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**Creativity and Wellbeing in Music Education —  
philosophy, policy and innovation in the context of  
contemporary Scottish Primary Education.**

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BA in Composition, MA in Musicology

**A Thesis Submitted in Fulfilment of the Requirements for the Degree of  
Doctor of Philosophy (PhD)**

**School of Education  
College of Social Science  
University of Glasgow**

**2020**

# Abstract

This is an interdisciplinary study encompassing elements of music, education, and aspects of philosophy and psychology. The principal aim of this research is to investigate ways of fostering musical creativity and wellbeing in primary schools, as well as providing curriculum guidelines and drawing out practical implications for Music Education in the present era.

Contemporary society represents a new wave of development in human affairs. Resting upon rapid technological innovation, it has created greater opportunities for revealing and experiencing creativity in forms that can then underpin enhanced states of human welfare. At the same time, these far-reaching changes have in many places become threats to human wellbeing, resulting from the dislocating social and emotional impact of new styles of living. As a consequence, ‘creativity’ and ‘wellbeing’ have arisen as important themes in the current era, chiefly as assets and attitudes required for human beings: to live, to respond, to cope, to prosper, and to succeed. In this turbulent context, education is tasked with nurturing both ‘creativity’ and ‘wellbeing’. These concepts are especially meaningful to be investigated through Music Education at the present time, since human beings have had an enduring relationship with sound and music in almost all cultures on record, even and especially those moving through great change.

From its basis in musical theory and Music Education, this research also develops a distinctive theoretical foundation in the concepts of ‘Romantic Aesthetics’ and ‘Romantic Irony’—which is a literary, aesthetic, and stylistic term that involves an advanced psychological concept of ‘self’ (e.g. Garber, 2014; Allen, 2007) very apposite to the current age. Specifically, for the present research, I wanted to apply these concepts and theories to the practices of contemporary Music Education, to help devise a useful curriculum for music classes in primary schools consistent with my wider interests in children’s creativity, and children’s wellbeing and resilience, when their lives are often under great pressure. The teaching methods and activities are researched, devised, implemented and evaluated encompassing what is recognised today as the four major components of Music Education: listening to music, singing, playing instruments, and composing.

The hypothesis within this research is that applying insights and approaches derived from ‘Romantic Irony’ to Music Education in modern primary schools can also be empowering in fostering pupils’ creativity and wellbeing. Across a broad cross-section of literature in different research areas—not only education but also philosophy and aesthetics, psychology, sociology—it is possible to set the premise that creativity and Romantic Irony are related in various vital aspects. Moreover, it is also possible, this thesis shows, to fashion and actualise a practice of Music Education in regular primary classrooms responsive not only to the rising emphasis on the concept of creativity but also to the pursuit of emotional resilience as a vital and life-supporting dimension of that creativity. Thus, this thesis will attempt to show that applying Romantic Aesthetics and Romantic Irony to Music Education for the development of pupil creativity and wellbeing may a constructive innovation within the compass of all teachers committed to the place of music in the primary curriculum.

With due reference to the educational environment and surroundings of Scotland, where this project was deliberately targeted and unfolded, the research herein consists of two types of interventions: a conceptual and an empirical strand. The first part of the research is allocated to investigating and critically assessing theories of creativity, emotion, Romantic Aesthetics, Romantic Irony, Health and Wellbeing, and music therapy—alongside the educational practices in that these concepts may be meaningfully applied or manifest. For the empirical part of the research, I adopted a ‘Vignette’ and ‘thematic approach’ partially indebted to both practioner enquiry and Action Research, to craft ways of enhancing creativity and wellbeing through Music Education in a number of classrooms where I had been previously welcome and active as a serving teacher. The classroom interventions were divided into 3 Vignettes to stimulate pupils’ innate musical creativity and to form relationships, to deliever basic theoretical knowledge, and then to provide opportunities to apply skills in relation to certain topics that appear in daily lives. Thereafter, important academic conversations with experts were conducted in order to examine deeper views of the researcher’s philosophy and approaches and to search for the directions that Music Education ought to follow in contemporary society.

The thesis concludes with the conviction that Music Education preserves a rich potential for realising and expressing the core values of progressive education today: promoting for the children in our schools the experiences of creativity, health, resilience and wellbeing which matter so much for surviving and attaining the good life in our protean 21<sup>st</sup> century society.

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Finally, I am most grateful to my family for their support and trust in me.

## Author's Declaration

“I declare that, except where explicit reference is made to the contribution of others, that this dissertation is the result of my own work and has not been submitted for any other degree at the University of Glasgow or any other institution.”

Printed Name: Hanah Kim

Signature:  \_\_\_\_\_

## Definitions/Abbreviations

<b>Acronym</b>	<b>Definition</b>
<b>ACE</b>	Adverse Childhood Experiences
<b>AiFL</b>	Assessment is for Learning
<b>AMTA</b>	American Music Therapy Association
<b>AR</b>	Action Research
<b>ASL</b>	Additional Support for Learning
<b>BAMT</b>	British Association for Music Therapy
<b>BEd</b>	Bachelor of Education
<b>BTC</b>	Building the Curriculum
<b>CfE</b>	Curriculum for Excellence
<b>CLD</b>	Community Learning and Development
<b>CREATE</b>	Creativity and Expressive Arts Transforming Education
<b>DES</b>	Differential Emotional Scale
<b>DFEE</b>	Department for Employment and Education (now Department for Work and Pensions; UK)
<b>DHT</b>	Deputy Headteacher
<b>EAL</b>	English as Additional Language
<b>GCC</b>	Glasgow City Council
<b>GIM</b>	Guided Imagery and Music
<b>GIRFEC</b>	Getting it Right for Every Child
<b>GLM</b>	General Learning Model
<b>GMBI</b>	General Music Branding Inventory
<b>Gold-MSI</b>	The Goldsmiths Musical Sophistication Index
<b>GTCS</b>	General Teaching Council for Scotland
<b>HMIe</b>	Her Majesty's Inspectorate of Education
<b>INMI,</b>	Involuntary Musical Imagery
<b>LTS</b>	Learning and Teaching Scotland
<b>MET</b>	The Musical Ear Test
<b>MEXT</b>	Ministry of Education, Culture, Sports, Science and Technology (Japan)
<b>MI</b>	Music Imagery
<b>MI</b>	multiple intelligences
<b>MIR</b>	Music Information Retrieval
<b>MIREX</b>	Music Information Retrieval Evaluation exchange
<b>MMR</b>	the Music in Mood Regulation
<b>NACCCE</b>	National Advisory Committee on Creative and Cultural Education
<b>NAMT</b>	National Association for Music Therapy
<b>NHS</b>	National Health Service
<b>OECD</b>	the Organisation for Economic Co-operation and Development
<b>PAR</b>	Participatory Action Research
<b>PSE</b>	Patterned Sensory Enhancement
<b>PVG</b>	Protection of Vulnerable Groups
<b>QCA,</b>	Qualifications and Curriculum Authority (UK government)
<b>RAS</b>	Rhythmic Auditory Stimulation
<b>RE</b>	Religious Education
<b>SEBD</b>	social and emotional behavioural difficulties
<b>SMEs</b>	Small and Medium-Sized Enterprises
<b>STEM</b>	Science, Technology, Engineering and Mathematics
<b>TIMP</b>	Therapeutic Instrument Music Performance
<b>TPM</b>	The Primary Memorandum
<b>TSST</b>	The Triers Social Stress Test
<b>YMI</b>	Youth Music Initiative



## **Introduction — The aims of this thesis and its research questions**

This is an interdisciplinary study incorporating elements of music theory, educational research and theory, policy studies and significant aspects of philosophy, history and psychology. These disciplinary and interdisciplinary resources were once part of what was popularly known as the ‘indicative curriculum’ for doctoral training and study in the Social Sciences in the UK. And in that sense, this thesis deliberately harks back to an inclusive genre of research, and a register of writing and organisation, that is cross-over from Humanities and Social Sciences precisely because of the nature of its chief topic: music. It is a premise of this investigation that while music and learning about music are indeed amenable to the instruments of social scientific enquiry, there is something intrinsic to the *experience* of music and its appreciation that calls for tools and methods drawn much more widely from the reflective and philosophical traditions of the Arts and Humanities themselves. This is not in any sense to cordon music off from rational investigation, nor to claim a research immunity for its supposed transcendence or ineffability (treasured though this language remains for many ordinary music listeners and for many practising musicians). However, it is to acknowledge an intentionality and subjective affect in the condition of music that requires every serious investigator to ‘enter into’ the encounter with music every time it is framed by other disciplines or analysed by familiar, jurisdictional canons and procedures of rationality. To research music, we might go so far as to say, we in a deep sense become ‘musical’.

Music has been a part of my life for as long as I can remember. I come from a musical family and learned to play the piano to a high academic standard by the age of 18. Less usually for a young Korean woman, I developed an interest in composition, and although this interest has never matured into a professional activity, it has remained a key component of my idea of musical creativity. The reason for this is that—again from personal and academic motives—I acquired early a serious interest in what is commonly known as the ‘healing power of music’—popularly showcased and promoted all over the world today in a variety of (highly variable) packages and commercial endeavours. My personal attraction to the combination of ‘music and healing’ stemmed in part from significant health issues in my own life which drew me to reflection upon the benefits of music to human beings when they are under pressure from forces and factors they do not

fully control. I of course claim no uniqueness in this. Many people linked in deep ways to music as listeners, composers, performers etc. report insightfully on the impact upon them of music in times of distress, chronic or episodic. As my own life-choices, education and ambitions advanced into adult life, my enthusiasm for the connectivity of music and healing became more intellectual and this has remained a vital strand in my whole professional approach to, and personal philosophy of, music.

My studies in composition in my Bachelor's degree equipped me with a more expert and technical understanding of the mechanisms by which music produces its alleged healing effects and I was able to integrate this knowledge into, first, my certification as a Teacher of Music and, secondly, my Masters degree studies in Musicology. While completing my Masters degree at Seoul National University, I formed a still more pronounced interest in how teachers might academically and practically incorporate musicological theory into the practices of Music Education and its at least potentially therapeutic role in mainstream school classrooms and in the lives of young people. From this convergence of ideas, I formulated the outline of my PhD proposal. In seeking out a setting for taking the proposal forward, I recognised the gains to be made from moving abroad, but also knew that I needed to find an educational environment for my work aligned with my own educational values and investments. At this time, Scotland had acquired an international reputation for ambitious curricular reforms, broadly speaking in the progressivist traditions of Western schooling, which have always been attractive to me. Hence Scotland and its *Curriculum for Excellence* became the chosen context for this research, supported by the global standing of the School of Education of the University of Glasgow as a provider of teachers and a centre of research excellence.

The principal aim of this research contained in this thesis is to investigate ways of fostering musical creativity and wellbeing in primary schools, as well as providing curriculum indicators and drawing out practical implications for Music Education in the present era.

As I illustrate below, contemporary 'global' society represents a new wave of development in human affairs. In this world, change is occurring at high speed and we are repeatedly told that people have to be flexible and creative to be competent and be well adjusted within this new dispensation (Serdyukov, 2017). At the same time, since the focus of our thought, our culture, our societies and our economics has moved increasingly from products to knowledge systems, fostering creativity had become much more important to

effective learning and teaching as preparation for living and succeeding in a prosperous and secure society (Shaheen, 2010). Resting upon rapid technological innovation, our world has created greater opportunities than ever for revealing and experiencing creativity in forms that can then underpin enhanced states of human welfare economically, culturally and ideologically.

That said, these far-reaching changes have become, according to many authorities and witnessed by many political protests, serious threats to human wellbeing, resulting from the dislocating social and emotional impact of new and unstable ways of living. For example, despite the development and advancement of human lives, an increasing number of people are suffering from emotional illness. This pressure is attributed by many to the need to act and achieve fast in modern society. It is hence felt not only apparent in the daily lives of adults, but also in those of many children. As a result, there is a demand for other kinds of spaces in education and in work where human beings can restore or repair their humanity and music can play a vital role in creating this ‘alternative world’ for people so affected.

Against this backdrop, ‘creativity’ and ‘wellbeing’ have arisen as important themes in today’s world as assets and attitudes required for human beings—to live, to respond, to cope with, to prosper, and to succeed as their lives unfold. Education, both the subject and often the cause of the strains in modern society, is also now routinely tasked with nurturing both ‘creativity’ and ‘wellbeing’ as both tools for living in—and bulwarks against the excesses of—the modern age. These concepts and these tensions may be at the present time especially meaningful for investigation in the context of contemporary Music Education, since human beings have had an enduring relationship with sound and music in almost all cultures on record, even those moving through great change. Such claims were indeed, as we shall see, first formulated by Pythagoras and they are alive in modernity in the milestone interventions of thinkers such as Blaking (1971), Bernstein (1973), and Hallam (2015): all arguing in different ways for the universal significance of music to many diverse expressions of human society.

In contemporary education, however, Music Education has, paradoxically, been increasingly squeezed out of the curriculum in many nations, owing to the pressures of time and its reportedly low relevance to work and employment in advanced economies. Moreover, the historic trends have also affected this pressure on the subject, viewing that

music as an ‘elitist’ item serving only a very small minority of learners. In some countries and regions, local authorities are demanding that parents should subsidise music, or that Music Education should be dropped from the curriculum entirely. This thesis of course argues against these positions, trying to communicate the researcher’s passion for the importance of Music Education in contemporary society. Embracing the close connection between the emotional and therapeutic powers of music and the educational influence of music, I am seeking in this project to discuss the ‘place’ where music, emotion, creativity and healing meet, and how Music Education can provide opportunities for pupils in schools to enter this intersectional space. The research started from personal interest, experience and the conviction that Music Education can contribute to this task with its wide additional benefits. My doctoral studies have given me the opportunity to radicalise this same conviction and demonstrate that differences can be made.

From its basis in musical theory and Music Education, this research also develops a distinctive theoretical foundation in the concepts of ‘Romantic Aesthetics’ and ‘Romantic Irony’—which is a literary, aesthetic, and stylistic term that involves an advanced psychological concept of ‘self’ (e.g. Garber, 2014; Allen, 2007) very apposite to the current age and its many dilemmas. Specifically, for the present research, I wanted to apply these concepts and theories to the practices of contemporary Music Education in primary schools, to help devise a useful curriculum for music classes consistent with my wider interests in children’s creativity and children’s wellbeing and resilience, when their lives are indeed often under great pressure (The Scottish Government, 2015). The teaching methods and activities highlighted below encompassed the four major components of Music Education: listening to music, singing, playing instruments, and composing (Sewell 2015; Scottish Executive Education Department, 2004).

Romantic Aesthetics is a strand in the history of aesthetics that arose in the 19th century. The main argument of Romantic Aesthetics is that literature and other artworks are created as the expression of human feelings, and creators and appreciators of the work of art can reach an imaginative and ideal world through this, often through the experience of aesthetic education (Kertz-Welzel, 2005). Formulated and strengthened by the generations of romantic writers and philosophers, it had a great influence on romantic composers such as Franz Schubert and Robert Schumann (Johnson, 2009).

Romantic Irony, on the other hand, is in its origins a literary device that is, by its use of certain artistic methods, ‘subjective in its capricious destruction of illusion and mood’ (Longyear, 1970). Romantic theorists saw irony as a device to foreground, within the aesthetic artefact itself, the processes of aesthetic production and reception. In musical work, Romantic Irony is hence accomplished by manipulating musical components and using techniques in unconventional and unexpected ways. It is revealed by composers’ creative interventions to subvert norms and through their confident attitudes revealed in the process of expressing their ‘triggered’ inner minds and transforming those experiences to art.

The hypothesis within this research is that applying ‘Romantic Irony’ to Music Education in primary schools can also be empowering in fostering pupils’ creativity and wellbeing. Across a broad cross-section of literature in different research areas—such as not only education but also philosophy and aesthetics, psychology, sociology—it is possible to set the premise that creativity and Romantic Irony are related in various vital aspects. Moreover, it is also possible, this thesis shows, to fashion and actualise a practice of Music Education in regular primary classrooms responsive not only to the rising emphasis on the concept of creativity but also to the pursuit of emotional resilience as a vital and life-supporting dimension of that creativity. Thus, this thesis will attempt to show that applying Romantic Aesthetics and Romantic Irony to Music Education for the development of pupil creativity and wellbeing may a constructive innovation. As such, this is a combination of philosophical, conceptual, historical, and empirical research. I am trying to reveal ‘high’ and ‘advanced’ theorization and ‘historicization’ of certain musicological concepts and arguments, and then trying to understand where key ideas have come from, and why they still exercise influence over the modern educational practice.

Particularly, this research focus on Scottish Music Education. *Scotland’s Curriculum for Excellence* (CfE) was designed in large measure to address the same growing emphasis on *creativity, health, and wellbeing*. First, CfE makes considerable claims for *creativity*, emphasising child-centredness and autonomy—proposing a process-based curriculum supporting an experience of creativity through interdisciplinary working. Secondly, CfE consists of the three main strands of Literacy, Numeracy, Health and Wellbeing and aims for an inclusive vision of education that places the commitment to *wellbeing* at the centre of its priorities. Furthermore, Scottish Education is especially attractive as a testbed for this work because it appears to be achieving these with a curriculum that is experimental, child-

centred, and teacher-centred, and that allows for learners and teachers a great deal of autonomy and creativity. Above all, because it has a high-profile commitment to ‘Health and Wellbeing’, Music Education, seen to be in alliance with health and wellbeing can be nourished in a number of different ways. Equally vitally for the rationale of this thesis, Scotland has openly acknowledged the challenges of inequality, social exclusion, disadvantage, poverty, and attainment, and Music Education has responded by restating confidently its potential to address and handle these questions for all children.

Methodologically in this context of contemporary Scottish educational practice, one of the popular national research trends in educational science, ‘Action Research’, seems to hold real potential as philosophy which can underpin convincingly the principle of research-led or research-formed teaching. Action Research refers to researchers approaching fields with the intention to bring positive changes and enriching contributions to practice while conducting research. At the present time, several cities in Scotland such as Glasgow, are showing good examples of cooperation between schools, universities, research institutions and learning communities underpinned by research-led practice. This trend is beneficial for all partners, as schools can access get higher expertise and advanced levels of professional education while researchers can investigate and apply their studies in more meaningful, reliable, practical and co-constructed domains. In this research, I am intending to provide teachers with tools and methods that can help ‘them’ investigate their own music curriculum in schools drawing upon precisely the same values consensus.

Applying this concept of Romantic Irony for the research on developing creativity and emotional resilience, the specific research questions or themes that I will examine in this study are as follows.

- 1) How are creativity and musical creativity conceptualized generally in the academic literature?
- 2) What are the aims and the points of focus of current primary Music Education policy and curriculum in Scotland, and how is musical creativity situated within those? What are the potential connections between the concepts of ‘musical creativity’, ‘emotional resilience’, ‘Romantic Aesthetics’, and ‘Romantic Irony’?

3) What are the connections between the concepts of ‘Romantic Irony’, ‘musical creativity’, and ‘emotional resilience’ and how can these concepts be applied in the field to the four areas of primary Music Education—singing, listening to music, playing instruments, and composing—utilizing interdisciplinary activities as ways of fostering musical creativity and nurturing wellbeing?

4) In the aspect of the educational duty for fostering musical creativity and wellbeing, how is the current situation of primary Music Education in Scotland evaluated by both pupils and expert stakeholders such as music teachers, Head Teachers in Primary schools, music administrators, musicians, and by Music Education degree students?

