in this chapter;
5. If a positive social environment in the classroom enables students to learn composing processes from each other then students should be encouraged to share with each other descriptions of how they generated, modified and judged their ideas while composing;
6. If compositional processes are to be valued outcomes of music education, then teachers will have to find ways to evaluate their students' composing processes (139).

When engaging students in improvising and composing activities, Burnard (2000) found that teachers should:

1. allow students to create in varied settings
2. make decisions independently as well as collaboratively
3. work in groups which vary in size and membership

4. have the opportunity to select from a range of instruments including those upon which they have had formal training
5. encourage students to support each other by nurturing an environment of mutual trust and support
6. understand the limitations of their own conceptions about improvisation and composition
7. allow students to invent their own ways of improvising and composing (243).

Students can be offered a number of composition task designs, each with different roles to play for encouraging and empowering students within composing activities. Each task design would have a different effect on the compositional process and product. A further consideration when choosing a composition task design is whether students will be working with new or familiar concepts. Investigating how task designs influenced senior secondary students' experience of composition, Burnard (1995b) classified tasks as:

1) prescriptive – high degree of control operating on, and governing decision making;
2) choice – selection from a range of options, for example, music of other cultures, or composition of your choice of instrumental chamber ensemble, or variations, rondo;
3) freedom tasks – independent in decision making because of the open-ended nature of the task, for example, perhaps one constraint such as 'for vocal medium'.

She found that prescriptive tasks resulted in isolated instances of divergence but overall a similarity of music was created (37). Tichavsky (1989) also noted that students working with "…elaborated models and patterns (elaborated by the teacher)" produced compositions by combining and forming these patterns in a similar way to a given example, and that these represented "…adult experience which do not correspond with the child's mentality" (162-163). This is pastiche writing. Burnard (1995b) found that students with advanced levels of theory/performance tuition often chose this task model

through which they accessed prior experience and were able to display their competencies. It was used sometimes by students in order to get started with composing activities.

Freedom tasks resulted in students engaging in independent learning. By "stumbling to find ways to express themselves" (Loane cited by Burnard 1995b:44), Burnard argued that students needed to impose "…some personal restrictions to the way musical ideas are used" (44) in order to create compositional coherence and this, in turn, could be viewed as criteria for compositional success. She found that students' responses to constraints and freedom in composition indicated they play a crucial role in decision-making and this suggested they determine the nature of artistic encounters. Free choices allowed students to access personal interest, prior experiences and take greater responsibility for the artistic intention of the piece (44).

Burnard suggested that 'practice tasks' might act as a source of direct learning to transmit and apply new knowledge, renewing and regenerating knowledge and compositional skills (45). For Burnard, the task design is at the centre of initiating experience in composition, whether this be to initiate instruction, demonstrate learning, encourage owned expressive encounters with music or induce 'artistic knowing'.

From the findings of her examination of student composition products, Burnard (1995a) suggested that students undertaking composing activities from prescriptive or freedom task designs, or designs offering a choice, used three broad approaches – modeled, derivative, and independent. These were defined as follows:

> Modeled. Musical decisions were governed by modeling a musical style, or applying specific rule-embedded conventions. The application of task-imposed or self-imposed constraints required adherence to a specific stylistic model.
> Derivative. This is a style of working in which ideas were guided, rather than governed, by stylistic conventions. The student exercised some self-determination and independence.

> Independent. Ideas were, in the main, self-generated and independently worked, drawing from the widest range of influences and sources of knowledge” (Burnard 1995a:61).

In her study where students were not confined to one musical style, students chose the ‘modeled’ approach over ‘independent’ and least of all ‘derivative’.

For the teacher, Burnard (1995b) suggested that there was a need to provide composing students with a variety of task options in order to access and challenge their varied banks of knowledge and experience, which in turn should promote each individual to participate in the role of artist. Formative, teacher-directed instructional tasks may act as sources of direct learning to transmit and apply new knowledge to students, a point of particular interest in this thesis where minimal music is new to many teachers. However, she questions whether these tasks result in true ‘compositions’, a term which could be reserved to describe “an artistic activity which involves students to participate as makers in the role of artistic creator, which value individuality and unpredictable outcomes” (45).

Burnard’s (1995b) description of task designs as prescriptive, free or choice is useful when reviewing how teachers and teacher-researchers initiate composition tasks. Her findings that students tended to compose by modeling a musical style or applying specific rule-embedded conventions; using a derivative style of working in which ideas were guided, rather than governed, by stylistic conventions with some self-determination and independence; or adopting an independent way of working with ideas generally being self-generated and independently worked, drawing from the widest range of influences and sources of knowledge, provides the idea of a continuum of task design ranging from the tightly prescriptive (Burnard’s practice tasks) through to freely generated composition.

Hickey (1997) suggested practical ideas for teaching composition activities to instrumental ensembles. Working from symbol to sound, first time ensemble players

were given a template of a pitch set and rhythm values to write a short song which they learnt to play. When a new rhythm or metre was introduced, students could create a 'rhythm song' within a template which could be played as a rhythmic warm-up at the start of rehearsals. This template is prescriptive by design. Teachers could ask students to compose a song using new concepts that were introduced in lessons thus reinforcing concepts learnt, an approach also described by Rooke (1991) with her violin students. Using their own notation, Hickey's students could learn to compose for their own instruments and then teach the piece to the class. Students could employ a compositional strategy called SCAMPER, an acronym for substitute, combine, adapt or add, minify (diminution) or magnify (augmentation), put to other uses (other instruments), eliminate and reverse or rearrange. This helps students who have a difficult time starting a composition. Using compositional techniques from the pieces ensembles are playing, students could compose for a group of instrumentalists, using one of these compositional techniques. Teachers could dedicate a large span of time guiding students in the creation of an original ensemble composition based on input from assignments (Hickey 1997:18-20).

Jones (1986) argued for teaching students composition through style-study and knowledge of works of other composers, harmony, counterpoint and orchestration, and found it was impossible to teach them to have creative ideas (78). Major (1996) cited the results of a survey of 59 schools in Wales conducted during 1993 and 1994, which noted that composition stimuli needed to allow pupils adequate opportunities to make their own decisions within reasonable limitations which were helpful rather than restrictive. However, when the requirements set for pupils were unduly prescriptive and allowed little scope for imaginative expressive outcomes, standards of work were unsatisfactory (189). She found from her own work,that "pupils need to be motivated to compose and perform because they are excited by the imaginative task they have been set, but also they need to have acquired skills to allow them to make musical, creative responses which they see as having a purpose" (192).

To give students a sense of direction, especially during their first attempts at composition, and probably later on as well, Cain (1985) suggested that the teacher 'impose limits' on the students. These limits could involve pitch (for example, pentatonic scale), timbre, structure (for example, climax at the end, six-note riff), moods, musical devices and extra-musical stimulus (for example, poem, picture, theme) (11).

McMillan (1991) introduced students in first year high school to a programme of study comprising seven compositional projects, each with a different task design. These task designs included freedom tasks in the form of stimuli designed to trigger the composition process (themes from nature such as morning, moods of the sea, for example); and tasks with a more prescriptive element, that is frames with specific musical elements or instructions which would shape the composition (for instance, use of silence in a vocal piece, exploration of vocal sounds, instruments used in an unconventional way, setting a haiku to music) and a piece of instrumental abstract music (60).

Working in small groups of 4 to 6 students, the 11-14 year old students of Loane's (1984) study usually composed from a musical idea suggested by the teacher. This approach was adopted by Swanwick and Tillman (1986) in the research for their sequence of musical development. The 'repeated improvisation' (Paynter's 'empirical composition) tasks given to the children were based around specified pitch sets, instrumental timbres, or children were asked to say something like 'it is sunny and I am happy' on any instrument. Children who were unable to sing a made-up song were encouraged to respond to Tillman singing lah, soh, mi (311). For Salaman (1988), stimuli to set students composing could range from 'objectives' such as a drone, varied repetition, inverted melody, melodic fragments, or the model of another composer's work, through to literary and visual stimuli, and graphic representations or notations (5). Wiggins (1989) offered primary students working in small groups a musical element within which they manipulated sound through composition or improvised performance (37).