With due respect to the educational environment and surroundings of Scotland, this research consists of two interrelated types of investigation: a conceptual-hermeneutical strand and an empirical-analytical one. The first part of the research is allocated to the critical assessment of ascendant theories of creativity, emotion, Romantic Aesthetics, Romantic Irony, Health and Wellbeing, and music therapy—and educational practices within which these concepts may be applied. I will refer to previous studies that discuss the features and characteristics of the core concepts as well as books and articles that described the educational settings in which creativity of students may be developed. It will be noted that consistent with the ‘cross-over’ modality and genre to which this thesis pays homage, the text has moved away from the conventional social science literature review, adopting a more ‘through-composed’ (to borrow a musical metaphor) and critical-discursive Humanities-style iterative engagement with secondary literature, respected research and professional scholarship as and when this body of work is salient for the reflection and analysis within the overall argument that the thesis pursues.

For the empirical part of the research, I took ‘Vignette’ and ‘thematic approach’ to devise ways of enhancing creativity and wellbeing through Music Education in classrooms. The classroom interventions were divided into 3 Vignettes to stimulate pupils’ innate musical creativity and to form relationships, to deliver basic theoretical knowledge, and then to provide opportunities to apply skills in relation to certain topics that appear in participants’ daily lives. Thereafter, academic conversations with experts were conducted in order to get deeper views on researchers’ approaches, and to search for the directions that Music Education should follow in contemporary society.

The thesis consists of 6 Chapters. Initially, I endeavour in Chapter 1 to draw out the views of key commentators and researchers about the question of how modern ‘late capitalist’ society relates to and addresses the growing emphasis on the concepts of ‘creativity’ and ‘wellbeing’, which motivate and can justify this research in the first place. In this chapter, arguments and issues related to creativity and creative practices will be introduced. Thereafter, in Chapter 2, concepts of ‘emotion’ and theories of ‘Romantic Aesthetics’, and ‘Romantic Irony’ will be examined in relation to history and education. Applying theoretical arguments to practice, these themes will be further discussed in relation to ‘Health and Wellbeing’ and ‘music therapy’. Addressing the core concepts of emotion and wellbeing in education, the therapeutic role of music and its application to learning and teaching will be discussed.

In the second part of the conceptual research, I will focus on the current educational context of typical contemporary developed societies and discuss major themes in contemporary Music Education arising out of this. Following this, I will focus on the context of Scotland, and investigate how these themes are being addressed in Scottish educational policy and curriculum, which is illustrated in Chapter 3.

Thereafter, the empirical strands of the research will be described. The research methodology and fieldwork methods employed to work with primary school pupils and experts, intended to investigate practices in primary Music Education based on the key CfE conceptions of creativity and wellbeing, will be described. Thereafter, methods of data analysis and its results will be explained. The research and fieldwork methods will be described in Chapter 4, and analysis will be introduced and elaborated in Chapter 5.

Finally, this thesis will end with a kind of ‘Coda’ (to adopt another musical idea), assessing major themes that appeared in this research and discussing challenges and opportunities for Music Education in Scotland now and into the future as a nation seemingly unswervingly vested in its CfE progressivist paradigm. Conclusions will be drawn and some important implications will be extrapolated.



# **Chapter 1: Creativity, Creative Practices and Music Education**

## **1.1 Introduction**

This chapter is allocated to the discussion of the main concepts supporting this research, including application of the concept of Romantic Aesthetics and Romantic Irony in Music Education for the development of creativity and emotional resilience in young people. In advance to the investigation of the concept of Romantic Irony and Emotion which will be addressed in the next chapter in detail, the concepts of creativity and musical creativity will be examined in the context of far-reaching social, economic and cultural change.

The chapter is structured in three parts. In the first section, theories of creativity will be introduced. To begin with, I try to draw out the research consensus from the rising emphasis on the concept of creativity and emotional resilience in contemporary society, intending to justify the overall aim of the research. Then, after showing the current prominence of the concept of creativity, several definitions, types, and features of creativity will be illustrated. Next, various critical perspectives on this concept advocated by a number of thinkers and theorists will be explained and examined. Thereafter, creativity in the field of expressive arts will be explored. Looking at this particular era of the post-War period, the main arguments on the gathering emphasis on creativity and its application in educational practice will be assessed.

Narrowing the focus to musical creativity, the current prominence of music and the situation of Music Education in relation to creative concepts and practices will then be described. In line with the previous discussion on creativity in general, a similar structure will organise the arguments in relation to the definitions and features of musical creativity found in both musical and educational theory today.

## 1.2 General Theories of Creativity in Education

### 1.2.1 The Current Prominence of the Term ‘Creativity’

The concept of creativity is one of the genuinely and recurringly prominent concepts in many areas of modern society. It has become an integral concept to be understood in terms of distinctive trends in modern culture (Reckwitz, 2018), strongly associated with technological developments occurring at high speed within an environment of novel products and sensational innovations burgeoning forth over shorter and shorter intervals. A classic contemporary example of this can be found in handheld technologies such as smart phones and tablets. These originally practical and recreational technologies are now vital to the functioning of modern economies and typify the rapidity of the processes of change, renewal, increased functionality and application (‘apps’) and even rapid obsolescence (Rice, 2011).

As a result of these dramatic and unprecedented shifts, in many social and occupational contexts people also have to be flexible and inventive and competent in order to adjust well to their communities and their often fluid surroundings. This is reflected in the era of the so-called ‘knowledge worker’, many of whose previous ‘industrial’ tasks and responsibilities have been assumed by smart and AI technologies and systems, placing greater reliance than ever on the imaginative powers and inventive capacities of educated and resourceful populations (Taneja, 2005). In line with these changes in modern society, *creativity* functions as a part of the problem-solving process since not only the acquisition and use of knowledge but the creation and cutting-edge reframing of it have become central to growth and vitality in 21<sup>st</sup>-century economies and cultures. As Walberg (1988) argued some 30 years ago, in ‘human capital theory’, *people* are becoming the capital assets to themselves and others, and creativity is one of the main themes that is foregrounded in the development of a new type of citizen, both as a producer and consumer (Negri, 1988). Accepting this admittedly controversial understanding of post-industrial living, certain developmental experiences are held to be important contributions to an individual’s abilities and potential: meaning that active investment in creative capacity is prominent (Campbell, 2018; Runco, 1998) in modern societies and the educational systems they support. As such, creativity and the ‘social cooperation of brains’ has become the new source of economic value and cultural worth. (Hammershoj, 2009).

In addition to this, the importance of fostering creativity has been further highlighted in the flow of ‘The Third Wave’ predicted by Alvin Toffler (1980), in which the whole of global capitalist society seems to be undergoing a transformation from an industrial means of production to a knowledge-based model (Stehr, 2018; Drucker, 1993). With this flow, the focus of thought has moved from exploiting capital, industrial, or natural resources to harnessing knowledge resources as these become the chief means of production, trade and wealth-generation. This is of course not to say that capitalist economies no longer require traditional sources of energy and material. They most certainly do and on an ever-increasing and ecologically damaging scale. However, even the acquisition, conversion and trading of these hard resources takes place in the context of knowledge management and the hyper-intelligent understanding of supply and demand. So to repeat: at the heart of a successful knowledge-based economy is *innovation*, brought about through the development of the creative abilities and skills of individuals and organisations (Seltzer & Bentley, 1999). As such, just as Kaufman and Sternberg (2007) explain, ‘creativity is a burgeoning topic of interest across the globe’. These developments also help explain why Simonton (2000) has conceptualized creativity as the ‘*zeitgeist*’, the spirit of the times, in modern society. There are, he claims, a number of ‘zeitgeist factors’ (Simonton, 2000) comprising modern society that have resulted in the heightened emphasis on creativity. Overall, as Wiles (2017) has more recently argued, ‘in an age of globalisation and economic competitiveness, the notion of the creative knowledge economy has gained a significant hold worldwide.’

We should note again with these commentators that the development of technology has played an important role in our recent experience of creativity. Burnard (2003), Humphereys (2006) and Odena (2014) have all elaborated this point, with Humphereys observing that, ‘Perhaps the biggest reason for the large-scale shift toward teaching creativity in Western schools has to do with the demise of the industrial era coupled with the ascendancy of the global economy’ (Humphereys, 2006, p. 356). More recently, Odena (2014) has underlined that, ‘In recent years governments across the world have identified *creativity* and *innovation* as desirable aims in the development of economic prosperity’ (p. 127). The phenomenon of globalization, which is interdependent with rapid technological advance, has therefore played a key role in the rising importance of creativity as well. As the borders between different countries and continents have been blurred, ‘ethnic marginality, bilingualism, and even exposure to ideological or behavioural dissent’ (Simonton, 2000, p. 155) have become several remarkable features further enhancing these creativity-augmenting and coalescing effects.

Finally, we can point even to profound changes in thought and outlook and the emergence of whole new ideologies also conditioning the worldwide emphasis on creativity. While discussing the identity and creativity of late 20<sup>th</sup>-century professionals (including teachers), as these post-Cold War trends were beginning to emerge very sharply, Craft (1997) more than 20 years ago related the chaotic, fragmented, unstable and unpredictable surroundings of the emerging 'postmodern' society with the needs of education, pointing directly to the requirement for governments to overhaul educational systems that looked increasingly outmoded and irrelevant to the changing times. The convergence of major sociological and aesthetic shifts induced by globalisation and its altered conceptions of work and culture portended major implications, she suggested, for the structures and practices of education.

As a result of these and other warnings from thinkers and policy analysts, beginning around the turn of the millennium education systems in many democratic societies began to reconceptualise their perceptions of, and commitments to, creativity in learning and in schools. In 1999, the new National Advisory Committee on Creative and Cultural Education for England and Wales stressed that one of the duties of schools had become to develop the creative and cultural capacities of pupils (NACCCE, 1999). Here the role of education was seen as important not only to developments in industrialization and globalization, but also to remedying some of the negative consequences of these such as social dislocation, isolation, fragmentation and growing mental health problems. In approximately the same period, other governments and national educational bodies made similar claims for creativity. For instance, in the U.S., it has been claimed that global, networked society necessitates that citizens possess a variety of creativity skills for successfully navigating contemporary economic, political, and social realities (Americans for the Arts, 2006). Emphasising the self-initiated process at the local level to promote creativity, a majority of US creative education programs were funded by independent agencies such as the Creative Educational Foundation, and Americans for the Arts, trying to address 'teachers' and students' intrinsic motivation to be creative' (Niu et al., 2013, p. 80). The American educational system encourages the exercise of creativity by providing an environment that promotes free and open discussion, and by letting educators have academic latitude and flexibility. (Kim, 2005, p. 343). Also, the Australian government, in *The Melbourne Declaration on Educational Goals for Young Australians*, setting educational priorities for 10 years, committed the nation to developing 'confident and creative individuals' (Ministerial Council on Education Employment Training and Young Affairs, 2008, pp. 8-9). More recently, policy discussions of creativity

and education in Australia such as the Australia 2020 Summit (Commonwealth of Australia, 2008), the Creative Connection Program (Western Australia Department of Culture and the Arts, 2010), or the *Adelaide Declaration on National Goals for Schooling in the Twenty-First Century* (Ministerial Council on Education, Employment, Training and Youth Affairs, 1999), ‘reveal widespread acceptance at policy-making level of the need for systematic promotion of creativity in the national education system’ (Cropley, 2012, p. 9).

Then of course there is China. As both a country and as the world’s fastest growing economy, China has felt ‘the increasing pressures of global competition, maintaining sustainable economic growth, and securing higher employment...’ (Pang et al., 2018, p. 248). Against this backdrop, ‘Innovation,’ Pang noted, ‘was soon seen to be crucial to nations’ development.’ In order to meet these requirements, the strategy of revitalizing China through science, technology, and education was proposed in the *Decision on Accelerating Scientific and Technological Development* issued by the Central Committee and the State Council in May of 1995. From this point forward, ‘innovation and creativity became key concepts in Chinese policy such as in presidential reports until 2007 and in Five-year Plans from 1991 to 2011, respectively’ (Pang et al., 2018, pp. 248-249). The need for fostering creativity has been emphasised in other Asian countries such as Japan and Korea as well. In Japan, an educational philosophy emphasizing children’s freedom, enjoyment, and creativity was placed in educational policies such as in 2006 *Basic Law on Education* (MEXT), highlighting the connection between individuality and creativity as well as the strengthening of Japanese cultural identity and cohesion (Smith, 2018, p. 11). Lastly, in Korea, since ‘the Neo-education Reformation Plan suggested adoption of self-initiated education for student creativity in 1998’ (Yoon, 2014, p. 188), aiming to build efficacious personalities, creativity has been one of the major themes in education through a succession of presidencies.

We can see from these responses that with the rise of an increasingly ‘aesthetic’ view of society and education, ‘creativity’ has come to be seen as central to both advancing economic growth and dealing also with the negative consequences of it. This is in key respects the main argument of this thesis, tested in both the literature and in school settings: that *musical* creativity, borne by key drivers such as the practices of ‘Romantic Irony’, can enrich learning in schools in ways demanded by contemporary society and at the same time also build the emotional resilience of learners for dealing with the fallout from that society and its economy as both (often convulsively) evolve.

This phenomenon of focusing on the cultivation of creativity has also been gradually reflected in the education policy and curriculum in many countries, as ‘education provision has been acknowledged as a key factor in this development’ (Odena, 2014). For example, a flagship initiative of the European Union called *Innovation Union* (European Commission, 2010) also shows the current prominence of the term ‘Creativity’, setting a strategic approach to innovation which includes modernizing higher education and promoting creativity across many sectors of industry and commerce:

Education and training curricula focus on equipping people with the capacity to learn and to develop transversal competences such as critical thinking, problem solving, creativity, teamwork, and intercultural and communication skills. Special attention is paid to address innovation skills gaps. Entrepreneurship education and training is widely available or included in curricula (European Commission, 2010, p. 34) .

In particular, it has been argued that developing creativity in subjects closely related to human culture such as art, design, dance, drama and music needs to be given greater attention. (e. g., Henley, 2016; Kim et al., 2016; Humphereys, 2006; Burnard, 2003; Sabieh, 2002). With the aim of setting guidelines for such broad cultural education, Henley (2016) claimed that:

Studying cultural education subjects, such as art and design, dance, drama and music, sparks creativity across the curriculum, encouraging young people to be inquisitive, disciplined and determined. Wherever children start in life, a high quality cultural education in every school should be a right, not a privilege.

Alongside literacy and numeracy, another skill needed in our workforce today is creativity. Cultural education subjects help young people to unlock their innate creativity, enabling them to become more rounded and confident human beings (Henley, 2016, p. 2).

A number of researchers have dug still deeper into this and made serious claims for the importance of arts education, especially, to the nurturing of forms of creativity that can respond to the multiple changes that have occurred and are occurring in modern society (Kim et al., 2016; Humphereys, 2006; Burnard, 2003; Sabieh, 2002; Aspin, 2000). The rapid progress of certain forms of science and technology, at the end of the 20<sup>th</sup>- to the beginning of the 21<sup>st</sup> century globalization process, underpinned by the stormy expansion of the Internet and World Wide Web, has also placed new demands on education. (Fomichov et al., 2017, p. 3). As Sabieh (2002) states,

Technology preserves the World of Art, spreads heritages, and unites people across the globe, time and diversities. Through inquiry, technology enables individuals to explore inherent values of Art and cultural identity in a quest to interpret, understand, and create their own expressions of the world. Art-educators realize that technology must become part of their lives to help prepare students to survive in a technological world... Art-educators, the central reform agents, become responsible in shaping students to remain liberators of creative expression using technology to preserve identities of the time (Sabieh, 2002, p. 2).

Burnard (2013) also highlights the rising attention to music and musical creativity within this context—considering its sociological aspects and examining different degrees in the value of the creation and consumption of music across different cultures and state systems. She argues that at the beginning of the third millennium, with the development of technologies supporting the spread of affordable digital devices, the scale on which people experience music expanded and diversified dramatically. In addition, popular music and world music, which are particularly related to these social transformations, have started to have more influence on ‘serious’ musical culture: ‘This is what makes new perspectives on *who* is making the music, *where* it is being made and for *whom* as significant as the generative aspect inherent in practices such as sampling, resampling, mixing, mashing and songwriting, as important as composing, arranging, improvising and performing’ (Burnard, 2013, pp. 5-6). Expanding the range of musical experience and reducing the effort in accessing music, the chances of revealing musical creativity have increased correspondingly too, which has then also resulted in renewed emphasis on nurturing musical creativity in education as well. Indeed, the coming of ‘streaming’ and its download-upload interface as arguably the most common form of musical access in the 21<sup>st</sup> Century, the boundary between consuming music and making music has become an ever more blurred one (Arditi, 2017).

These claims at the beginning of new millennium were widely reflected in education policy. Humphreys in 2006 discussed the then current emphasis on creativity in Music Education by referring to a recent survey of countries from Europe, Asia, Africa and Oceania conducted by the International Music Council (2004). This showed increasing support in the form of governmental policies for arts education, especially Music Education, stressing individual student development or expression and the cultivation of so-called critical thinking. As he indicated, ‘arts education is now seen as an effective means for helping students develop their creative problem-solving abilities both individually and in small groups’, and ‘unique, diverse experiences in the arts can be linked to standards of excellence in the development of specialised high quality goods and services required by the global economy.’ (Humphreys, 2006, p. 357). Most recently, and focusing on the one of most dramatic advances in contemporary society—the emergence of forms of Artificial Intelligence that have started to replace work and activities that humans previously undertook on their own—it has been popularly argued that the very task of protecting a distinctive humanity may in future be vouchsafed by focusing on and nurturing the artistic abilities that human beings seemingly alone possess (Kim et al., 2016).

For example, while discussing the *Go* competition between an artificial intelligence device, Alphago, and a human being, Lee Sae Dol, which took place on 2016—and which shocked people watching a human being defeated by a computer programme— Kim et al. (2016) suggest that ‘the core requirement of the age of artificial intelligence is education and a social system that can nurture the creative human, rather than solely develop the highly effective robot.’ Hence although the power of technology has started to encroach upon even once hallowed areas of art and music, the strong conviction remains that these expressions, fashioned by human thought and emotion, will remain a distinctively human capacity, and may well also be able to furnish some vital solutions to the problems of modern society (Kim et al., 2016). ‘In the age of artificial intelligence, notes Choi, people who possess cultural and artistic emotions and creativity, and who are proficient at adapting to changes and predicting the future will be valued as competent individuals’ (2017, pp. 33-34). As Simonton (2000) also remarks, ‘evermore human beings may be able to display optimal functioning through creativity’ (Simonton, 2000, p. 151). We can see a direct vector leading again here to education, when Humphreys concludes strongly that ‘the large-scale shift toward teaching creativity in Western schools has to do with the demise of the industrial era, coupled with the ascendancy of the global economy’ (2006, p. 356) and it is therefore no surprise that these ideas can be seen reflected and recorded in a number of critically important education policy documents across many nations of the world—such as the *Curriculum for Excellence* movement in Scotland, which will be described in some detail in Chapter 3.

Despite their diverse points of origin, and local conditions of production, the policy developments share an emphasis on the importance of fostering creativity of students within national educational systems. As Runco (2004) explains, ‘creativity drives innovation and evolution, providing original ideas and options, but it is also a reaction to the challenges of life.’ (Runco, 2004, p. 679). Hence it seems almost inevitable that education, which, classically, plays a key role in nurturing citizens to adjust to and be part of dynamic and changing societies, has directly incurred the duty of fostering and enhancing creativity in the population at large, through ‘classrooms [that] can accommodate the democratic and universalized approach to creativity promoted by the government’ (Wiles, 2017, p. 1). Particularly, it has been argued that teachers in *primary* schools in many countries should especially be more concerned about the development of creativity of their pupils, since they oversee absolutely critical stages and transitions in life, as children leave the protected



environment of their parents and spend more and more time in the wider civic spheres of their society (Cassidy, 2013; Priestley, 2013; Zaho, 2012).