Paynter (1992) noted that some composers prefer to start with a title as a way of focusing their musical thoughts and provoking musical thinking (93). He warned that the stimulus of a poem, picture or story as starting points to generate musical ideas is rather deceptive as while it may provide ready-made images it does nothing to encourage students to work through sound ideas (Paynter 1982:107). Harris and Hawkesley (1989), however, suggested introducing students to a topic such as 'The Four Seasons', starting with discussion about the students' perception of the differences between the seasons, which could then be translated into musical aspects – instrumental timbre, rhythmic character, tempo, dynamic consideration (9). And Davies (1986) noted that young students composed spontaneously for a play about Goldilocks, the topic providing a strong impetus for the students' creativity (283).

Owens (1986), a composer working in schools, emphasised teaching from the known to the unknown. He proposed exploring inter-musical relationships with different musics, one of which might be familiar to the students, and suggested that teachers do not insist on students only working with elements of composition found in music of our time but begin with simple tonal pieces, with the move to contemporary idioms as the need arises. Owens drew on English composer Maxwell Davies's work with school children, stating that students must have common ground from which to start composing, for example, basic functional harmonic triads I, IV and V. That common ground could mean bringing pop music into the classroom. It might mean bringing in known objects which could be used as unusual instruments. A common ground which would allow students a 'way in' to complex scores was through links with things which children already know about, for example, a programmatic outline. Quoting Stravinsky – "…there is only one course for the beginner; he must first accept a discipline imposed from without, but only as the means of obtaining freedom for, and strengthening himself in his own method of expression" (Stravinsky cited by Owens 1986:349) - Owens stressed the importance of technique (349-350). Paynter (1982) used the technique of surrealism as a way of

illustrating how students could work with known material – "to take something familiar and 'bend' it" (107).

Hind (1969) named two composing methods which contemporary composers adopt, one involving "the re-assembling in sound of more or less exact ideas set forth as symbols for translation", what he called reproduction or imitation, and indeterminate ideas leading to individuality of effort, variable creativity. Both employ an imaginative mind (23). Introducing the student composer to new music "…cannot be achieved if we perpetuate in any exclusive way a culture which tends to be artificial in the sense that it is remote from a normal culture pattern…" (24). Discussing the common ground of popular music and familiar aspects of the work of composers such as Milhaud, Stravinsky and Walton (25), Hind found that possible solutions for introducing students to unfamiliar music were applicable for introducing adult audiences unfamiliar with the sounds of contemporary art music (26).

For Reimer (1989), 'essential musical qualities' such as dynamics, tempo, pitch direction register and many more, could provide common ground for exploration of a wide diversity of musical styles from all over the world and from different historical periods (179), including "the more puzzling contemporary styles" (133). Addo (1997) endorsed the approach of 'common ground' by proposing a model of cultural accessibility for teaching West African music in schools, beginning with pieces that are close to what the children are listening to now. Related to this move from the known to the unknown, Addo suggested a teaching style that encouraged the expression of children's held knowledge. She found children have a consciously held as well as shared constructions of knowledge and this knowledge can be passed on in another cultural context, that is the general music class (22). Davies (1986) documented instances of young children drawing on previous musical knowledge and known tunes in their repeated improvisations (280).

With regard to the effect of previous composing experience on the compositional processes of younger children, Kratus (1994) noted that past experience with an Orff curriculum resulted in less exploration and more development in compositions of second and fourth graders than the composition of subjects in his study who had no previous composing experience. Similarly, he reported that Wiggins found students who had frequent opportunities to compose used less exploration while composing than students in his study (136). As Swanwick and Tillman's (1986) spiral indicates, students with composition experience draw on past knowledge as they compose. They have moved through the period of exploration and are working with previously held knowledge, knowledge onto which the teacher can build through common ground when introducing new musical styles or genres, one of the reasons why minimal music was chosen for this study.

Because of the emphasis on minimalism in this thesis, approaches to facilitating style-based composing activities, often through modelling, are of particular interest in this study. Chadwick (1997) encouraged students to "use the ideas of other composers as the basis of their own creative efforts" (55), specifically the ideas of Australian composer Sarah Hopkins and led them through a "deconstruction" of Hopkins's work via analysis and performance to composing activities.

Many secondary level educational documents of the countries in which teachers who took part in this study taught have focused on aspects of 'style' and 'context'. Teachers were to encourage students:

- to 'explore repertoire by well-known composers and performers, past and present, [as] music comes from different times and places' (National Curriculum for Music (UK)1996);
- to work with a 'range of styles, emphasis on Australian music, elective topics such as art music after 1900' (Board of Studies NSW 1994b);

- to 'improvise, arrange and compose music in specific styles representative of topics studies, [and] compositions should reflect an understanding of the stylistic features of the topic which it represents, elective topics on Australian music, media, technology' (Board of Studies NSW 1994a);
- to 'invent, improvise, arrange and notate music representative of the mandatory and additional topics, demonstrate a willingness to establish a personal style beyond purely imitative and idiomatic writing' (Board of Studies NSW 1994c);
- to develop an 'interest in and be open-minded about the music of our own time, wide range of musical styles' (Department of Education, Wellington 1989);
- to respond to music of the present, prescribed works of local and other 20th century composers (New Zealand Qualifications Authority 1991).

This focus on musical style was also echoed in comments, positive and negative, in educational support documents. Teachers were reminded that students need to have some form of rationale and a wide range of performance and listening experiences in order to provide a good foundation for the compositional process to develop. They need to be able to relate to the elements used in their compositions, with self-reflection (demonstrated in a process diary) an essential part of evaluating their own work (Board of Studies New South Wales 1995a). A document summarising the candidates of previous years stated that "stronger candidates demonstrated an in-depth understanding of the chosen style which was reflected in the composition, clearly indicating a high level of experience in listening and performing" (Board of Studies 1996:14).

Introducing students to suitable works, at a level appropriate to their needs, through listening, performance or group improvisation was a strategy recommended by Owens (1986). Strauss (1988) suggested a series of steps towards composition activities, with a model as starting point or stimulus. In the first step, teachers were to make students

aware of the essential aspects of the composition model, then find appropriate activities for the students. The next step was a composing activity based on the model of composition from notation (the students' own) imitating the electronic sounds (of Varèse's *Poème électronique*). Questions were posed on structure and construction, the piece performed from score, tape recorded, criticised, then compared with the Varèse model (56, 62).

4.7 Evaluation

For many teachers, aural self-evaluation, teacher and/or peer evaluation of the completed composition, either through class or public performance, discussion or recordings, is an important part of composing activities in the school environment. It places the composition into the microcosm of society that is the classroom or the school, or, through a public concert, into the society at large. Evaluation can teach aural discrimination and be an empowering part of the student composing process, but can also be viewed as negative, creating self-consciousness and negating the 'fun' side of composing.

Recording student compositional products has often been used as a means of self-appraisal (Strauss 1988:62; Bunting 1988:306). Described earlier in this chapter, Moore (1990) required students to record or preserve their sound experiments, helping them to discover tape techniques and to become discriminatory in their experiments, thus contributing to a sense of self-evaluation (42).

Hughes (1996) proposed that in the discussion of children's composition there were often no right and wrong answers, but rather an evaluation of aesthetic judgement. She noted that responses to music from the class put the teacher into an instantly equal relationship with children, a situation many teachers may find threatening (199). Wiggins (1989) noted that, when student compositions were judged on their artistic merits, she found students less eager to create music than when they knew their creativity was not being judged (37). Stowasser (1996), quoting social psychologist Teresa Amabile (1983),

argued for the liberation of creativity from being evaluated by narrow criteria. Stowasser recommended portfolio assessment in which assignments contained the composition or arrangement, performance recordings, critical appraisals of representative works and transcriptions of recordings representing related aural perception tasks undertaken, plus information on the creative process with reflective comments from teacher and student (550-551).

Harris and Hawksley (1989) acknowledged that knowing what to assess in a creative subject and how to assess it can be difficult. They suggested assessing the compositions and the process of composition of students in the Lower School and listed a number of criteria to consider when assessing the compositional product (47-50). They found students needed to know what "…set of absolute guidelines" were being used to assess the composition and could respond to this process more positively as a member of a group, and bear some of the criticism of their own work. When students began to compose as individuals they were then aware of the teacher's expectations of them and their music because of the group composing experience (47).