In summary, we have argued here that the evidence for something called ‘creativity’ being regarded as a major force to be cultivated in industries, economies, and education systems across the world as a ‘competence’ or ‘capability’ is quite overwhelming (Reckwitz, 2018; Barrett, 2012; Zaho, 2012). This is routinely accompanied by the statement that this new phase of social and economic advance has the potential to see the complications and dislocations of modern society converted to a new wave of innovation and creativity. Providing proper and effective education becomes ever more important if only because ‘one needs a basic amount of intelligence, environmental support, and motivation to be creative’ (Kaufman et al., 2007, p. 55). Thus, many argue, it is essential to find ways of fostering creativity in education, implementing the concepts that reflect and respond to the unique features of contemporary society and transforming those to confidently creative ends. In the following sections, assessing these possibilities as the bases of this research, the underlying concepts of creativity and its characteristics will be discussed and clarified more fully.

## 1.2.2 Concepts of Creativity

Creativity has been described as a ‘multidimensional’ and ‘fuzzy concept’ (Fryer, 2012. P. 21), and it has been approached and discussed by a number of researchers from various angles. In this section, I will categorize those arguments in four sub-sections. First, I will discuss the definitions of creativity, and then introduce several types of creativity discriminated by several researchers. Next, covering these definitions and types of creativity, I will describe a number of features of creativity. Finally, I will explain various perspectives on creativity examined across the disciplines.

Concepts of creativity have been discussed since the ancient Greeks. A majority of thinkers have examined the term creativity in terms of either a *creative product* or a *process of being creative*, or indeed both (e. g., Corazza, 2016; Dorst et al., 2001; Kor et al., 2000; Hennessy, 1994; Elliot, 1971; Hallman, 1970; Stein, 1953). As such, discussion in education has been dominated by two contrasting views of creativity, one which (again) emphasises the ‘creative product’ and one which stresses the ‘creative experience’, pointing to the procedures of creation and the styles of thinking active and applied when being creative. As Hallman (1970) points out:

The two views agree in defining the creative act as a fusing of disparate elements into a distinctive unity. They disagree in two ways: on the nature of the materials which undergo the transformation, and on the dynamics of the process (Hallman, 1970, pp. 369-370).

The process view of creativity spans both older and more recent periods. For example, in 1950s, Ghiselin (1952) conceptualized creativity as ‘the process of change, of development, of evolution in the organisation of subjective life’ (Ghiselin, 1952, p. 12). Also, Stein (1953) offered a popular definition of creativity as that ‘process that results in a novel work that is accepted as tenable or useful or satisfying by a group in some point in time’ (Stein, 1953, p. 311). Then, more recently, Leung et al. (2008) also focused on defining creativity as ‘the process of bringing into being something that is both novel and useful’ (Leung et al., 2008, p.2). In addition, a number of researchers such as Olford (1971) and Paynter (1982) also focused on the process of *being creative*, connecting the term creativity to the word ‘creation’ meaning ‘the action of making, forming, producing or bringing into existence’ (Paynter, 1982, p. 93). Olford (1971) particularly emphasizes the changes that occur during the process. According to his explanation, ‘the verb *to create* functions as an episodic achievement word’ (Olford, 1971, p. 85), and also on ‘something that happens rather than something done’ (Olford, 1971, p. 86). Paynter (1982) also explains that the term covers dynamic meanings such as ‘to produce’, ‘give rise to’, ‘to cause’, ‘to make’, ‘to form’, or ‘constitute’ (Paynter, 1982, p. 93).

The distinction between the definitions that emphasize *product* or *process* in which creativity is revealed are also related to the Western and non-Western cultural perspectives on creativity. As Hallman (1970) illustrates, different perceptions of creativity can be observed in, for example, Hindu and Western societies, with Western countries inclining to emphasise uniqueness and product-oriented creativity, praising geniuses etc., whereas non-Western countries tend to reduce the emphasis on originality, viewing creativity as a process-oriented and self-growth occurrence (Hallman, 1970). These differences are also reflected in the Western and non-Western description of the creative process as well. Highlighting a product-oriented definition of creativity, the dominant feature of the Western process model is its cognitive problem-solving orientations reflected in the four-stage model of: *preparation*, *incubation*, *illumination*, and *verification* (Lubart, 1990, pp. 43-44). On the other hand, non-Western countries tend to describe the process of creativity as consisting primarily of ‘the emotional, personal, and intrapsychic elements’ (Lubart, 1990, p. 44) formed by the insight of the creative person who obtains ‘enlightenment’ by virtue of the creative act (Krippner et al., 1973, p. 121). For example, in West African Hausa, Benin culture and parts of India, creativity is related to an accepted spiritual and psychic reality, and it is believed that the

god of inspiration plays a fundamental role in the creative process. These different views on creativity are reflected in educational practice as well. In countries such as the former Soviet Union and China, which had or have a highly structured worldview favouring conformity and discipline, children tend to score lower than American school-children in creative tests such as the Torrance Creativity Test (John, 2015; Lubart, 1990). Focusing for a moment on the United States, in 1983 Webster's *Ninth New Collegiate Dictionary* similarly defined creativity in terms of 'the production of something new 'through imaginative skill'' (1983, p. 304). Then, in 1999, the US National Advisory committee for Creative and Cultural Education defined creativity as 'imaginative activity fashioned so as to produce outcomes that are both original and valued' (NACCCE, 1999, p. 30).

From these observations, it should again be clear that the meanings of creativity have been discussed with different places of emphasis. Extended from these statements, a number of scholars have also categorised and labelled the concept of creativity in education in different ways. The following section will be allocated to the reviews of some of these arguments. In an effort to cut through the divergences of thinking, several influential commentators have focused ways of simplifying or transcending prevailing distinctions in support of a more structured classification. A popular solution is to attend to what is termed *Big-C* and *little-c* creativity, which itself has generated a family of related ideas such as *H* and *P* creativity and *Combinational Creativity*, *Exploratory Creativity*, and the *Transformational Creativity* explained by Boden (1995, 1998), or the *Individual Creativity* and *Group Creativity* categorised by Burnard (2013). Within the rationale of this thesis, and underlining both product and process in the creative work, we will see that a working and stipulative definition can be crystallised out from this literature as follows: *an ability to think of or produce something that brings new insights into, or otherwise changes, the thinking and the perceptions of the creator and his or her appreciators.*

### **1.2.3 Big-C and little-c creativity**

Merrotsy (2013, p. 476) argues that the Big-C/Little-c distinction was facilitated by Stein's original discrimination of the objective and subjective forms of creativity, each (again) focusing on products and processes (Stein, 1953). Subsequently, and very frequently discussed in the influential writings of Anna Craft (e. g., 2003), this categorization appeared in the work of leading researchers such as Merrotsy (2013), Runco at al. (2012), Plucker at al. (2004), Giorgis at al. (2001), and Gorder (1980).

The classification of Big-C and little-c creativity focuses on the level and the degree of speciality. Big-C creativity refers to the features related to special ability and outstanding status and to the eminent and outstanding creative genius (Merriam, 2013). As it is configured chiefly around a creative agent operating within a social and cultural system which provides criteria and evaluates specific proficiencies, Big-C creativity is regarded essentially as ‘cultural creativity’ (Simonton, 1999, p. 125). On the other hand, little-c creativity indicates the type of creativity that is connected to everyday creativity. It involves common abilities that can be revealed in the daily lives of most ordinary people, often related to social practices such as problem-solving (Runco et al., 1997). It is connected to ‘creative potential and more subjective forms of creative experience’ (Runco et al., 2010, p. 24). Also, while Big-C creativity often extends to a big breakthrough innovation, ‘little-c creativity is innovative but has little impact’ (Luckenbach, 1986, p. 9).

This classification of Big-C and little-c creativity is widely noted, particularly in the field of education, and many researchers have done experiments and tests and indicated the results that appear to show potential for its application in understanding and fostering the creativity of pupils (e. g., Craft, 2003). For example, Craft (2003) conducted her empirical research observing several nursery and early years classrooms in England. Focusing on the concept of ‘little-c creativity’, she used the term ‘The Third Wave’ for understanding a creativity which extends beyond the curriculum subjects or pedagogy and probes the depths of ordinary life. It values people’s individuality and the potential for going beyond existing traditions. Drawing from the results of her observations, Craft raises several pedagogical and systemic issues around fostering little-c creativity, indicating that it is not necessarily tied to a product-outcome, but also related to the general use of imagination, intelligence and self-expression in various settings. However, she also argues that although little-c creativity emphasises the individual’s freedom, it can also be developed not only in free circumstances but also in conditions of constraint—for example, in actually limiting the number of choices available to the creative agent. By aiming to foster little-c creativity in this way, it becomes possible to stimulate the average learner’s inherent flexibility and the resourcefulness locked inside them. As will be shown below, these principles are important for the conceptual, historical and empirical work undertaken in this research.

In an important study, Giorgis et al. (2001) also describe little-c creativity, focusing on creative activities exemplified in children’s literatures. Setting the concept of ‘little-c creativity’ as the base, the authors illuminate creative practice in daily lives: describing, for

example, the creativity of women in living rooms and labs where they are combining their natural curiosity, imagining, thinking, and talking. Wondering, asking questions, making presuppositions and suggestions, and exclaiming after realising something when fulfilling ‘ordinary tasks’ become expressions of the process of developing creativity. These types of ‘creativity in everyday lives’ are reflected in a range of narrative patterns as well. In *Girls Think of Everything: Stories of Ingenious Inventions by Woman* (2000), Catherine Thimmesh describes twelve women who reveal their ‘creativity’ while dealing with indispensable housework items such as windshield wipers, liquid paper, or flat-bottomed paper bags. A main character being creative while coping with her circumstances is also described in Kathryn Lasky's *First Painter* (2000). After losing her mother, an adolescent girl Mishoo strives to find ways to survive. She goes to a cave and begins to develop delicate artistic expression and reveal her creativity by creating images of animals around her such as horses, rhinoceroses, and a bison galloping, fighting, and being wounded. Emphasising ‘creativity’ as an ability to be *enhanced* rather than simply *endowed* also appears in a story by Jane Feldman. In *I am a Gymnast* (2000), the main character McKenzie shows processes of *becoming* a creative and artistic gymnast with intensive daily practices, sustained by her enthusiasm to become an Olympic competitor.

The value of focusing on little-c creativity and actively developing it can also be reinforced by drawing upon less conventional curricular and domestic resources—such as the aesthetic statements and musical pieces of the renowned composer John Cage, and other avant-garde types of music and art that first appeared in 1950s. One of the striking features of this strand of music and art is that the renowned creators also find sources of inspiration for their work in their daily lives and ordinary surroundings. Hence, echoing Giorgio et al., they show how everyday-creativity can be revealed in forms of which education could make probably better use than it usually does. As Boym (2008) states, ‘the international avant-garde was not part of the museum culture or the art market; it had no social museatic sacrality. Instead, it belonged to a reservoir of unofficial utopian dreams’ (Boym 2008, p. 29). So the 20<sup>th</sup>-century affirmation of vernacular and everyday experiences as material for artistic expression and composition offers well-attested approaches and resources for education which move away from elitist-popular distinctions into a place of making and participation for all, of which comprehensive schooling could take real advantage if it so chose.

## 1.2.4 Other Classifications of Creativity

There are other classifications of creativity indicated by a number of researchers such as Boden (1995, 1998) and Burnard (2003). Boden (1995, 1998) explains creativity's novel feature in two different senses, using the terms of *P*-creativity and *H*-creativity. *P*-creativity stands for psychological creativity, which is related to the novel idea with exclusive respect to the mind of the individual concerned. On the other hand, *H*-creativity, which indicates historical creativity, is related to novelty that is new in terms of larger concepts of history. As Boden summarises,

The idea may be novel with respect only to the mind of the individual concerned or, so far as we know, to the whole of previous history. The ability to produce novelties of the former kind may be called P-creativity (P for psychological), the latter H-creativity (H for historical). P-creativity is the more fundamental notion, of which H-creativity is a special case (Boden 1998, p. 347).

This classifications by Boden seem to be meaningful in that she focuses on the *emotional* aspects of creativity, which is one of the main themes uniting these interests in contemporary society and one of neglected in the still essentially 'rationalist' project of education.

Another classification of the types of creativity also signalled by Boden (1995, 1998) consists of three further headings—which are *Combinational Creativity*, *Exploratory Creativity*, and *Transformational Creativity*. The first type, *Combinational Creativity*, 'involves novel [and] improbable combinations of familiar ideas' (Boden 1998, p. 347). Boden exemplifies this type of creativity including 'poetic imagery' and 'analogy- wherein the two newly associated ideas share some inherent conceptual structure' (Boden 1998, p. 348). The second type, *Exploratory Creativity*, 'involves the generation of novel ideas by the exploration of structured conceptual spaces'. This process of exploration often results in unexpected outcomes. Finally, the third type, which is *Transformational Creativity*, involves the transformation of some dimension of the space, 'so that new structures can be generated which could not have arisen before'. The more fundamental the dimension concerned, and the more powerful the transformation, the more surprising the new ideas will be (Boden, 1998, p. 348). Boden further explains that *Exploratory Creativity* and *Transformational Creativity* shade into one another, as 'exploration of the space can include minimal tweaking of fairly superficial constraints' (Boden, 1998, p. 348). Creativity can be revealed in the process of exploration and then tweaking of the contents, boundaries, limitations, and focusing on the addotional potential of certain objects or tasks. By making changes in the accepted conceptual space, altering or removing its dimensions, or by adding a new one, creative ideas, which were previously impossible in the old conceptual space, can be

generated. As such, it seems that Boden has described here a ‘total process’ in which creativity can be developed and revealed. From her classification, it might possible to draw some ways of fostering creativity focusing on different abilities and skills. However, as she noted herself, it can be argued that the boundaries between these *Combinational Creativity*, *Exploratory Creativity* and *Transformational Creativity* may be blurred by the very operational process in which creativity is developed and revealed (Boden, 1998).

From another perspective, Burnard (2013) essayed another solution when she devised another classification of the types of creativity, focusing on the format of the creative work, itself. These are *Individual Creativity* and *Group Creativity*. While *Individual Creativity* is revealed by the disposition of individuals and their ability and effort, *Group Creativity* involves collaborative work and ‘depends on a shared system of creative conventions and relationships with others’ (Burnard, 2013, p. 15). As she explains,

**Individual creativity** allies itself with an ideology of *self-contained individualism* and assumes the high-art model of creativity as the impetus and endeavour of the individual grounded in ‘*self-responsibility*’.... In contrast, **collaborative (or group) creativity** is grounded in *shared responsibility* which comprehends the actual practices as resulting in joint creative endeavours (Burnard 2013, p. 15. Emphasis original).

This classification of *Individual Creativity* and *Group Creativity* provides, in educational terms, guidelines for activities that are intended to develop pupils’ creativity in school settings since both types of working styles are necessary in order to nurture pupils as flourishing members of society. As such, creativity should be developed both within individuals and in group or community levels.

To summarise, it can be seen that different researchers conceptualise the term creativity in different ways and provide means of viewing the nature of creativity from different angles, mosts especially at its interface with the cladistics of education. Particularly, *Big-C* and *little-c* creativity, and *P* and *H* creativity, seem to let educators reflect deeply on the nature and forms of creativity to be fostered in pupils. In addition, the classification of *Individual Creativity* and *Group Creativity*, and *Combinational Creativity*, *Exploratory Creativity* and *Transformational Creativity* let actors approach the process of developing creativity, and devising ways of fostering creativity, by focusing on a number of abilities that are related to creativity and to the different stages of manifesting creativity in young people themselves.

## 1.2.5 Originality and inventiveness

The concept of creativity clearly involves a number of different features. As noted earlier, two main characteristics of creativity, which are *novelty* and *appropriateness*, are highlighted in a number of models accepted by the majority of the researchers (e. g., Stein, 1953; Craft, 2003; Boden, 1995; Leung et al., 2008; Merrotsy, 2013). Notably, Merriam-Webster (1983), lists synonyms for creativity as follows: *cleverness, creativeness, imagination, imaginativeness, ingeniousness, ingenuity, innovativeness, invention, inventiveness, originality*. Hence the features of creativity can be captured by invoking various related terms in a kind of lexicon of coordinated ideas. In addition, it is possible to incorporate some of these features, and indeed create new categorisations of those characteristics, by focusing on items such as the nature of creativity, the process of creative work, and the implications of creativity in society. In the following sections, this will be introduced and explained in more detail.

Across our lexicon, the most commonly discussed feature is *originality*. Although thinkers and research committees explain the definition of creativity in different words, most of them emphasize the *novel* characteristic of creativity (Amabile, 1982; Paynter, 1982; Gardner, 1988; Lubart, 1990; Lubart, 2000; Lubart, 2001; Sternberg, 2006; Kaufman et al., 2007; Leung et al., 2008). Creative people come up with original, unusual, uncommon, unconventional, different ideas and thereby originate new products. Extended from these features, creativity leads to *inventiveness*. Creative individuals are often described as ingenious (Paynter, 1982) and exceptional pioneers who show uniqueness, and who are productive and resourceful. As Runco (2004) explains, creativity drives innovation and evolution by providing new ideas. Although the inventive feature of creativity is closely connected to the *Big-C* idea—which emphasises ingeniousness and innovativeness and in which creative people are labelled as creators of something original, or as people who come up with new concepts—it can also be related to *little-c* notions through inventive work produced in ordinary and daily activities (such as the workplace) via applied imagination and fresh interpretation.

Many of the authorities cited above nevertheless agree that true creativity involves *imaginative* and *interpretative* thinking. Piirto (2011) describes this in terms of the ‘seven I’s of creativity’, which are *inspiration, imagery, imagination, intuition, insight, incubation* and *improvisation* (p. 43). In the same vein, Giorgis et al. (2001), also referenced above, in describing the creative features of children’s literature, draw out the imaginative and



interpretative features of creativity along several distinct but related axes. The authors and illustrators who produce the creative work, the characters who reveal their creativity in the story, and the readers who appreciate the works creatively all show the features of ‘creativity’ in various respects. First of all, the authors write in ways that can be humorous, poetic, realistic, fanciful, or informative, and the illustrator contributes imaginative images that extend the text by constructing meaning through art or to complement the story line. Thereafter, the stories reveal characters who respond creatively to specific situations or problems, express themselves through creative channels, and envision how to achieve a goal in unique fashion, and thereby generate questions for readers to explore as they inquire about the rendered literary world or ‘heterocosm’ (Stableford, 2012). Finally, the readers imagine and interpret what they read and see. Also (and this is crucial pedagogically), they can create their own stories verbally in writing and through illustration, with the original books providing the inspiration.

The *imaginative* and *interpretive* features of creativity are then also connected to *divergence* and *fluency*, because being imaginative and interpretative results in divergence, which requires fluency. While explaining economic theories of creativity, relying on financial investment as a metaphor, Sternberg et al. (1991) stated that ‘divergent thinking skills and the ability to make remote associations between topics can be seen as different aspects of the selective comparison component of creative cognition’ (Sternberg et al., 1991, p. 12). Divergence is also related to variety, making changes and then coming up with something new. According to Hofstadter (1985), ‘making variations on a theme is really the crux of creativity’ (Hofstadter, 1985, p. 233). Moreover, in several tests devised for the assessment of creativity, such as the *Torrance Tests of Creative Thinking*, which were originally developed by E. Paul Torrance, divergent-thinking ability is regarded as a vitally important factor (Runco et al., 2012). In many cases, divergent tests ‘elicit responses to questions with no single correct answer’ (Kaufman et al., 2007, p. 56), incentivising the application of creative minds. This divergence is likely to appear more in the globalized society discussed above, since it is—we are repeatedly told—necessary to make people ‘think globally’ by drawing upon creative skills and capacities which cut across traditional disciplinary boundaries and practices (Sternberg, 2006, p. 89).