Swanwick (1988) suggested a series of grade-related criteria for assessing composing/improvising drawn from Swanwick and Tillman's spiral of musical development (152-153). Mills (1993) however, has warned against using the spiral as a model for assessment on the grounds that if it is musical for student and adult composers to revisit lower turns, for instance to absorb new musical experiences, then nobody can be assessed simply in terms of how high up the spiral he or she is (100).

Drawing on his own and the research of others, Kratus (1994) suggested evaluating the compositional process of students:

1 by listening for their students' use of various compositional processes (for instance, exploration, development, and repetition – terms described earlier in this chapter), and strategies;

2 by seeking the skill and musical experience resources the students have drawn on, by ascertaining to what extent the student has learnt to recognise and avoid mechanical responses, to what extent the student can control the process of individual composition independently of the teacher, and to what extent the student can appraise his own work, development and future needs (suggestions of Bunting 1987) (Kratus 1994:139); and

3 by examining a process folio of notes, audiotapes, music notation made by the student while creating through process for: the ability to thoughtfully revise work over time, the ability and proclivity to use criticisms and suggestions where appropriate, the ability to use aspects of work by other artists for ideas and inspiration, the demonstration of care and attention to detail in the presentation of the final product, and the ability to work independently or collaboratively (suggestions of Gardner 1993) (Kratus 1994:140).

Educational documents in NSW Australia and New Zealand current during the data collection period of the study focused more strongly on process at primary level and often balanced evaluation of process and product at secondary level. The NSW primary syllabus (Department of Education, NSW 1984) aimed to enable students to “evaluate their own music and the music of others in context” (15), self- and peer assessment, and listed procedures for teachers to evaluate music learning in ‘organising sound’ through both process and product (207). The New Zealand primary syllabus (Department of Education, Wellington 1989) addressed monitoring students’ progress in many aspects of music largely through process, taking into account issues such as: attitude, involvement, students’ interests and how they change (10), creative flair (11) - with little evaluation of product. At secondary level, the NZ School Certificate Music evaluated through product, examination (New Zealand Qualifications Authority 1991: 229) and process (230), while two more senior levels, Sixth Form Certificate Music and University Bursaries/Entrance Scholarships, both focused on product only through exams (493 and 599). The NSW Years 7-10 syllabus and those for the HSC outlined assessment procedures of process and

product for composing - "creating, making, presenting [through] improvisation, original work, arrangement, viva voce and process diaries" (Board of Studies NSW 1994b: 18) with the assessment policy "provid[ing] for measurement to take place throughout the course rather than at a single examination" (Board of Secondary Education, NSW 1989:6).

4.8 Chapter summary

Studies revealed lack of composition training, lack of composing experience and therefore a lack of confidence on the part of many music teachers. At primary level, teachers not educated in music or composition teaching techniques were found to be generally interested in engaging students in non-notated, improvising activities. At secondary level, the musical education of the teacher and/or an interest in creative musical activities accounted for whether or not a teacher enjoyed composing, and whether he or she chose to introduce composing activities through the rules of functional harmony or through the exploration of sounds and techniques of twentieth century compositions. The teacher of composition was found to not need specific qualifications but needed to be a highly creative individual.

The cultural gap between students and teachers was highlighted. Music preferences of teachers resulting from their educational and social background, and formal and informal musical experiences, in turn, were found to influence what they considered suitable music for teaching. The difference between the preferences of many teachers (for classical music) and their students (for popular music) was discussed. In two studies it was noted that boys were expected to achieve higher composition results than girls but reality proved the reverse.

The teaching environment, especially the official syllabus, had the ability to guide teachers towards approaches which might be new to them – engaging students in composing activities, an expectation of a compositional product, integration and

collaboration with other subjects, and assessment of process and product – with researchers outlining curriculum models for consideration.

The music teacher's philosophy was found to colour his or her teaching approach. Philosophies could be both intrinsic and extrinsic in focus, for some with the child as appreciator, for others with the child as creative participant, some with the subject as center and some with the child as centre.

Teachers were encouraged to compose and experiment with the materials and techniques with which they would be engaging students. Many composers in the classroom approached the students as equals, hoping to learn ideas as much as teach them.

Several teaching roles could be adopted by teachers at different times. These ranged from a predominantly teacher-centred model, to teacher as guide where composition opportunities are provided and students' composition techniques are developed. The circle of information from creative teacher to student and back to teacher identified the strengths and needs of the students and gave music an empowering role (Stowasser 1996).

From research into student compositional process, computer-based composition and composing activities in the playground, it was noted that students can work without a teacher as individuals, in groups or as a class, drawing on collaborative strategies with group members or with other arts. The variety of approaches students adopted when composing suggested that there is no one way to facilitate composition teaching, with teachers ultimately, perhaps, planning for their own extinction. Yet the teacher was found to play a crucial role, facilitating composing activities with students of all ages who needed guidance.

Many studies found that students needed skills and theoretical knowledge to allow composing and performance activities to take place. Composers in schools and teachers suggested strategies they considered successful/helpful with composing activities. The composers composed in front of the students, becoming a model for the student and leading students to feel empowered by becoming composers too. This was found to build up a two-way communication, often resulting in an equal relationship between teacher and student.

A number of studies suggested starting composing activities with sound exploration and improvisation, moving to notated and/or recorded composition, a sequence reflected in some music curricula. Other writers outlined strategies to aid with composing activities at primary and secondary level as individual, group or class, through ensemble playing, and to develop student empowerment.

Burnard (1995b) identified composition task designs as prescriptive, free or choice, each having a time and place in the composing classroom. Composition tasks suggested by other writers, including those suggested for compositions using minimalist techniques, fit within these groups in a continuum from prescriptive to freedom tasks within the framework of a template, model or a style (especially popular music styles), a frame, known concepts, stimulus.

Evaluation of the composition product was found by a number of studies to be positive and to be negative by a smaller number. Evaluation took place through recordings or performance and from the teacher, peers or the student's own self-reflection and self-appraisal. It is the means whereby the student composer interacts with the society of the classroom, the school or the wider community. Syllabuses at primary and secondary level outlined ways of assessing compositional process as well as product.

Many of the findings and suggestions of the literature reviewed above will be reflected in the qualification/education, preferences, experience, teaching environment, personal beliefs, teaching perspectives, roles and approaches of the teachers who participated in the study of this thesis. Yet, while composing studies have focused on students at secondary school level and on young children, few have investigated the teacher working with a class of, say, thirty students, all undertaking composing activities. Where students at secondary school level have been investigated, studies have tended to look at a small number of students undertaking elective music, with the role of the teacher more advisory in approach (van Ernst 1993; Burnard 1995a). Studies of compositions of younger children have focused on developmental or structural aspects of their composing processes and products, investigating children one by one (Swanwick and Tillman 1986; Davies 1986, Barrett 1996a), rather than examining how a teacher facilitates composing activities with a large class of young children. This is an issue to be addressed in this thesis.

A further reason for investigating the role and approach of teachers in facilitating student composing activities is to see how they introduce students to contemporary art music, and to composing within the 'frame' of a tonal contemporary art music style, a style which is new to the students and perhaps new to the teacher. By 1990, Campbell predicted that "first-hand experiences with the propulsive new style known as minimalism may provide immediate rewards to students while also challenging them to seek out the techniques and processes of those composers and styles which influenced it" (Campbell 1990:16). In this literature review, minimalism's 'multicultural' focus has drawn music studies of children in different cultures and contexts (Marsh, Addo for example) into a more immediate relevance. Hogg used minimalist techniques to provide an example of a "successful curriculum structure" in which the dynamics of lessons are "imbued with a valuing of music as an empowering agent" (Hogg 1994:18). If Campbell's prediction is correct, then minimalism could provide a bridge for teachers to move students from the known to the unknown.

This review of literature has been concerned with factors affecting the teaching process. By identifying key concepts from the literature reviews of this chapter and of Chapters Two and Three, using them to investigate the approaches and interpret the roles teachers in my study adopted, these teachers can be compared with, and discussed in relation to, the experiences of others who have undertaken similar activities. In this way they are all part of one society, and how the teachers of this study respond to minimalist material will, in turn, suggest ways for other teachers to approach similar material.

In Chapter Five the qualitative methodology used in the study and the rationale for the approach adopted are outlined.