The so-called ‘divergent’ characteristic of creativity extends to *fluency* and *flexibility*. *Fluency* is one of the criteria in a number of tests that assess creativity such as the one devised by J. P. Guilford, being measured by the number of associations an individual can produce

to a stimulus and the freshness of those associations (Runco et al., 2012). Stylistically, then, this is also connected to flexibility (e. g., Sternberg et al., 1991), since one needs to be flexible in order to be fluent in implementing one's knowledge in different situations. Flexibility of thought is vital for confident creative thinking and successful creative performance. Sternberg et al. (1991) insist that 'flexibility may have the greatest stylistic advantage for creativity' (Sternberg et al., 1991, p. 16) and that 'flexibility in the use of knowledge is at least as valuable a commodity as quantity of knowledge' (Sternberg et al., 1991, p. 31). As such, 'flexibility of thought is vital for creative thinking and creative performance' (Runco, 1991, p. 199).

### 1.3 Historicising Creativity in Society

Vital additional features of creativity can be described focusing on the role of creative ability in certain groups or societies. As Amabile (1982, 1983), Gardner (1988), Lubart (2010) each acknowledge, creativity always exists within specific societies or cultural settings. First of all, flexibility is tied to adaptability, to effectiveness (Runco et al., 2012), and to the appropriateness of creativity within particular overarching communities or groups (Richard, 1991; Lubart, 1990). This is regarded as a crucial factor of creativity—whether it be in the cave paintings of Lascaux, the singing in medieval monasteries or the fraternities of Surrealism—since creativity always performs its role in specific cultural contexts of production. Particularly, appropriateness is the component that makes creativity produce and give rise to outcomes and ideas that are communally useful (Leung et al., 2008)—and this is one of the main factors that discriminates creativity from mere novelty, or what Lubart calls 'bizarreness' (1990, p. 54). Moreover, since the creative products may be in many settings (especially educational ones) assessed by an appropriate group of what we might term 'consumers' or 'adjudicators', the qualities of 'appropriateness to the topic' may play a more important role than certain dominant accounts of artistic excellence tend commonly to acknowledge (Tang et al., 2018; Amabile, 1982).

Finally, from the illustrations on the definition of creativity discussed in the previous sections, it is interesting to note that a majority of researchers included the *value* of the product as a requirement for it to be regarded as creative (e. g., Acar, 2017; Sternberg, 2006; Craft, 2003). This argument can be endorsed if we take a position that the creative product or procedure has to make sense, since not all such outcomes can be regarded creative. In other words, the 'created' product or procedure must in some key sense participate in a larger order of reason, meaning and affect.

In summary, creativity entails a variety of features. By referring to a number of researchers, it is possible for us to historicise different characteristics of creativity (philosophical, psychological, sociological) and then to develop creativity armed with this wisdom and understanding. In the following section, this will be illustrated in greater detail.

### **1.3.1 Philosophical Perspectives on Creativity**

Creativity has obviously been studied from a number of different social and historical perspectives. As Runco (2014) notes, the nature of creative studies is interdisciplinary, and as Sternberg (2006), Leung et al. (2008), and Hennessey et al. (2010) signal, researchers approach the term creativity with different backgrounds and points of focus as social and cultural actors. For example, Runco (2004) examined the concept of creativity within concrete and detailed disciplines including not only scientific, social, educational domains, which are commonly encompassed in the field of research on creativity, but also political, health and clinical approaches, enhancing the applicability of the concept to everyday practices in human life and community. More recently, Reckwitz (2018), while arguing the ‘inevitability’ of developing creativity in modern society, discussed the concept of creativity in aesthetic, psych-social settings which can vary drastically from epoch to epoch and place to place. Humphereys (2006) himself echoes this in his insistence that the term creativity has to be approached with ‘historical and philosophical examinations of the origins and evolution of the construct’ so that it can ‘help direct current and future efforts’ in sustaining it (Humphereys, 2006, p. 358). Philosophy also entails a number of additional conceptual clarifications that can help provide direction for the ways of developing creativity in multiple fieldwork contexts, pedagogical or investigative.

The *philosophical* character of creativity has been discussed since ancient times. Classical philosophy, with its interest in the transformative or disruptive power of literature and art and its attentiveness to the experience of the individual, sponsored what we might term a search for the ‘essence’ of creativity, whether revealed by inspiration or by intellect. For example, Plato saw creative activity as a gift of divine inspiration, not subject to rational analysis. But for the same reason—the fact that poet-artists refer ‘irrationally’ to things that do not exist in reality—Plato famously banned them from his perfect republic (McKerracher, 2016). Artists, researchers and teachers adhering broadly speaking to the ‘Platonic’ tradition hence believe that creativity requires the intervention of the some sort of external or daemonic stimulus and the creative act has been also portrayed in this literature

as ‘a mysterious and even mystical process, more akin to divine inspiration than to mundane thought’ (Simonton, 2000, p. 152). This approach has also continued to manifest itself in those subsequent schools of thought where the creative process is viewed as ‘often a mysterious phenomenon that works at an unconscious and inaccessible level’ (Gardiner, 2017; Schooler et al., 1994), involving things like the artist’s sudden realization of a truth to be communicated.

By contrast, Aristotle, more soberly, stressed the technical, craft-like, rational nature of all ‘making’ (Aristotle, *Nicomachean Ethics* IV 1140a5; trans. Peters, 1906). His reflections in his *Poetics* stress the importance of formal structure, mimetic representation, authorial design and moral consistency in the cultivation of virtue and eradication of vice. Hence his followers have been strongly associated with creativity not as daemonic inspiration but as skilled, practised, calculated control and expertise (*phronesis*) achieved by repetition and training. These twin arguments have been continued over the centuries. Analysts and practitioners have oscillated between them, almost as rival views—sometimes invoking an inspiration account, even when an examination of their own notebooks or drafts suggested an orderly, practised and distinctly un-mysterious process (Gardner, 1998, p. 11); sometimes insisting upon disciplined apprenticeship, even when their greatest successes seem to lie in early and spontaneous expressions of artistic insight or attainment (Permana et al., 2019; Boden, 2001).

Enlightenment and post-Enlightenment theories of creativity, whilst by no means overcoming classical Greek disagreements, have nevertheless tended to favour other philosophical perspectives which reduce the significance of the spilt. One of the most influential of these—spanning artistic formation and education—is the German idea of *Bildung*, currently of great interest to educational theory. *Bildung* is a concept which involves an understanding of the formation of the personality through self-cultivation. It played a central role as the philosophy of education for German Neo-humanists such as Goethe, Humboldt, Herder, and Schiller between 1770 and 1830. In the process of *Bildung*, we move through particular experiences related to certain actions and stages of development which are commonly labelled: *transcendence into the social, formation of the personality, judgment of taste and freedom* (Herdt, 2019; Hammershoj, 2009).

First, as individuals become members of society, they go through the process (customarily in adolescence or young adulthood) of alienation of the self, focusing initially on individual

particularity (through encounters with e. g., art, passion, suffering and love), and then upon the retrieval of the self in a deeper experience of universality. As they are required to *transcend themselves into the social*—and by remaining dedicated to these tasks of passion, suffering and love—in these processes they *form their personalities*—in which the uniqueness of the self and a shared commonality of membership in society are combined. When individuals experience the world, and when those experiences *thwart* an expectation, then this can alter the *whole knowledge* and self-understanding of the person. This process is usually accompanied by a deep unease culminating in the disturbing sense of *not being quite yourself*, which is the affective aspect of the self-cultivated person gaining a new horizon.

Critically, the concept of *Building* is related to the judgement of *taste*. One of the abilities that creative people supposedly possess is differentiating between the large number of new such combinations and actually breaking free from existing ways of thinking. In order to develop and possess this ability, one has to cultivate ‘emotional sensibility and taste for fruitful new combinations’ (Kessler, 2019). In addition, as Hammershoj (2009) also makes clear, the concept of *Bildung* is related to freedom because *Bildung* should happen through the exercise of one’s own free will in order to overcome the recalcitrance of the self and to transcend, transformed, into society. *Bildung*, as a process of practice and formation of oneself therefore implies *making a project of oneself* essentially constituted as an ongoing creative activity. In educational practice specifically, developing creativity also involves *Bildung* in a more direct sense, since it can be related to attempting to find and cultivate the characteristics and personal traits of creative people. In this context, Hammershoj emphasizes the need and urgency for cultivating creative capacities in education fit for the modern knowledge society described above. *Bildung* is hence sufficiently broad to establish a foundation for both a rigorous, culturally-based arts policy and a set of democratic moral and aesthetic principles applicable for individuals and communities (Colwell, 2019, p. 127). It is important to note that, in this analysis, *Bildung* is never a subjectivist or aestheticized withdrawal from society and modernity, but a disposition towards them in which the shaping of the self prepares individuals confidently to enter—and change—their society (Masschelein, 2003). *Bildung* insists that these actions are not simply the exercise of a limited freedom under the governance of e. g., today’s neoliberal accounts of subjectivity—self-reinventing in order to become more useful or adaptable for the capitalist economy—but that they compose practices and experiences of self-transcendence which reject these trade-offs from the outset.

Other modern philosophical concepts that have influenced education in relation to the concept of creativity are *child-centredness* and *play*. Rousseau emphasized the importance of children's feelings in the work of education (Joy, 2019), and other philosophers such as Pestalozzi, Froebel, Tolstoy, and Montessori stressed recognizing children in their own right, attending to them according to their developmental needs, and making learning natural and enjoyable (Morrison, 2019; Grant et al., 1999). Extended from these commitments, this tradition argues for the importance of *play* as a critical element in the development of learning, skills and higher cognitive and moral functions (Dror et al., 2019; Edward, 1936). Taken together, *child-centredness* and the concept of *play* aim for a full and comprehensive analysis of human development as a whole, evaluating the nature of the human person by privileging their needs and desires. Play is certainly often recognised in this discourse as a 'primal' form of creativity and the progressivist principles of child-centredness entail 'following the child' or allowing the child's natural appetite for novelty, making and discovery to lead learning and formation. We can therefore see in these Romantic ideas, and in progressive education's longstanding (if controversial) commitment to them, a foundation for creativity in schools rooted in the observation of children's natural or instinctual inclinations and in the scientific psychologies of cognition and development built upon them.

### 1.3.2 Psychological Perspectives on Creativity

Modern psychology has developed many insights into 'how individuals achieve special and significant forms of optimal human functioning' (Simonton, 2000, p. 151). Its focus on the nature, characteristics, and mental states of human beings also has afforded deeper insights into the concept of creativity. Hence topics that are routinely discussed in psychological research include the nature and origin of creativity and the personal characteristics and worldviews of creative people. Also, although 'the major positions on creativity were articulated long before scientific study began' (Gardner, 1988, p. 10), more recent medical and scientific experiments have taken important elements of psychological research further towards a 'science' of creativity.

According to Benedek et al. (2019) and Hennessey et al. (2010), one of the major strands of psychological research on creativity today proceeds from these much more objective neurological and biological bases. In such domains, creativity is being studied in relation to the themes such as abnormalities, injuries, psychopathology, mental illness and individual differences in personality. Simonton (2000) reviews the progress psychologists have made

in understanding creativity and assigns them to four categories: the *cognitive processes* involved in the creative act, the *distinctive characteristics* of the creative person, the *development and manifestation of creativity* across the individual life span, and the *social environments* most strongly associated with creative activity. As such, in the field of psychology, ‘creativity is seen as a good attribute for people to possess’, and ‘in a nutshell, creativity can be counted among those very special ways that human beings can display optimal functioning’ (Simonton, 2000, p. 151).

A number of researchers take a still more psychometric approach to the field of creativity. J. P. Guilford and E. Paul Torrance, the pioneers in psychological research on creativity, were both psychometric theorists and they attempted to conceive and measure creativity from a psychometric standpoint (Sternberg 2006). ‘By far, a great amount of research has emerged from within the psychometric tradition’, Gardner notes (1988, p. 11). These psychometric tests involve intelligence testing, and divergent-convergent thinking testing, as well as the creative personality scales studied by Gough and Heilbrun (1975) and reflected in the so-called Adjective Check List (Domino, 1970) as instruments to measure creativity (Runco, 2004). Although criticisms are levelled that the results of these psychometric examinations may differ from *actual* creativity (e. g., Barbot, 2019; Wallach, 1971), the psychometric approach provides one of the clues for measuring creativity in some sort of objective manner.

In addition, cognitive behaviours are also commonly studied to examine ‘the thought process of creative individuals’ (Gardner, 1988, p. 12). As Simonton notes, at the very origins of psychology ‘Sigmund Freud and other psychoanalytic thinkers attempted to accomplish this end by explicating creativity in terms of primary-process thinking’ (Simonton 2000, p. 152). According to this perspective, creativity is a psychological and mental phenomenon that results from the application of cognitive processes (Denham et al., 2017; Simonton 2000). In creative thinking, people actively retrieve or seek out relevant information to generate candidate ideas with differing creative potential, and then scrutinize these ideas ‘to determine which ones should receive further processing such as modification, elaboration, and transformation’ (Leung et al., 2008, pp. 3-4). Among the fields of contemporary cognitive science, four areas of research on insightful problem solving, creative cognition, expertise acquisition, and computer simulation have proved especially appealing to researchers (Simonton, 2000). According to cognitive psychologists, the way in which creative insights emerge can be better understood by manipulating priming stimuli, assessing feeling-of-knowing states, using protocol analysis, and applying other techniques as creativity

manifests itself. Psychometric and cognitive approaches also play an important role in studies of personality and motivation that bring ‘influences that are necessary to produce sustained creative work over a lifetime’ (Lubart 1990, p. 54). Returning to older research by Amabile (1983) and Csikszentmihaly (1975), it may be possible to isolate individuals’ intrinsic motivations and their ‘flow states’—which are ‘self-reported periods of high achievement when the individual is completely immersed in an activity and feels euphoric’ (Csikszentmihaly, 1975), bringing to light further important influences on the fostering of creativity.

In accordance with the current trends, a neurobiological perspective often dominates these investigations today. ‘In the wake of numerous new techniques for assessing the structure and functioning of the nervous system and for monitoring blood circulation *in vivo*’ (Gardner, 1988, p. 19), neurobiological research into creativity has been increased markedly. This includes studies of ‘distinctive genotypes and neuro anatomical organisation’ (Beatty, 2019; Gardner & Dudai, 1985), ‘glial cells’ (Hafez et al., 2017; Diamond et al., 1985), ‘patterns of cortical arousal’, and ‘EEGs in two hemispheres’ (Lopata et al., 2017; Martindale, 1978; Gardner, 1975). It also covers disorders and mental illness, such as ‘dramatic incidence of unipolar and bipolar depression’ (Gardner 1988, p. 20) that are also often related to creativity. For example, a number of researchers have connected creativity with abnormalities and injuries; with psychopathology (Abrahm & Windmann, 2008; Prentky, 2001; Cox & Leon, 1999) and even eccentricity, madness (Simonton, 2017; Becker, 1978), mood disorders (Abraham, 2019; Richards 1990) and psychosis (Keshavan et al., 2017; Eysenck, 1999). Other investigators discovered that ‘individuals in families with a susceptibility to bipolar diseases or to other affective cognitive disorders, who do not themselves show clinical manifestations of the disorder, may be particularly *at promise* for creative activity’ (Gardner 1988, p. 20. See also Taylor, 2017; Kinney et al., 2000; Jamison et al., 1980; Andreasen et al., 1974). According to Antony (2016) and Eysenck (1999), psychotic individuals have a tendency to rely on ‘over-inclusive thinking’ and it is their ‘over-inclusive’ or obsessive thoughts that allow them to find original insights.

Across all these types of studies, one of the most controversial topics in psychological research on creativity is the origin of creative ability, whether it is innate or nurtured. Although ‘it is becoming increasingly clear that the acquisition of creative potential requires the simultaneous contribution of both nature and nurture’ (Simonton 2000, p. 154), a lot of arguments have been advanced at one or other of these two sides. Some researchers insist



that creative people are born with latent talents and skills in nature that lead them to reveal their creativity. They argue that ‘exceptional creativity does not always emerge from the most nurturant environments’ (Simonton 2000, p. 153). According to these arguments, genetic inheritance that extraordinary people have since conception assumes an important role in revealing creativity. As Galton first suggested in 1869, exceptional creativity might have a genetic foundation, and the individual’s creativity may have been revealed due to the ‘genetic endowment’ and ‘heritability’ (Kandler et al., 2016). Csikszentmihalyi (1996) also essentially views the nature of creativity as an ability that special people have.

By contrast, many other experts have come up with quite different psychological explanations for the origin of creativity in human beings. They insist that creativity is not a possession of certain people, but one of the abilities that can be nurtured in everyone. For instance, Simonton (2000) argued that creativity can emerge in ‘everyday forms of creative behaviour’ and that it is ‘an activity that develops over the course of the human life span’ (p. 153). As Gardner (1993) and Bernstein et al. (1993) noted, creativity works and is manifested during the course of a person’s whole career. Furthermore, beginning in the late 1970s, increased numbers of psychologists began to recognize that creativity takes place in a social context (e.g. Harrington, 1990). From 1980s, an explicit social-psychology of creativity emerged from this, which focused on a diversity of external conditions involved in fostering creativity. These included ‘interpersonal settings, disciplinary, and sociocultural environments’ (Simonton, 2000, p. 154). Researchers who stand on this side of the divide insist that creative personalities are formed and influenced by environments and circumstances that people occupy—such as ‘birth order’, ‘early parental loss’, ‘marginality’ in the family, ‘the availability of mentors and role models’ (Simonton, 1987) in communities, and experience and performance in educational settings. Also, a number of researchers, such as Wallace and Gruber (1989) concentrated also on the products that creative people possessed—such as laboratory notebooks, sketchbooks, diaries, and other archival sources—and discovered how creative ideas emerge and develop in a complex and dynamic interaction between the creator’s personal vision and the sociocultural milieu in which that creativity must take place. Amabile (2001) also provided an example to support the idea that creativity can be developed after birth. In her important article which described the life of the American novelist, John Irving, she illustrated the prominence of non-talent components such as environment, surroundings, and education. She captured the intrinsic motivation, passionate commitment, and hard work of Irving found in his writing process and insisted that ‘extra-individual factor, the social environment, can play more dominant roles in

individual creativity' (Amabile, 2001). In addition to this research, with her associates she highlighted the repercussions of rewards, evaluation, surveillance, and other circumstances which may incentivise or restrict creativity (Amabile, 1996).

Though creativity can be perceived, then, as the realization of some natural and innate potential within a person, belief in the possibility of *nurturing* creativity implies the value and the direction of education. Rather than seeing creative individuals' domain skills as a fixed set of talents, teachers may view creativity as something that can be developed through the provision of certain interventions and opportunities. Moreover, since a supportive social environment may well prove vital in developing the motivations, attitudes, and skills to enhance creativity, teachers can be supported in creating opportunities for learning effective skills in environments that encourage active, deep engagement with challenging tasks. The significance of providing the proper environment for fostering creativity will be further discussed in the next section, moving on to the dominant sociological perspectives on the concept of creativity.

### **1.3.3 Sociological Perspectives on Creativity**

A number of sociologists and anthropologists have long argued that creativity is a sociocultural phenomenon. Within such sociological approaches, creativity is conceived as a social construct (Lubart, 1990) that is judged by legitimate criteria that arise from traditions of some type or another (Humphreys, 2006). Creativity from this perspective is assessed from criteria derived from each society, which contains value, judgement, and 'socially constructed views' (Burnard, 2003, p. 5) that shift from time to time and place to place. It occurs within, and is bound to, a social environmental and cultural context (Boden, 1998; Lubart, 1990; Sawyer, 2006). Albert (1993), Amabile et al. (2003), Paulus & Nijstad (2003), Simonton (2003), and Montuori & Purser (1999) have each tied 'social processes' to creativity, as a systemic phenomenon (Simonton, 2000). In addition, as Hennessey et al. (2010) point out, some sociological research focuses not only on the creativity of individuals but also of groups, and both in schools and workplaces. More specifically, culture plays an important role in creative work by affecting people's thought, forming environments that either foster or hinder creativity, and setting basic criteria for evaluating creators and their outputs. Cultural ideology affects creativity in positive, negative, or neutral ways, and it can also 'influence the level of creative accomplishment in general' (Lubart, 1990, p. 49) in a population. Moreover, culture defines also the nature of creativity and the creative process, promotes certain forms and domains as creative, and regulates the general level of creativity

in society as a whole. It also provides a set of facilitating and inhibiting conditions for creativity. It permits institutions and institutional forces ‘to channel creative activity by promoting certain domains, social groups, and characteristic ways of approaching the world’ (Lubart, 1990, p. 39). The effects of culture on creativity are therefore understood within an interactive framework that incorporates both the person and the environment and this interactive nature of creativity has been the foundation of some important late 20<sup>th</sup> century work on the question that has been of lasting influence (Amabile, 1983; Csikszentmihalyi, 1988; Lubart, 1990).

Of course world-views and cultural requirements may vary. Political factors also influence the operation of creativity, since they function across all of the stages of the artist’s or the citizen’s life, either encouraging or discouraging the acquisition of creative potential (Runco, 2019; Simonton, 1984). Some cultures may place value on conformity and adherence to tradition, structure, and community norms, stifling and discouraging individualised creativity. As a result, ‘creativity may be restricted by a society to high-status or gender-based groups’ (Lubart, 1990, p. 46). As seen from the example of the musicians in Bali, in a number of societies, people are expected to be stereotyped, anonymous contemporaries with regard to creativity (Simonton, 2000). On the other hand, cultures may inhabit a world-view that nurtures and encourages personal creativity, and rewards innovation (Lubart, 1990). Lubart (1990) takes the development of creativity in the Renaissance period as an example. He explains that this was a period of intense creativity because individuals felt empowered and somewhat free of the closed, structured, medieval world-view. In line with these findings, we can argue that the ‘*zeitgeist*’, or ‘spirit of the times’ (Simonton, 1984) affects the appreciation and embrace of creators and their creative activities (Boden, 1998). As Simonton (1984) further claims, living at the ‘right time’ is important to be able to reveal creativity.

In more purely ethnographic research on creativity, music, art, dance and religion of certain ethnic groups have drawn the attention of diverse commentators. For example, Mead (1959) observed the dance of Samoan society, and claimed that individual basic dance elements in novel and stylistic forms demonstrated creative performance at the highest levels of invention. Ben-Amos (1986), on the other hand, highlighted the reduced emphasis on originality in creativity in certain African cultures where the artist at work is viewed as enacting or recreating the community’s original myth with minimum innovation. Maduro (1976) also showed similar results by studying Hinduism, in which creativity is seen as a

spiritual or religious state rather than as an innovative solution to a problem, and the artist is enjoined to re-create, or reactivate, what is already latent in his unconscious (Maduro, 1976). Hindu tradition reflects a cosmology where time and history are seen as cyclical, and where to create is to imitate the spiritual and to make traditional truths come alive and become operative in daily affairs (Maduro, 1976). Ethnographic approaches of this kind serve to specify the differences and specialties found in certain cultures that affect the indigenous understanding and expression of creativity.

Another more recent and related field of sociological research concerned with creativity is multiculturalism. A number of researchers have studied the influence of multiculturalism on creativity, and argued that multicultural experiences enhance creativity (e. g., Leung et al., 2008; Guilford, 1959). As Leung et al. (2008) state:

Multicultural experience is positively related to performance in solving problems that require insight and producing creative ideas without being confined to the widely known. It predicts creativity-supporting processes such as the tendency to access unconventional knowledge from memory and to recruit ideas from foreign cultures for expansion. Effective integration of the familiar with the unfamiliar should boost cognitive and behavioural flexibility, and working to juxtapose or fuse multiple cultures will lead to more effective results than dealing with each in isolation (Leung et al., 2008, p. 11).

Leung et al. (2008) also explain how multicultural experiences enhance creativity. Following the fashionable cognitive-cognition approach, they exemplify the argument with conclusions drawn from several experiments. According to this interpretation, human beings have the cognitive structures which enable them to think actively and to generate, choose and then modify, elaborate, and transform ideas by actively retrieving or seeking out relevant information (Leung et al., 2008). People can adapt their own thoughts and behaviours to a new environment through the experiences of other cultures. New experiences in other cultures destabilize prevailing cognitive structures. By changing conceptions and adjusting their behaviours to different surroundings, we can also develop new conceptions. As a result, cognitive structures may be remodelled, and this will lead to cognitive complexity that again fosters creativity. As unfamiliar cultures may contain divergent thoughts and beliefs, sometimes 'even in conflict with those in one's own culture' (Leung et al., 2008, p. 5), the endeavours to overcome the cultural shock may lead to greater cognitive complexity that in turn stimulates still higher levels of creativity. Even 'culture shock' itself can provide opportunities for acquiring new perspectives and new ways of thinking.

Empirical research and the theoretical assessments of scholars such as Sternberg (2006) have shown that being in varied and diverse environments can train individuals to encode information in multiple ways, building a myriad of associations between concepts, so that juxtaposition and fusion conditions will be induced. Recruitment of ideas from unfamiliar cultures leads to the expansion of creative ideas and spontaneous retrieval of unconventional knowledge from memory. These new ideas, concepts, and scripts can be the inputs for the creative expansion processes because the more new ideas people have, the more likely they are to come up with novel combinations. In important research with students, high *creative* and high practical groups were much more diverse in terms of racial, ethnic, socioeconomic, and educational background than were the students in the high *analytical* groups, suggesting that correlations of measured intelligence with status variables such as these may be reduced by using a broader conception of intelligence in creative contexts (Sternberg, 2006, p. 94). As such, personality variables, central to adaptation processes, may also facilitate creativity.

As a part of a culture, multilingualism also has similar benefits in enhancing creativity (Lubart, 1990). As a vehicle of culture, language embodies and perpetuates fundamental ways that a culture sees the world (Lakoff et al., 1980). But exemplified in a number of research studies, bilinguals can find it easier to encode and access knowledge in diverse ways (e. g., Leung et al., 2008), and may have a more flexible approach to the world due to their dual linguistic perspective. For example, Torrance et al. (1970) and Okoh (1980) each studied monolingual and bilingual children in China, Malay, and Nigeria and Wales, and Carringer (1974) studied Mexican people, and all concluded that bilingual groups performed better on verbal creativity, and had the ability to break Whorfian cultural determinisms and move to new forms of hybridised and fused creativity. These trends have been borne out in the rise of multicultural creative industries across the globalised societies of the last 30 years.

Multicultural experience is hence positively related to performance levels in solving problems that require insight and in producing creative ideas unconfined by the boundaries of the known. It also predicts creativity-supporting processes such as the tendency to access unconventional knowledge from memory and to harness ideas from foreign cultures for creative idea expansion. Effective integration of the familiar with the unfamiliar should boost cognitive and behavioural flexibility, and working to juxtapose or blend multiple cultures rather than dealing with each in isolation will likely lead to more effective and dynamic results (Leung et al., 2008). Fostering the ability ‘to see multiple underlying functions behind the same form’, and ‘destabilizing routinized knowledge structures thereby increasing the

accessibility of normally inaccessible knowledge’, multiculturalism may also create ‘psychological readiness to recruit ideas from unfamiliar sources and places’, and forge syntheses of seemingly incompatible ideas from diverse cultures (Leung et al., 2008). In education, we should note, this research argues that we see these factors enriching ‘students from diverse ethnic and cultural backgrounds so that they can contemplate possible fusions of other cultures [which] may bring them the confidence and motivation to learn in a multicultural educational setting’ (Leung et al., 2008, p. 12)

## 1.4 Creativity, Children and Learning

In line with research on the concept of creativity in its diverse dimensions, the requirement of developing creativity has been highlighted in education policy and curriculum documents in many different contexts. Craft (2003) illustrates the history of such policy and curriculum development in the British Isles by grouping its elements into ‘Three Waves’. The first wave is represented from the 1930s by The Hadow Report (1933) and then in The Plowden Report (1967). In these reports, creativity started to be linked to child-centred pedagogical approaches and discovery-based learning, and to an integrated curriculum including the arts. The Hadow Report, particularly (subsequently of much influence on the 1944 and 1947 Education Acts), recommended appropriate practical and cognitive provision, and highlighted the needs of imaginative thinking, as well as providing children with the contexts and opportunities for self-expression. It also suggested how the provision of both cognitive and practical activities for children could be actualised. Later, The Plowden Report emphasized the development of liberal thinking, and insisted that younger children’s creativity was mainly associated with *play*, which should then be nurtured at those same later stages. It also highlighted the importance of social systems, and ‘provided a landmark in envisioning a role for creativity in the curriculum’ as part of wider social and cultural development (Craft, 2003, p. 144). Drawing upon the philosophical, psychological and sociological sources referenced above, creativity thus became associated in Britain with a range of progressivist approaches such as discovery learning, whole-child methodologies, an integrated curriculum, the embrace of self-realisation and the apparent move away from an emphasis on social norms for evaluative purposes (Craft, 2003, p. 144).

However, later in the 20th century, in for example the development of the National Curriculum in England in the 1980s, the attention of British curriculum policy makers turned increasingly to thinking and other life skills involved in children’s learning, joining early learning to the needs of the compulsory sectors. This became the second wave, in which the

field of psychology and wider educational research was attracting more interest in order to test the true merits of creativity in schools in improving academic and qualification performance for society and economy at large. Also, this affected the trends of research in organizations such as NACCCE, QCA and DFEE, incentivising strategies for stimulating creativity in much more evidence- and outcome-based, measurable forms (Moutsios, 2000).

Craft's 'The Third Wave' of ideas about creativity, relates to the historical period when so-called little-c creativity appeared or was expanded. It extended the concept of creativity beyond the curriculum subjects or pedagogy, to the development and efficacy of the person in ordinary life. It emphasized the individual's autonomy and the potential for going beyond existing norms and traditions. This is related to the little-c creativity concepts discussed above, involving the use of imagination and self-expression. The social and economic context here was the dawn of globalisation and the belief that creativity in education would be a key to producing the versatile, resourceful, agile, adaptable worker-citizens demanded by the techno-neoliberal order and its benchmark criteria for successful nations.

Running through these modern arguments for creativity in education lies increasing emphasis on enhanced freedom, the breaking of traditional boundaries and restrictions, and the extension of the region of the creativity to the daily lives of more or less everyone, including children. In addition, as referenced above, it is interesting to note that more and more researchers have, since the 1990s, discussed the *interdisciplinary* approach to developing such democratic and inclusive conceptions of creative potential. As will be discussed below, in Music Education this leads to combinations of music with stories, drawings, drama or physical movement. (e. g., Gardner, 1993; Sternberg, 2012; Beisman, 1967; Brown et al., 1981; Derri et al., 2001; Long, 2014; Odena, 2014). Odena (2014) connects these developments to pupils developing creativity by using more than one 'intelligence'—a strategy first outlined by Gardner in the same period (though seriously questioned since). These various ways of blending and synthesizing the disciplines became very popular in curricular thinking in many parts of the world from the 1990s onwards.

As noted in the previous section, a number of philosophical concepts came to provide the basis for the research into the concept of creativity. Particularly, the philosophies of *child-centredness* and *learner-inclusive education* emerged strongly in creativity theory. The main argument of these strands of philosophy is that children are respected as individuals capable of expressing meaningfully their own thoughts and feelings in a variety of formats. Children

are then encouraged to make their own decisions, take control and ownership over their activities, and project their ideas

*Learner-inclusive* education is involving the children and trying to hear their perspectives on their own learning. It is accomplished by co-participation and handing back the process of the investigation and the uncovering of knowledge to learners themselves, allowing children to think of multiple possibilities for specific tasks. By participating together, learners have the chance to share and come up with new insights and solutions. This thinking of possibilities also involves posing questions and making hypotheses; it includes problem-solving, finding alternative routes, the posing of questions and the identification of obstacles and issues—thus stimulating imagination and speculation (Craft et al., 2004). Moreover, children then require opportunities to debate and discuss their findings, which should enhance their ability as critical thinkers. In sum, this is the classic philosophy of *constructivism* in action: one of the major strands in modern progressive educational thought, which insists on the child as an active participant in their own learning; creatively applying skills and knowledge with the teacher to formulate and test theories, derive concepts and laws, and form and express judgments and opinions (Ciobanu, 2018). As such, this is an approach that supports the individual children's *agency*, giving children many choices among a great measure of control over what they explore and how. In this process, according to constructivist theory, the inclusive learning environment can give children chances to be innovative and to nurture their creativity in original and personalised ways.

In the domains of research on creativity, much attention has been devoted to these constructivist models. Among the most popularly discussed concepts in constructivist creative practice is *Teaching for Creativity* and *Teaching Creatively*. The distinction between the two was drawn perceptibly and influentially by the English National Advisory Committee on Creative and Cultural education in 1999. According to its definition, *teaching creatively* means using imaginative approaches to make learning more interesting and effective. This term focuses primarily on the teacher's role in developing creativity. It include tasks such as the design of curricula, and effective uses of the teaching sources such as technological devices. In addition, the term also underlines the *attitudes* that teachers should hold in such educational undertakings. Teachers are encouraged to form classroom environments where pupils feel safe to be involved in adventure and taking risks. The focus of teachers should not be on the final products but on the process of the pupils' work, evaluating the reasons for certain actions that the pupils take. The teacher does take control



and ownership of the planned work and can adapt it if necessary, in order to suit the situation. As such, the teacher is vital in establishing the learning context. But the key remains the agency and volition of pupils in working within it.

Craft et al. (2004) discuss the concept of *teaching creatively* in an article which describes a research project done with 18 educators. The authors try to make a connection between the *identity* of the educators and creativity. Craft and her team observed and interviewed teachers to ascertain their underlying conceptions of, and approaches to, creativity in relation to their personal identity. Combining all these, they drew the conclusion that the notion of teaching is itself a demanding form of personal expression, and linking identity and creativity can carry a number of important implications. For successful development, they argued, teachers have to explore the nature of the teacher-pupil relationship in education, and they have to have a willingness to reflect critically on their own pedagogical practices. Moreover, teachers also have to take risks themselves in trusting pupils to create a sense of judgment and ownership across their activities. Finally, the researchers argued that educators need sufficient space for their conscious and unconscious selves to find expression together. A generation previously, in one of the high periods of progressivism, Olford (1971) related the concept of teaching to the satisfaction of ‘self-realisation’ amongst teachers. He argued that the *creative person* ought to be the desired end product of education—encompassing the teacher’s role, the making of curricula, and the treatment and experience of pupils themselves. This would ensure, he concluded, both the satisfaction of self-realisation for teachers and pupils and the readiness of both for the impact of rapid technological advance.

At the other end of this analysis, *teaching for creativity* refers to the actual forms of teaching that are intended to develop children’s own creative thinking or behaviour (NACCCE, 1999; Craft et al., 2004). As Shirley et al. (2009) argue, educators need to be an inspiration, to be able to stimulate curiosity, and to establish teaching styles that genuinely do promote authentic creativity. Several recent researchers provided examples of practices that can be implemented in such teaching for creativity. In the same important article by Craft et al. (2004), the authors include case study data from an English nursery and a primary school. They then explore ways in which children can be offered access to decision making, control over some of their activities, and acknowledgement for their ideas. In two examples of teaching, which are playing with materials and bowl making, it is observed that teachers provide materials to be played with, manipulating and adjusting teaching sources to provide opportunities for pupils to be individually and collaboratively creative. This provides

evidence, they argue, for a fundamentally creative practice, where ‘practitioners [are] engaging creatively to galvanise children’s creativity, providing a context relevant to them, and in which they can take ownership of the knowledge to be learnt’ (Craft et al., 2004, p. 43). Kaufman et al. (2007) argued in similar terms that one cannot directly teach creativity, but *teaching for* creativity can lead students to be creative. A key role for teachers in this paradigm, they add, is providing *practice* which is integral to creativity, especially at the higher levels (Craft et al., 2004).

Variations on these two conceptions abound in the literature. For example, Odena (2001), in another influential article, suggested a *four-fold framework* for studying the term creativity, consisting of *creative person*, *creative product*, *creative process*, and *creative environment*. First, the character of *creative person* is described as imaginative, impulsive and non-conformist, who seeks change and adventure. Then, in order to make it possible for people to reveal their creativity, a proper *environment* is required, including resources and surroundings which stimulate intrinsic motivation. Next, a *creative process* can be induced by, for instance, improvisational approaches for helping pupils learn to make their own artistic outcomes. Finally, the *creative product* is emergent from the originality of these outcomes. Odena’s four-fold model may be beneficial, especially in educational settings, because it breaks down the complicated and compound nature of the development of creativity. By providing examples of the features of a creative person and a creative product, it enables instructors to devise activities that may offer opportunities for pupils *to be* creative and produce something original for them. Furthermore, by suggesting guidelines for setting the appropriate process and forming a supportive environment, it also helps them to ‘realise’ the aim of nurturing creativity as a broad-spectrum educational commitment.

## 1.5 Creativity and Practice

From a number of research models of creativity, it is possible to devise ways of developing creativity in practice. Suggestions of methods for fostering creativity can reasonably be grouped into three categories: *the abilities to be developed*; *the activities to be implemented*; and *the features of the learning materials* (e. g., Jeffery et al., 2004).

Creativity can be fostered by *developing certain abilities* to do particular tasks. The ways of fostering creativity can be organised by referring to the requirements and the criteria for assessing creativity discussed above. This approach means providing stimulating and constructive activities to be implemented that actually make visible (Hattie, 2008) creativity

in process and the features of creativity that should be the focus of attention. For example, as Sternberg (2012) explains, assessing creativity means evaluating students as they ‘create, invent, discover, imagine if, suppose that, or predict’ (Sternberg 2012, p. 8). Sternberg (2006) also provided other activities for letting pupils evidence their creativity, which were *replication, redefinition, forward incrementation, advance forward incrementation, redirection, reconstruction, reinitiation, and integration*. In addition, a number of educators stress further the formation of an environment that allows pupils to think, presume, imagine, interpret, apply and talk, starting from their initial, innate curiosity (Giorgis et al., 2001).

Creativity then, can be revealed in the process of being involved in certain kinds of *activities*. Gardner (1988) argued (as it turned out controversially) that human beings possess multiple intelligence which include: *visual-spatial, linguistic-verbal, interpersonal, intrapersonal, logical-mathematical, musical, bodily-kinesthetic, and naturalistic*. Regardless of the precise merits of Gardner’s taxonomy, we can sympathise with a model of human beings that cherishes multiple non-cognitive proficiencies, and it is then possible to argue that interdisciplinary activities can be one of the effective forms of learning for revealing creativity against such a psycho-social backdrop. At the same time, it of course remains meaningful to provide opportunities to develop creativity within a particular discipline that might require a certain type of ‘intelligence’. For example, Lubart et al. (1995) and Sternberg (2006) both identify certain subject-specific tasks for fostering creativity, insisting that creative performance is moderately domain specific and can be predicted by a combination of certain resources and tools within particular disciplines. Sternberg (2006) also describes some tasks for each subject that emphasise e. g., inventing, designing, and imagining. For example, in literary studies, one can imagine alternative ending to stories, or what the stories would be like if they took place in a different era. Also, students can write stories choosing from several titles that the teacher provides. Similarly, for the modern foreign language area, students can invent dialogues with people from other cultures. For science, one can design an experiment, and for mathematics, pupils can invent and think with novel number systems. It is interesting to note that Sternberg argues that as there is no one right answer to e. g., questions in History, these are not likely to appear on conventional standardized tests. Similarly, he states, the task in science is not finding right answers but coming up with right questions—another example of a fundamentally creative stance.

Various authors have devised activities that supposedly both promote and assess features of creativity—such as originality, elaboration, flexibility, and fluency. These factors were

inventoried in an influential collection of readings edited in 1999 by Gerard J. Puccio and Mary C. Murdock, *Creativity Assessment*, where they were also aligned with criteria for scoring the responses in a test. Fluency and flexibility were each evaluated in the test by checking the number of different responses and categories of responses produced, while originality was assessed by considering how novel and unique the responses were. Finally, elaboration was checked by seeing how detailed and developed responses were. As such, the book provides guidelines for developing creativity across different activities.

In addition, among the current research on ways of fostering creativity, it is interesting to note that many researchers emphasize the need for including collaborative and group work in students' projects (e.g. Odena 2014; Sternberg 2006), which as we saw is also suggested in *Curriculum for Excellence*. Working in groups can in theory encourage everyone to participate and contribute in some way or other, and also can teach children to learn how to cooperate in order to produce outputs together that meet the learning intention of the class. As Sternberg (2006) argues, it is important in these instrumental models to provide opportunities, which encourage and reward students. Pupils need to have opportunities to discuss and debate and work more actively even in a process that culminates in a test.

Finally, a number of research initiatives focus on the *features of the learning materials* that can function effectively in fostering creativity in education. Odena (2014) insisted that providing students with the opportunity to develop constructive, exploratory questioning skills, as well as open-ended questions, is important for facilitating their development through problem-posing, prompting, conjecture and modelling. Hall et al. (2017) also emphasise using open-ended, performance-based activities such as art sessions in which individuals are 'not so much about following a road map' but developing their own skills with a stronger orientation towards intrinsic motivation (p. 114).

In order to strengthen these features, choosing sources that can be catalytic for fostering creativity is critically important. For example, Giorgis et al. (2001) describe the characteristics of picture books that can enhance readers' creativity by simultaneously providing inspiration and raising questions for the readers through what is represented or concealed in the scene. Most of all, visual creativity emerges by use of patterns, colours, shapes, space, lines, or other elements of art and recognising how these contribute to meaning and understanding. Picture books can stimulate the young reader's curiosity, imagination and interpretation of what they read and see, and provide emotional connectivity,

particularly through the illustrations themselves. These can also let pupils create their own stories verbally by responding to, and reflecting thoughtfully upon, the pictures. Also, in children's creative picture books, authors tend to write in ways that can be humorous, poetic, realistic, fanciful, or informative, and the illustrator typically contributes imaginative images that extend the text by constructing or challenging meaning through art which complements or even undercuts the story line.

Hence literature provides a basis for creative inquiry by presenting new ideas or perspectives that encourage readers to do their own research and critical thinking (Arizpe et al., 2015). Text and illustration may initiate readers' active participation, by asking questions that may or may not generate an answer or solution. In addition, there are many literatures that include characters, both real and imagined, who harbour a vision of creative ways of thinking and doing. These people or characters are generally the risk-takers of literature, fuelled by a passion for adventure, discovery and the pursuit of the new. They abound in fiction and folktale especially—though they are not confined to these genres. When characters use wit and wisdom to solve problems, they provide readers with new ways of thinking. There is, for example, *creative expression*, which refers to how persons or characters use their talents, or offer unique ways of presenting their individuality, interests, abilities, ideas, and personalities—very often in moments of great crisis or change. Storytelling and story reading repeatedly reveal characters who *respond creatively* to difficult situations, generating dilemmas for readers to explore as they inquire about their world.

## 1.6 Creativity in Expressive Arts

Historically and educationally speaking, creativity, as one of the special capacities of human beings started to draw more interest in the post-war period. Although, as we have seen, interest in creativity goes back to the ancient world, what is now thought of as the 'creativity movement' began in Europe and America after the Second World War, suggesting, as Florida (2004) notes, that 'the roots of the Creative Age in the U. S. can be traced to the years surrounding World War II' (Florida, 2004, p. 2):

The social movements of the 1960s popularized the idea of openness; to be different was no longer to be an outcast but to be admired. Freedom of expression allowed new technologies and cultural forms to flourish. (Florida, 2004, p. 2)

With this character of the era, 'there followed much research into the nature of creativity and innovation, into the lives of creative people and the processes of creative thinking' (Fisher,

2004). As well as this, significant efforts were made to develop creativity in education in precisely this same period. For example, Osborn founded the *Creative Education Foundation* and started sponsoring the annual *Institute for Creative Problem Solving* (Guilford, 1967). Fisher (2004) examines the reasons for the rising emphasis on creativity in these decades and the changes that occurred in educational practice in response to them. He notes that,

First, there was the perceived need to train scientists, engineers and designers to be more creative and innovative in response to global competition. Second, there was a reaction against prevailing values that were seen as excessively bureaucratic and manipulative. In the classroom this meant wanting to shake education free from excessive testing and rote learning and to encourage more open-ended, student-centred learning (Fisher, 2004, pp. 6-7).

Particularly in 1940s and 1950s, there were attempts to broaden the basic curriculum in schools and colleges, with a new focus on the arts and creativity, aiming for ‘unlocking the minds and opening the shut chambers of the hearts’ of the deprived post-war generation’ (Fisher, 2004, p. 7). For example, dealing with the horrors of World War II had created a new interest in ‘Education for World Citizenship’ (Harris, 2008, P. 2). Reacting against an older type of psychology and educational philosophy that tended to examine human beings as if they existed in a cultural and institutional vacuum, there arose interest groups like ‘art teachers seeking an identity as a new professional group’ (Lindström, 1997, p. 18). As early as 1949, ‘[Herbert] Read (1949) argued for the marriage of art and peace education to produce images that would motivate people to promote peace’, in the belief that ‘humans could use their creative capacities to escape their pitfalls of destructive violence’ (Harris, 2008, p. 16). It was clear from this point onwards that creative work and creative education would be inextricably linked.

### **1.6.1 Creativity and Crisis**

A great many cultural changes appeared after the extended period of economic crisis and global conflict between 1914 and 1945. The experience of war brought new philosophical paradigms and new versions of Modernism and the Avant-Garde, transforming ‘the conceptions of art, communication and artistic creation’ (Tonia Ørum, 2005, p. 71). As such, the Avant-Garde and movements like it attempted to not only negate classical concepts of e. g., autonomy but also to express a wider alienation from life and society associated with this turbulent era of advancing industrialisation and often violent revolutionary change (White, 2005, p. 79). In this context, the European aesthetic avant-garde movements of the 20<sup>th</sup> century occurred in two distinct waves. The first wave started in the 1910s and ended in the

1930s, reaching a peak in the first few years after the First World War. Next, ‘a second wave started in the 1950s and ended around the 1970s, especially being highlighted in the tumultuous year 1968’ (van den Berg, 2005, p. 64). The avant-garde before the Second World War had operated generally in the margins of the respective national literary and artistic fields in Europe. However, after 1945, it assumed a position in the centre of the cultural field. Both phases of the avant-garde aimed for radical aesthetic innovations with the objective of revolutionizing both artistic practices and wider society as whole (van den Berg, 2005). This was destined to produce important intersections of artistic experimentation and education.

Within the period of the First World War and beyond, another powerful philosophical trend associated with artistic Modernism appeared. Modernism, indeed, as an inter-arial movement was ‘a centralizing and unifying phenomenon’ (Knill et al., 2005, p. 56) in which the Western powers and their cacophonous philosophical and aesthetic debates dominated artistic discussion across the rest of the world, often as a result of continuing regimes of imperial subjugation and appropriation. Hence the ‘crisis’ of European Modernism arose and continued until the conclusion of the Second World War, coterminous with the ‘two great catastrophes of modern history: the Holocaust and Hiroshima’. As Levine (2005) states, ‘Post-war economic catastrophe, the liberation of the former colonies, and the mass destruction during the Second World War all contributed to a loss of dominance of the European powers and a decentralization of economic, social and political life, a phenomenon now known as “post-colonialism”’ (p. 56). Philosophically, the emergence from these conditions of what would later be called ‘*post-modernism*’ signified a loss of confidence in reason, in the ‘rules’ of the modernist project, and finally a refusal of all totalizing or centralizing modes of thought in their entirety. The so-called Post-modern movement from the late 1960s onwards was an attempt to deal with this break-up and fragmentation of social and cultural life. Ruins and fragments became the themes of post-modern artistic creation, with the fashioning of a life out of the ruins and a living with fragmentation and *bricolage* held up as its great aesthetic values (Jesty, 2014). With this trend, the apparent relative stability and normality of European social life and Eurocentric values was subject to fierce interrogation (Strukov, 2018). On the other hand, in line with its disruptive, norm-breaking quality, there was also a tendency in post-modern thinking and acting towards celebration and festivity. The seeming death of reason was, as it were, also an opportunity for the re-birth of play and the imagination (Berezin, 2006). ‘The ‘decline of the West’ did not necessarily mean decadence and despair, but also signified a setting-free of all those powers

that had been held in check by the rule of centralizing and totalizing tendencies' (Levine, 2005, p. 56).

Unsurprisingly, many of the educational institutions established in this same 20<sup>th</sup> century period also reflected rising values pluralism. For example, the early childhood centres in the city of Reggio Emilia in Italy appeared from out of the destruction and hardship resulting from the aftermath of the Second World War (Stephens, 2018). Challenging the concept of the restrictive and narrow curriculum and urging child-centred education, these institutions proposed that teachers re-conceptualise visual arts education as a means for children to represent their encounters with each other and with their complex and intersectional environments. In Reggio Emilia, there were several key principles of education that were successfully embedded, such as 'respectful and authentic communication, the importance of the environment, small group collaborative learning, the pedagogy of listening, widening the idea of language into a 'hundred languages', and in particular representing thinking visually' (Pohio, 2009. P. 11). For all these values began in the highly specialised spaces of Mediterranean kindergarten education, they were soon to be echoed wherever progressive education laid down firm cultural roots.

Combined with considerable improvements in living standards, mid 20<sup>th</sup>-century Music Education also capitalised on these same cultural developments—as well as on the broader range of consumers of music becoming increasingly obvious in society. In the 1930s, through the technologies of gramophone and radio, it became possible for middle-class people to experience at home musical repertoires from a much wider range of listening (Tebbutt, 2017). For example, there was in 1924-1941, a series of talks named *The Foundation of Music* by Walford Davies, who urged listeners to link music in schools 'with the relatively new media of the gramophone and the radio' (Cox, 1997, pp. 45-55). As a result, the climate of public response to music was gradually altered. Popular music drew more attention than before because of an increased ease of access and the successful commercial exploitation on truly mass levels of recording and consumption. These transformations not only influenced the increased numbers of consumers of music, but also affected Music Education in schools by slowly changing attitudes to music across the genres.



## 1.6.2 Postwar Education: Changing Conceptions of Music Education

Although educational theory in certain parts of the English-speaking world in the early 20<sup>th</sup> century reflected (especially in the US under the influence of Dewey) some of the radicalism of early 20<sup>th</sup>-century experimentation in the arts, these ideas took decades to become mainstream influences on schools. The slow but steady rise of child-centred education, active-learning, and an inclusive philosophy of education began to become increasingly visible in British schools in the years after the 1945 and 1947 (Scotland) Education Acts. Within this changing context, a new and more democratic aim for Music Education emerged, in which providing opportunities for pupils to enjoy music was sharply highlighted. This idea in turn influenced the music curriculum to focus on developing pupils' musical literacy by providing simpler and more enjoyable activities (Spurce, 1996), instead of forcing pupils to learn only musical theory and how to display their musical learning. A generation of music teachers arose in the 1950s and 60s committed to re-evaluating and strengthening the musical subcultures of the pupils in their classes, instead of simply forcing pupils to learn only traditional musical concepts and the classical repertoire, which was increasingly associated with 'culturally elite' music, produced for an upper-class or artistically privileged audience. In addition, progressivist notions that children should not be drilled in order to spell, write grammatically or learn multiplication tables found a musical counterpart in arguments against teaching e. g., the use of notation. As such, advocates of child-centred education between the 1950s and the 1970s were well aware that wider educational fashions supported them. (Rainbow, 1996).

Reflecting broader social trends and pupils' cultural preferences, the range of musical activities in classrooms was broadened as well through this lengthy period, especially as more schools started to be better equipped to teach music in more interesting and inclusive ways. While there was in earlier decades an emphasis on vocally-based activities, being involved in other kinds of activities in Music Education such as guided-listening, interpretational movement, playing instruments and music-making started to draw increased attention, also in line 'with the influence of the introduction of the bamboo pipe and the recorder during the 1930s' (Rainbow, 1996, p. 12). Music educators such as Carl Orff also influenced these changes. Developing a teaching approach named *Orff Schulwerk*, (first tried in 1924 in *Günter-Schule*, until banned by the Nazis in 1944), Orff aimed at developing aural and vocal skills and the ability to play instruments. He introduced into Music Education new pitched percussion such as glockenspiels and xylophones with simple and detachable tone-

bars and performing scores. Moreover, imitating the principles of child-centred education, Orff tried to implement interdisciplinary work in Music Education, combining music with movement, drama, and speech, while also aiming for playful musical lessons composed of ‘actions (doing)’.

Music also blossomed as an extra-curricular activity, and this was supported in forms such as orchestra memberships and financial grants to supply instruments and instrumental tuition to talented pupils (Rainbow, 1996).

In line with these changes, the emphasis on developing *creativity* in music classes started to rise. Affected by George Self’s work in the late 1960s, ‘who ... pioneered experimental approaches to both instrumental and vocal for a number of years’ and provided ‘considerable guidance on his methods in *New Sounds in Class*’ (written in 1967) (Winters, 1970, pp. 43-46), music teachers started to adopt a method in music classes that came to be known as ‘Experimental Music in Schools’ (Spruce, 1996). Since musical activities other than singing were also emphasized, children had opportunities to experiment with sound just as they could play with design and colour in their art classes. As a result, teachers also tried to devise adventurous teaching methods different from traditional, diatonic pedagogies, and embarked on more comprehensive creative work in music classes. This development made the choice of classroom musical activities much more dependent upon the teachers’ own individual enthusiasms, and the adoption of an authorized core curriculum for the Primary school was rejected in the liberalized atmosphere of the immediate post-war era (Rainbow, 1996).

There were some seemingly negative effects of these trends in Music Education. In the eyes of their opponents, the main problem was that they resulted in triviality occasioned by the adoption of non-intellectual repertoires. It was also alleged that pupils could not acquire basic musical knowledge because the classes were focused more on their own preferences, which resulted in a deterioration of standards and even in the decline of music teaching when these generations went on to become teachers (Rainbow, 1996). Also, big gaps appeared between pupils who could get private music lessons and others who could not (Spruce, 1996). Still, it cannot be denied that Music Education in this period indeed broadened the range of people who could access and experience music, and develop their musical literacy. Music also continued to offer opportunities for achievement to the musically talented—and indeed these were enhanced because teachers were rediscovering methods and attitudes rejected by their predecessors during the years when excellence was equated exclusively with novelty

(Rainbow, 1996). As well as this, since teachers had more autonomy in teaching music, the teachers' own potential for teaching creatively was also expanded, which also resulted in the wider development of musical literacy across the population.

## **1.7 Creativity and Creative Practice in Music Education**

### **1.7.1 Theory and Practice**

The necessity for genuinely creative music in schools has long been recognised (Stevens, 2002). In recent times, Burnard (2003) has insisted that diverse forms of musical creativity related to capacities that are socially and culturally situated are urgently needed. She argues that radical changes to the music curriculum that prioritise new ways of engaging learners in contemporary arts practices are essential for a healthy future for Music Education.

As discussed in the above, the concept of musical creativity and ways of fostering musical creativity can be approached from various angles. In line with the current prominence of music and Music Education in modern society, not only teaching music theory but providing opportunities to participate in real musical practice and developing musical creativity within those practices has drawn increased attention. In the history of Music Education, the ratio of emphasis on both music theory and musical practice has shifted across time. As Spruce (1996) points out in the UK context, in line with the changes in education policy in the Post-war period, significant changes in Music Education appeared. The 1944 Education Act and The McNair Report which followed on from it in the same year strengthened the place of music in general in the curriculum. These documents aimed at encouraging teaching skills and strengthening teaching practice rather than the demonstration of teacher-centred methods in the lecture room (Rainbow, 1996). Practical and creative activities assumed greater prominence in the curriculum, and the emphasis on active engagement with music by performing, composing, and listening also grew. Similarly, reflecting the philosophy of child-centredness, Music Education was aimed increasingly at stimulating children's motivation and developing their musical imagination and creativity.

As a consequence, more researchers took more practical approaches to investigating and developing Music Education. They laid greater emphasis on aural and performing skills, where the aims were 'to evolve sound working principles for the classroom and the studio'

(Swanwick, 1996a, p. 21). Many music educators also devised music curricula which included game and play elements to develop pupils' musicality. For instance, Paynter and Aston (1979) proposed a number of interdisciplinary musical activities, which instead of focusing on music theory or learning about great composers, stressed the musical experience of the pupils: viewing music as a way of listening to sounds. In 1982 Paynter launched a project entitled *Music in the Secondary School Curriculum* in an attempt to change the nature of Music Education. He provided various ways of realizing practical musical teaching in classrooms. Teachers developed activities that focused more on developing aural and performances skills such as imitating rhythms, listening games, and responding to changes of loudness in listening. In addition, attempts were made to extend the musical repertoires from Western classical music to music from different cultures and genres (Spruce, 1996). Extending the range of musical experience generally, 'there was an early advocacy of a serious regard for Afro-American musics, especially jazz and pop music' (Swanwick, 1996a, P. 21). Overall, this project strengthened the perspective of the time that everyone had musical potential.

The emphasis on musical practice over theory impacted directly on schools. According to survey by the Music Department of the Institute of Education, London, conducted between 1985 and 1987, music classes in schools were embracing practical and pleasurable activities over lectures and instruction (Swanwick, 1996a). Activities such as listening and responding, imitating and playing while learning to make changes in musical components were popularly implemented. Less time was recorded as being spent on imparting information about music or giving historical, social context or technical facts (Swanwick, 1996a, p. 21). Music was emerging as essentially as a practical activity on the timetable.

### **1.7.2 The Nature of Musical Creativity: Definitions and Dimensions**

The term musical creativity can be approached in the similar ways to the term creativity *tout court*. Consistent with the concept of creativity in general, musical creativity can be discussed fruitfully in relation to current and powerful cultural forces, and particularly with regard to the recent renewal of interest in the concept of *emotion* in modern and past society (Dixon 2017; Boddice 2018, 2019). This area will be explored further below.

At the same time, musical creativity also tends to be conceptualized today in terms of 'various forms of making and using music; such as compositions, improvisations, and

representations' (Lothwesen, 2015). Indeed, many researchers have tried to define musical creativity by describing just these types of processes of revealing musical creativity. For example, Webster (1996) recommended use of the term 'creative thinking' in preference to the term 'musical creativity' so that it 'places the emphasis on the process itself and on its role in music teaching and learning' (Webster, 1996, p. 22). As he subsequently elaborated:

Creative thinking, then, is a dynamic mental process that alternates between divergent (imaginative) and convergent (factual) thinking, moving in stages over time. It is enabled by internal musical skills and external conditions, and resulting in a final musical product that is new for the creator (Webster, 1996, p. 28).

Working with this definition, Barbot and Lubart (2012) suggest that 'the final musical product might be a composition or an improvisation, but the creative thinking process may also be involved in other musical activities such as musical performance or listening' (p. 232). According to Webster, 'This approach demystifies the concept while focusing on the creative process and its role in music' (Webster, 1996, p. 22). Reybrouck (2006), also focusing on the process of creative acts and on the different circumstances where musical creativity can be revealed, defined musical creativity as '*“adaptive behaviour” at the three distinctive levels of the epistemic control system (input, output and central processing)*' (Reybrouck, 2006, p. 56. Emphasis added). More recently, Odena (2014) provides a still clearer and more prescriptive definition of musical creativity, which refers to '*the development of a musical output that is novel for the individual(s) and useful for their situated musical practice*' (Odena, 2014, p. 241. Emphasis added).

Reflecting those conceptualisations, long-standing philosophical and psychological beliefs of the kind discussed above have led Western music educators to understand musical creativity as the production of new objects, primarily through composition and improvisation (e. g., Aranosian 1981, Humphereys 2006). The preponderance of research on musical creativity also concludes that these activities facilitate creativity in music classes, supporting the development of creative thinking in the classroom as opposed to didactic teaching (DFEE & QCA 1999; Burnard, 2003; Humphereys 2006; Philpott, 2007; Hallam 2015). It has been argued that this then helps children to develop their cognitive skills and imaginations, and inspire new ways of thinking. Furthermore, as music consists of various components such as melody, rhythm, dynamic, and tempo, composition as an idea is extended to variations and arrangements that enable the music-maker to recognise and make changes focusing on those elements.

The process of creative work in music, then, is exploring, experimenting, and combining sounds, related to the freedom of selection and rejection, and evaluating and confirming the resultant musical material at each stage of creative work. Exploration is related to *divergent thinking* processes in creativity, ‘expanding the range of solutions in creative problem-solving ways’ (Barbot et al., 2012, p. 233), whereas combining sounds is connected to *convergent-integrative thinking* processes, connecting elements in new ways. With the exploratory and combinatorial nature of musical creativity, it can at its best result in making changes to ‘the existing conceptual space’ (Boden, 1995)—and, furthermore, creating novel work. More than 40 years ago, Schafer (1979) was already focused on this style of pedagogy, beginning a music session ‘by leading pupils into a room filled with percussion instruments’, and letting them ‘get acquainted with those instruments’, before the pupils began improvisation and composition sessions. More recently, Howell et al. (2013) suggest linking the processes of exploring, experimenting, discovering to constructing, revising, practising and rehearsing, collaborating and cooperating—and playing music.

Features of musical creativity appearing in those creative processes can be categorised by the criteria of several assessments of creative thinking in music and from a number of perspectives on musical practice. For example, Gorder (1980) developed a ‘Measure of Musical Divergent Production’ (MMDP) to examine musical creativity based on the Torrance Tests (Guilford et al., 1971). Guilford had demonstrated four basic divergent production abilities: *fluency*, *flexibility*, *elaboration* and *originality*. First, as *fluency* was tested by ‘the production of multiple answers from the same given information in limited time’, musical fluency was examined by ‘musical ideas or phrase and content from given music information’. Secondly, *flexibility*, evaluated by ‘the production of shifts of meaning in response to the same given information’, was then tested by ‘the production of ideas or phrases that are scored for shifts in content character’. Third, as *elaboration* was viewed as ‘the production of detail or complexity of information, above that called for in response to given information’, musical elaboration was evaluated by ‘the production of musical ideas or phrases that are scored for the detail or complexity of content characteristics employed’. Finally, *originality*—‘the production of response rare in the population to which the subject belongs, novel, or remotely associated with the given information’—was evaluated by ‘the production of musical ideas or phrases that are scored for the use of musical content characteristics rarely used by the population to which the subject belongs’ (See Gorder, 1980, pp. 34-35). In addition to these criteria, Gorder later added musical *quality*, which is related to the appeal to musicians’ sensitivity and *global musical ability*, intending to have

validity, reliability, and usability. Moreover, to test these, he conceptualised a ‘categories listing’ of music contents, including 78 divisions of nine features which were ‘melodic’, ‘rhythmic’, ‘pulse/meter’, ‘tempo’, ‘style’, ‘dynamic’, ‘timbral’, ‘expressive device’ and ‘form’.

Similarly, *Performance on Webster’s Measures of Creative Thinking in Music* was devised by Webster in 1989, using terms that highlighted skills more directly related to musical context. Webster’s *Performance* assesses change in ‘musical extensiveness’, ‘musical flexibility’, ‘musical originality’, which are connected to divergent thinking, and ‘musical syntax’, connected to convergent thinking. Webster illustrates these features as follows:

- 1) Musical Extensiveness – the amount of clock time involved in the creative tasks
- 2) Musical Flexibility- the extent to which the musical parameters of “high”/”low” (pitch); “fast”/”slow” (tempo) and “loud”/”soft” (dynamics) are manipulated.
- 3) Musical Originality- the extent to which the response is unusual or unique in musical terms and in the manner of performance
- 4) Musical Syntax- the extent to which the response is inherently logical and makes “musical sense”. ‘It is the ability to shape musical expressions in a logical manner according to patterns of musical repetition, contrast, and sequencing. In this sense, musical syntax is closely related to aesthetic sensitivity and is an early indication of this skill before extensive formal training’ (Webster, 1989, p. 32).

We can see that musical creativity in these models is related to *originality and inventiveness*, and *imaginative and interpretative* inclinations to ‘think in novel ways’ (Sternberg, 2006) and ‘transform existing spaces’ (Boden, 1995). Boden emphasizes that ‘dropping a constraint is a general heuristic for transforming conceptual spaces’ (Boden, 1995, p.5). In the history of music, creative musicians tended to ‘put in up-front time to think in new ways’ (Sternberg, 2006, p. 88). For example, one of the radical changes in music history is the creation of atonal music. Since the late nineteenth century, composers had started to write music that strained the rules of music theory. Modulations became more daring and more frequent, and the notion of the home key started to be undermined by escaping from general harmonic progressions. Eventually, in the early 20<sup>th</sup> century, Schoenberg created atonal music which changed formal structures and progressions of music by changing the harmonic role of each note and the functions of the time-signature and the bar-lines. Furthermore, in musical performances, creative performers were encouraged to express their musical sensibility and alter important musical features by using certain musical expression signatures related to tempo, loudness and the flow of the piece. These changes make their

playing style ‘sounds *original* or even *idiosyncratic*’ by ‘exploring and transforming the space of expressive skills’ (Boden, 1995, p.7. emphasis original.).

Boden (1995) also relates the concept of creativity to ‘serendipity’, which means ‘the unexpected finding of something one was not specifically looking for’ (Boden, 1995, p. 15). These can be created by creative musicians bringing about a surprising change in atmosphere in music. In addition, she extends his description to the ‘randomness’ of musical improvisation. As she states:

The rules for improvisation take account of melodic contours, harmony, metre, tempo, and playing the chords schematically described in the underlying chord-sequence.... The decision is made randomly, and consequently, one and the same chord-sequence will not spawn identical improvisations on different occasions, which make it unpredictable’ (Boden, 1995, p. 8).

The ways that musicians choose to explore and transform certain parts of music or musical components can result in attracting the listener’s attention and affecting their judgement, encouraging them to be imaginative and interpretative in their responses as well. As such, musical creativity retains the features of creativity in general, but the nature of musical creativity eventually needs to be discussed more precisely in relation to the nature of music itself. By the light of this judgement, and drawing upon all of these aspects of musical creativity, the definition and concept of musical creativity adopted in this thesis is defined as follows: *the ability to create, improvise, and make variations on music by exploring and experimenting using sounds as sources.*

## **1.8 Conceptualising Musical Creativity**

The concept of musical creativity has been approached from different perspectives (Swanwick 1999; Burnard 2003). Burnard (2003) explains that ‘what counts as creativity in music and musical creativity are likely to be accompanied by emotion, tradition, mainstream interests and ideology’ (p. 22). She continues that musical creativity can be conceived differently depending on the perspectives of different disciplines such as psychology, sociology or humanistic enquiries such as art history, aesthetics or criticism. In this section, in parallel with the generic concept of creativity, perspectives and approaches on musical creativity will be discussed in relation to the areas of philosophy, psychology and sociology.



### 1.8.1 Philosophical Approaches

In line with the philosophical arguments on music and creativity in general, a number of philosophical concepts and statements can be appraised when discussing the concept of musical creativity. Upitis (2013) argues that ‘the true power of music and other arts experiences lies in the engagement of the whole being’ (p. 155). In addition, the concept of child-centredness and other concepts related to this such as active learning and play have acquired a close relationship with the nature of musical creativity. Many researchers such as Barrett (2006) and Burnard (2003) suggest that children’s culture and their preferences have to be considered when devising teaching methods. It is important that teachers’ experiences of creative practices are rooted in their own and their students’ experiencing, playing, making, moving, listening, dialogue, guided reflection, innovative contemporary arts experience and simulated critical reflection. Barrett (2006) further argues that a key factor in children’s creativity is whether children’s culture is developed through children’s *agency*. Also, Burnard (2003) suggests that for many teachers, the planning of musical experiences for children in the classroom may have connections with the outside world, particularly in terms of inclusion of children’s musical preferences. Teachers should explore children’s musical worlds from a child-oriented perspective, with a focus on their abilities and skills, balanced by a respect for, and interest in, what they hear and do as they observe the world in which they find themselves. In these broad aims of progressive education, then, children’s active engagement with their worlds are highlighted. Musical creativity then emerges as children become actively engaged in exploring ideas, initiating their own learning, making choices, and controlling decisions about how to express themselves using different sounds and practices. Moreover, children’s sense of independence and ownership ought also to be nurtured through such activities—in, for example, the curation of distinctive musical repertoires of their own (Marsh, 2013).

In relation to these movements, learning through ‘play’ has risen, as we have seen above, as a vital means of developing creativity. ‘Recognition of the role of children’s play in the learning process has necessitated an understanding of the role of musical play in children’s musical development’ (Barrett, 2005, p. 261). Marsh (2013) provides examples of children’s musical play, with suggestions that teachers can incorporate this play-based focus into classroom musical practice. Frameworks and expectations are also found within children’s musical play, the children’s personalised aesthetic decisions remain ongoing from moment to moment, and this allows fluid and steadily developing outcomes that are more individually satisfying to the players (Marsh, 2013, p. 16). This philosophy is also well-suited to concepts

of integration and inclusive education, which are of paramount importance in many contemporary educational systems and which also play an important role in relation to the development of musical creativity. The role and nature of *participation* lies at the heart of collective and connected learning experiences founded upon genuinely participatory practices (Burnard et al., 2013). When teachers provide the opportunities for children to engage in musical play as a *joyful* activity and be involved with cognitive and musical complexity, as well as work that actively employs diverse sources, this will influence the shared creative endeavour to flourish in a participatory environment (Marsh, 2013).

### 1.8.2 Psychological Approaches

In line with the psychological research on the concept of creativity *per se*, the concept of musical creativity has been approached from psychological positions covering a number of themes. For instance, the question of whether musical ability is innate or that can be nurtured; the characteristics of creative musicians and the sometimes formidable physical or emotional problems they have faced, such as such as madness (e. g., Panter et al., 1995), erratic behaviour (Gackenbach et al., 2012), eccentricity (Gill, 2019)—and how these experiences have been transformed into often accomplished musical work—have been studied in the field of Music Education. These issues are of particular significance in an era when education is more closely involved with mental health and emotional flourishing.

In line with this argument, many researchers such as Gardner (1983) and Burnard (2003), Paynter (1982), and Odena (2012, 2014) insist that musical creativity, like musicality, can be developed in all people—a principle which also is a cornerstone presupposition of this research. These commentators agree with the basic premise that musicality and creativity are possessed by all, and that musical decision-making can be nourished as an everyday, unconstrained way of thinking and being. In their various arguments, musical creativity is seen to be different from, and not dependent upon, high levels of musical skill, but instead related to forms of work that can be easily generated by everyone. For example, Swanwick (1996b; 1999) insists that literacy is not the ultimate aim of Music Education but is simply a means to an end when we are working with music. He argues that it is easy to regard composing either as messing about in an aimless ‘progressive’ way or, conversely, as a process exclusively confined to the exceptionally talented. He strengthens this argument by providing some examples of music and musicians from outside Western classical traditions, e.g. Korean sanjo, or Texas-Mexican conjunto accordion music, or salsa, or Brazilian capoeira (1999). In addition to this, Gardner (1983) regards what he calls ‘musical

intelligence' as one of humanity's finite number of intelligences, along with spatial, logical-mathematical, and others.

While there are a number of researchers such as Humphreys (2006), Copland (1960), Elliott (1995) who have retained the view that musical creativity is an extraordinary talent, focusing on elitist features, the conviction that musicality and musical creativity are abilities that everyone possesses has profound implications for education and for the potential and the role of Music Education. Hence a number of researchers have focused on the one of the strands of psychology developed by Piaget, 'developmental psychology'. The main argument of developmentalism is that children have their *schema* which change as they experience new objects and events in different chronological stages of their lives, and which require them to take an active part in determining the course of their own development. Piaget's theory proposes that all children make sense of their environment by means of internal schemes, the 'building blocks' of cognition, which constantly evolve and change as the child assimilates new objects and events in progressive stages (Hargreaves, 1996). Piaget's concept is applied to music psychology chiefly in features of aesthetic appreciation and children's evolving musical thinking. For example, Hargreaves (1996) argues that 'music psychology is 'developmental' in the sense that people's perceptions and capabilities are ever-changing, as are the situations in which they find or place themselves' (Hargreaves, 1996, p. 51). He explains that 'the developmental psychology of music draws upon the findings from experimental aesthetics and psychobiology, from auditory perception and psychophysics and from psychometrics, the latter raising the issues of environmental and social influences upon musical ability, creativity and personality' (Hargreaves, 1996, p. 51). He then argues that 'the developmental psychology of music should presumably bring these insights to bear upon the specific topics of musical development, upon the changes that take over the life span in the perception and production of pitch, melody, rhythm, tonality, harmony, style and form' (Hargreaves, 1996, p. 51). Developmental psychology concerns the distinction between 'formal' and 'intuitive' aspects of musical understanding, and it can be related to the concerns of a curriculum open to all learners, not only the musically gifted. The Piagetian perception of the learner is a fundamentally democratic one, in which elements such as exposure to music making are an entitlement for a broad-based education for every child.

### **1.8.3 Sociological Approaches**

In the discussions on musical creativity, a number of researchers take a more sociological approach. Focusing on the environmental issues related to musical creativity, they exemplify musical activities, forms of teaching and experience in certain societies that are beneficial for developing creativity in education as a whole. For example, Biddulph et al. (2013) focus on the musical activity of singing, as a unique form of embodied knowing and a vital experience in all cultures. Particularly, ‘coming together to sing can play a role as a form of peace-making, a spiritual journey and a powerful way to connect and release the musical imagination in ways that are personal and social, instructive and playful, and communal and collective’ (Biddulph et al., 2013, p. 69). On the other hand, Blacking (1971), Stock (1996), Swanwick (1999) each focus on differences of musical practice in diverse cultures, highlighting the fact that the concept and definition of music can be expanded when applied to different groups or nationalities of people.

Focusing on musical practices in different cultures, a number of researchers have argued persuasively that multicultural experience is also integral to developing musical creativity in the modern world (Chua, 2018; Swanwick, 1999). When people are exposed to different cultures, they may be able to broaden perspectives and extend the horizons. Being open to a variety of different cultural components may alert pupils and let them create something novel and syncretistic. Musical repertoires or performances from different cultures that sometimes possess different conceptions of music can stimulate the process of widening the perspectives on music and provide more opportunities for creating hybrid musical objects and pieces. These arguments on music, stated in relation to music in different cultures, have crucial implications for Music Education, particularly in relation to the definition, concept, and nature of musical creativity. That is, reaching far away from the traditional, elite concept of musical creativity, which expects and requires defined levels and criteria of musical skill, this domain can help justify and exemplify the argument that everyone has innate musical creativity, and that it is possible to foster creativity for all children in educational settings since the outcomes that they have to produce do not have to be perfect or elite musical artefacts, but natural products created by themselves.

### **1.8.4 Musical Creativity and Emotion**

As illustrated in the previous sections, the concept of musical creativity is understood from various perspectives, related to a number of philosophical, psychological, and sociological assumptions. In the current research on creativity in Music Education, many researchers tend

to illustrate the concept of musical creativity across different disciplines (e. g., Odena, 2018; Hallam, 2015; Runco, 2014). Several topics unify these disciplines. Among those, a concept that is linked to all, and that is popularly discussed in current research in conjunction with creativity is *emotion* (e. g., Runco, 2014; Hallam, 2015; Odena, 2018).

As Swanwick (1999) illustrates, music is a symbolic form and it functions as discourses, and people routinely interpret and fuse music with their wider experience and *feel* the value of music in the process. In other words, their emotion plays an important role in their creative listening, performing, and composing. As Odena (2018) also states, it is often precisely emotion that discriminates musical (or ‘artistic’) creativity from the creativity in other fields such as science. The relationship between musical creativity and emotion then can be discussed focusing on three themes, which are themselves creative as well as emotional: *expression, responses, and climate*.

First of all, according to a number of strands of research, music is the manifesting of *feeling*, and it is created by the *emotional expression* of the creators. This feature of music is then related to the concept of musical creativity, because ‘creativity is about *feeling*’ (Odena, 2014, p. 247), and the intrinsic nature of composition activities is *expressive*. When appreciators listen to music, they are affected by the certain emotions revealed in the music, and the music also stimulates their imagination. These ideas were central to the discussion of music in 19<sup>th</sup> century Romantic Aesthetics. In the 20<sup>th</sup> century, two different views appeared regarding this process, particularly in the theories of Kivy (1989) and Robinson (2007). According to Kivy’s ‘Cognitive Theory’, music makes people ‘recognize’ emotion contained in music. On the other hand, Robinson (2007), with her ‘Emotivist Theory’, argued that music can also evoke certain emotions when people listen to it. More recently, the *creative responses* in the process of listening to music are also frequently discussed in neuro-scientific research, examining the ways in which music stimulates emotion and affects the arousal of feelings at a neurological and biochemical level. According to the ‘Arousal-and-Mood Hypothesis’, music has the potential to elicit emotions and change moods (e. g., He et al., 2013) through its stimulation of the autonomic nervous system (e. g., Hallam, 2015). In turn, the effects of arousal and mood extend beyond to creativity itself (Schellenberg, 2005). It is also evidenced that music training seems to be more related to the formation of emotional intelligence as a trait (Petrides et al., 2006).

Finally, particularly in social and educational contexts, it has been argued that providing an *emotional environment* that can support the development and disclosure of musical creativity is vitally important (e. g., Odena, 2018; Hallam, 2015). Pupils need to feel safe in order to take risks and to experiment without the chronic fear of failure, and their contributions have to be respected and valued by their teachers and caregivers (Odena, 2018). In overseeing all of this, teachers need to eliminate negative attitudes towards divergence, prevent contempt from peers, and reduce anxiety about correctness or incorrectness in music making and listening (Odena, 2018, p. 11). It is therefore important to consider the nature of emotion in current Music Education practice, which emphasises experiencing and feeling music, based on the proposition that music should extend its meaning to life as it is lived by all, and the education should be a fundamentally inclusive activity (Lubet, 2011). Recognizing the influence of music on emotion, then, it has been argued from multiple angles that music can also play a *therapeutic role* in the lives of listeners and learners and that through this indispensable effect it profoundly shapes health and wellbeing as well.

Hence across the dominant trends in the research and literature, musical creativity and emotion are seen to have a close relationship. In the history of music, the relationship between music, creativity, and emotion has been discussed from many with different starting points, reaching many different conclusions, but never veering from the central insight that the two are integrally interdependent. Considering further the relationship between creativity and emotion, the next chapter of this study will be devoted to a deeper enquiry into the concept of emotion in its relation with creativity, and the implication of this for health and wellbeing—major themes in contemporary society and contemporary education.

## Chapter 2: Wellbeing, Musical Therapy and the Work of Romantic Irony

### 2.1 Music, Emotion and Creativity

Of all the themes in research into music, as introduced in the previous chapter, the concept of *emotion* is one that spans research into both music and creativity. As concluded in the previous chapter—focusing on the several junctures in the history of music aesthetics—several important arguments that shed light on the relationship between music, emotion, and creativity have appeared throughout musicological history. Indeed, we can go so far as to say that in a crowded field of ideas, a consensus is evident that may be expressed in the formula—music is created by the *expression of emotion* and *reveals emotion* in different degrees and forms; and music *affects emotion* in terms of arousal and stimulation (e. g., Cohrdes et al., 2017; Swaminathan et al., 2015).

Powerful definitions of *emotion* have been established in the leading American and English dictionaries: ‘A strong feeling deriving from one’s circumstances, mood, or relationships with others’ (*American Oxford Dictionary*). The term *emotion*, however, may be further broken down into other discrete terms involved in its meaning, such as *feeling*, *mood*, and *affect*. *Feeling*, meaning ‘an emotional state or reaction’, refers to conscious subjective experience of emotion, whereas *mood* means ‘a temporary state of mind and feeling’: a term describing an emotion which, whatever its duration, is dependent on the presence of its stimulus (*American Oxford Dictionary*). Nevertheless, while *emotion* is an instantaneous perception of a feeling, *mood* can also be considered from certain vantage points as a group of *persisting* feelings associated with evaluative and cognitive states of mind which influence future assessments, feelings and actions (Vale, 2017, p. 3).

Emotions, then, have an object, and they invest the object with value; and, indeed this may come to involve the acceptance of *beliefs* about this object. We shall return separately to the concept of *the affect*, because of its renewed importance in contemporary philosophical literature. The term *affect* emphasises ‘psycho-physiological constructs’ of minds. As the first and primary reactions of organisms to stimuli before the formation of more complex feelings, it occurs without perceptual encoding or cognitive judgements (Zajonc, 1980). It further emphasises ‘a spiritual movement of the mind’ (Palisca, 1991, p. 3). In educational practice, however, it seems that the vernacular concepts of *emotion*, *feeling*, and *affect* are all blurred into a single if multifarious phenomenon, especially salient when examining the relationship between music, creativity, and emotion as introduced in the previous section.

The justification of these statuses and influences of emotion on music and creativity can be more firmly made when considering the anthropology of human persons as conventionally imagined in musical theory: that is, as *emotional* and *musical beings* who *create* and *respond* to music. Throughout cultural history, *emotion*, being regarded (at least in its most advanced forms) as one of the unique possessions of the human person, has commanded attention and been approached and discussed in various ways. The argument that human beings are ‘animals of emotion’ who possess instinct and desire and have emotional experiences has been stated by a number of thinkers—in modern times perhaps most famously by the philosopher Immanuel Kant. Kant claimed that human beings possess passive, reactive and active selves, and that they have both psychological and cognitive ‘emotions’ (Borges, 2004). More recently, but in the same Kantian tradition, the historian Jan Plamper (2015), has insisted that ‘human nature has a role to play in emotion’, and that the concomitant primacy of emotion in wider human affairs has been downplayed (especially in the West) by an historic over-emphasis on rationality.

Many contemporary thinkers now go further, arguing that human beings are intrinsically emotional beings, and emotion is something that human beings prize and can reflect upon, because they have more layered and sophisticated emotions than animals ultimately derived from their unique possession of a first-person ontology absent in other creatures of even the highest intelligence and adaptive capacity (e. g., Fujita, 2018). Given this recent and ongoing reappraisal of emotion by philosophers and historians, it is no surprise that in current society, in the face of global industrialization and infomatization, it is often defensively asserted that the special characteristic of ‘emotion’ cannot be subtracted from human beings. In a world in which products and lifestyles have progressed under a quite relentless development of technology, ranging from consumer objects to the onset of artificial intelligences invading the previously cordoned region of supposed human privilege, it is not surprising to find a specific and protectionist construction of emotion regarded as a unique possession of the human species. While it would not be appropriate here to survey the full history of the emotions, we can propose confidently that the *modern* philosophical root of this particular argument lies in Descartes, who categorized human emotion into 6 types—*admiration*, *amour* (love), *haine* (hatred), *désir* (desire), *joice* (joy), and *tristesse* (sadness) in his *Trité des passiosn de lame* (*The Passions of the Soul*, 1649). This was to prove an enduring taxonomy. Indeed, we find that in the 20<sup>th</sup>-century ‘turn’ to the emotions similar habits persist. Izard (1977) provided an influential and more detailed



categorisation of what he termed 12 primary emotions of human response. This included terms Descartes would have recognised, such as *joy* and *sadness*, while the other 10 were: *interest, surprise, anger, disgust, contempt, self-hostility, fear, shame, shyness* and *guilt*. More recently, Nummenmaa et al. (2014)—favouring the new philosophical stress on embodiment—stated that ‘emotions are often felt in the body’ (p. 646), indeed requiring a ‘bodily topography of emotions’. They added *happiness, surprise, neutrality, anxiety, depression, contempt, pride*, and *envy* to others indicated previously such as *anger, fear, disgust, sadness, love, shame*. The leading philosopher Martha Nussbaum (2001) has also discussed the types of emotions that human beings experience, drawing upon the same anthropocentric language, and arguing that they are more delicate and subtle than anything witnessed in the animal kingdom.

As Nussbaum also famously argues, within this philosophy of persons, human beings’ own, complex emotional states are often held to be uniquely nurtured and expressed in the creation and appreciation of art. Though there exist diverse views on art, it has been popularly and repeatedly argued that art inextricably involves emotion, and that human beings interact with artworks with their bodies and minds, being affected by the consequent influence of emotion. Despite the intrusions of technology into even artistic areas, it is alleged that these cannot replace the unique ‘emotional’ qualities of life that human beings prize, and it is the deep-seated and flexible expression of emotion that separates human artwork and performances from other creations produced by machines (or indeed by the instinctive behaviour of certain other animals—cf. birdsong). The ‘emotions’ of human beings, we can go so far as to say, play an integral role in labelling our creations with the word ‘art’.

This applies to one field of art—*music*—particularly appositely. Human beings are regarded as *musical* beings, and they have the instinct to react to music with the impetus of their emotion (Blacking, 1971; Sacks, 2008; Brattico, 2017). The relationship between music and human beings has been discussed since the time of the ancient Greeks, and it has been argued that humans are *musical beings* who have innate musicality, born to be musical, to interact with music through their bodies and their minds (e. g., Stupacher et al., 2017; Czepiel et al., 2017). Such an argument has been made by a number of thinkers. For example, Pythagoras, reflecting on an ancient philosophical concept known as *the Harmony of the Spheres* (also known as *Musica Universalis*), insisted that there is a harmonic series in space which is revealed by the movement of its components such as

sun, moon, and planets. Pythagoras and his followers argued that music is created by the movement of these heavenly bodies around the central world fire (Stakhov, 2014). Human beings, then, existing in a ‘lesser space’, are connected to this music of the ‘greater space’ and they become aware of the sound of the universe through their ears. Pythagoras insists that human beings must try to find the harmony of the spheres and adjust themselves to this to become *whole* beings.

The renowned composer and musicologist Leonard Bernstein, in his lecture series and then a famous book titled *The Unanswered Question* (1973/ 1976), further argued for the ‘innate’ musicality of human beings. Bernstein was influenced by the arguments made by Noam Chomsky on ‘Universal Grammar’, which insisted that human brain is wired to learn language, and ‘the person who has acquired knowledge of a language has internalized a system of rules that relate sound and meaning in a particular way’ (Chomsky, 2006, p. 23). Bernstein argued that the brain is also formed to react to music by describing the overall parallelism between language and music—consisting of ‘chosen elements’, ‘underlying strings’, and a number of levels of ‘structure’ (Bernstein, 1976, p. 85).

Echoing Bernstein’s intuitions, evolutionary psychologists have recently focused on the fact that human beings created music in one or more forms from a long time before they developed language. They argue that human beings are born with this same musicality, and their bodies and minds have evolved to react to music in particular and possibly even universal ways (e. g., Lynch et al., 2017; Mehr et al., 2019). This argument can be exemplified by lullabies that exist in the vast majority of human cultures (e. g., Trehub et al., 2015). When nurturers sing to their infants, they induce a calm atmosphere by manipulating musical components. They sing at a slower tempo, with more energy in the lower frequencies, with longer pauses between the sung lines, and with a higher pitch and more vibrato (Shoemark, 2011, p. 163; Davis, 2014)

Furthermore, the ethnomusicologist Blacking (1971), after living with the Benda people in Africa and observing their creative musical activities, insisted that all human beings have innate musical potential and musicality. Mithen (2005), also with an evolutionary perspective, focused on the fact that human beings, in a postulated society in which language had not developed, might well communicate using music, sound, and the body instead of language. As we shall see below, in the field of music therapy, the musical instinct that human beings reportedly possess is explained through the concept of a *musical*

*child*: which again refers to the individual human being's possession of an innate musicality. With this longstanding conception of the human being supported by music therapists such as Nodrdoff and Robbins (1977), music therapists often aim to let people react to music, and eventually be healed by it, by drawing out the *musical child* allegedly innate in everyone. This is another popular argument for the belief that human beings have an innate musicality and the potential both to react to, and interact with, music (Higgs et al., 2017; Mendoza et al., 2017).

We can see that the argument that music has a close relationship with human emotion, manifest in diverse inflections since the ancient Greeks, includes critically ideas such as the *influence* of music *on* emotion, the *degree* of involvement of emotion *in* music, the *creation* and *reception* of emotion in music, and the *processes* by which music influences emotion. In relation to the influence of music *on* emotion, classical philosophers such as Pythagoras, Plato, and Aristotle highlighted the ethical and the moral influence attached to the enjoyment of music. Pythagoras focused on the emotional effect of music on the human soul, and Plato, in his theory of *Ethos*, also highlighted the importance of 'moral' development through music, stating that the rhythm and mode of music can stimulate emotion in different ways. Aristotle also recognized the emotional reaction to art and music, but, in opposition to Plato, he emphasized emotional 'enjoyment' through music which imitatively expresses human emotion. Moreover, insisting on the influence of art on *purifying* emotion, he formulated his famous concept of *catharsis*, which refers to painful emotions such as pain or fear in daily life being first vicariously and sympathetically stimulated by the artwork, then purged away by the encounter with the artwork. Through this process, observers or listeners can be released from those disturbing feelings and brought to a place of peace and harmony where their souls can be healed (Ferrari, 2019).

Another major theorisation of the theory of the relationship between music and emotion appeared in the Baroque era, from the beginning of the 17<sup>th</sup> century to the middle of the 18<sup>th</sup> century. According to *Affektenlehre*, an understanding of emotion situated at the centre of music theory and aesthetics in the period, music was regarded as an art where specific emotions are imitated through the defining components of music such as its styles, forms, figures, beats, tonality, and tempo. In *Affektenlehre*, however, expression of emotion was limited to the imitation of abstractly categorized emotion, not the revelation of the composers' own emotion or the listeners' personal responses to it. Instead, the nature of the emotional response to music was to be assessed objectively (Wilson et al., 2001).

As the era changed, however, emotion came more and more to be viewed in relation to artistic value and its impact on individuals—to the extent that the emotion expressed in music was steadily enlarged and became more and more subjective in its construction and value. Versions of this model of musical history often see Beethoven as the transitional figure: a composer fashioned by the classical compositional disciplines and forms, yet in his mature work struggling to break free of them in the expression of the often intense emotions of his symphonies, piano sonatas and string quartets (Glover, 2001; Vink, 2001). Whether we subscribe to this narrative or not (and it can make the placing of other major figures such as Mozart and Haydn problematic), we can certainly recognise that the significance of emotion in art music rose sharply in the 19<sup>th</sup> century, being related to a new cultural esteem for imagination and the exploration of ideal worlds. In line with the philosophical paradigm which dominated this period—*Romanticism* and the *aesthetics of emotion*—and championed by Romantic philosophers and writers such as Tieck, Wackenroder, Jean Paul Richter, and E. T. A. Hoffmann—music was viewed as an *expression* of emotions that are so abstract and elevated that they cannot be expressed in words. It was argued that creators and appreciators can reach through music a mysterious and ideal world that transcends both daily life and human reason through experiences linking emotion occultly and intensively with transcendent ideals both in listening and composing (Oh, 2005). It should be noted in passing that there also was opposition to this argument that music was driven by emotion, including the ‘anti-emotionalism’ argued for by Hanslick in his *Vom Musikalisch-Schönen* (1854), which insisted that music should be appreciated exclusively by focusing on its own inherent properties, rather than by the subjective reaction to it.

As music acquired a high status as a subjective art form existing for its own sake in the 19<sup>th</sup> century, the status of emotion and the art that evokes that emotion was heightened almost to the level of a religion (Sorgner, 2010). The autonomy of creators then also increased, allowing them to reveal their creativity more freely. Moreover, in this period, reflecting the potential of the subjective experience of music, philosophical concepts particularly related to emotion and musical creativity appeared. Critical ideas such as *Romantic Irony* and *Zweite Welt* acquired great importance in forms that will be discussed in the next section of this study.

Another of the vital trends of research into the relationship between music and emotion has focused acutely on the *experience* of music from the position of the *composer* or the *listener*. Arguments had already appeared in classical times in e. g., Aristotle's *Poetics*, which focused on the mechanics of the creative process in the hands of the artist mastering and then individuating an inherited or received disciplinary tradition. We might then say that the *aesthetic of creation* that derives from this particular way of framing music focuses closely on composers, describing the process of composition. By contrast, the *aesthetic of reception* (*Rezeptionsästhetik*), crystalized in modern times by Jauss, focuses on the process of interpretation of the work by readers and appreciators. Combining the two, we can see that it is possible to explore the relationship between emotion and music from a perspective that values both the *creator* and *appreciator* in the axis of making and receiving.

Yet another trend in the study of music and emotion appeared in the 20th century, focusing on the psychoacoustic 'process' by which music influences emotion. Kivy (1989), from a cognitive and formalistic stance, and arguing for a more limited account of emotion, insisted that listeners do not feel and are not affected emotionally *by* music, but only 'find' or 'recognize' specific pre-existing emotions in music. On the other hand, Robinson (2007) insisted that music not only can express certain emotions but also 'evoke' feelings innate to the musical pieces themselves, producing powerful emotional influence on audiences. According to Robinson's model, on occasions there exists an emotional state that does *not* include cognitive judgement, and this 'rough and immediate' emotion is an important factor that can be experienced in and through music (Oh, 2005).

In much current research, the connections between music and emotion are being examined particularly using what are putatively more 'scientific' concepts and methods (e. g., Egermann et al., 2017). Based on the premise that music is composed and appreciated by projecting feelings, the degrees and forms in which music reveals and elicits emotion are being studied more empirically. Particularly with the growing interest in neuroscience, the processes and the factors by which music stimulates imagination, influences people's mind and changes moods are being examined in more granularised detail. This research aims for the systematic study of music-induced affect and emotional reactions to music (Ditzhuijzen et al., 2017). It therefore requires standardized measurement instruments to assess reliably the nature of affective reactions to music (Coutinho et al., 2017). Categorizing musical components that combine into the creative process of music-making

and appreciation, several models have been introduced that explain the procedures of cognition and perception, or that provide criteria for assessing musical abilities (Amox, 2018; Chełkowska-Zacharewicz et al., 2017). For example, in the *Music Emotion Recognition* (MER) model, which investigates what emotions each song carries to the listener, emotions are commonly divided into three categories—*expressed emotions*, *perceived emotions*, and *induced emotions* (e. g., Gabrielsson, 2001; Kayser, 2017; Swaminathan et al., 2015; Chong et al., 2013). During the early 2000s, Juslin, examining the expressive deviations that music performers employ when interpreting a musical score, came up with the GERMS model, summarizing a series of components (Amox, 2018). It included: *Generative rules*, *Emotional expression*, *Random variability*, *Motion principles*, and *Stylistic unexpectedness*. Later, Zentner et al. (2008) devised the *Geneva Emotional Music Scale* (GEMS), which was the first instrument specifically devised to measure musically evoked emotive states. It consists of full 45 items, short 25 items and a brief version with 9 scales which are linked to the states—*Joyful*, *Activation*, *Wonder*, *Transcendence*, *Nostalgia*, *Sadness*, *Power*, *Tension* (Aljanaki et al., 2014; Zentner et al., 2008).

Other models also describe the nature of involvement with music in great detail. For example, the *Music in Mood Regulation* (MMR) model consists of the following seven components (Saarikallio et al., 2017):

- 1) *Entertainment*: creating [a] pleasant atmosphere and happy feeling to maintain or enhance a current positive mood
- 2) *Revival*: personal renewal, relaxation, and gaining new energy from music when stressed or tired
- 3) *Strong Sensation*: including and strengthening intense emotional experiences
- 4) *Diversion*: forgetting unwanted thoughts and feelings with the help of pleasant music
- 5) *Discharge*: [the] release of negative emotions through music that expresses these emotions (cf. Aristotle's *catharsis*)
- 6) *Mental Work*: using music as a framework for mental contemplation and clarification of emotional preoccupations
- 7) *Solace*: searching for comfort, acceptance, and understanding when feeling sad and troubled

Focusing on the further effects of music on cognitive skills, the TMS model also appeared in this same period. Its conditions consisted of double-pulse stimulation of the right premotor cortex, the right intraparietal cortex (located under P4 according to 10-20 EEG positioning), and sham stimulation (TMS coil tilted away from the head) (Zoëga et al., 2019).

Hence we can see that various inventories and categorizations of music and musical experiences have appeared from the late 1990s, encouraged by the conviction that these areas of subjective experience can be made available to scientific enquiry. Additional models that ought also to be referenced here, from similar rationalist-empiricist assumptions, are (Saarikallio et al., 2017)—

- 1) *Music in Mood Regulation* (MMR) model
- 2) *Differential Emotional Scale* (DES) (Izard, 1972)
- 3) *The valence/arousal-based emotion model* (Russell, 1980)
- 4) *The Triers Social Stress Test* (TSST) (Kirschbaum et al., 1993)
- 5) *General Learning Model* (GLM, Buckley & Anderson, 2006),
- 6) *Involuntary Musical Imagery* (INMI) (Williamson et al., 2012)
- 7) *The Goldsmiths Musical Sophistication Index* (Gold-MSI) (Müllensiefen et al., 2014)
- 8) *General Music Branding Inventory* (GMBI)
- 9) *Music Information Retrieval* (MIR)
- 10) *Music Information Retrieval Evaluation eXchange* (MIREX)
- 11) *Music Inventory/ Measurement* (GDSS)
- 12) *The Musical Ear Test* (MET)

Although not all of these models impinge directly on this particular research, we can see that they underline a fundamental materialist-physicalist belief in contemporary thinking that music has a close relationship with human emotion, that it interacts with and influences the human body and mind, that all of this is integral to the promotion of health and wellbeing, and that the practice of music can and must be investigated using something like these tools and methods. As hinted above, an extremely powerful overarching theoretical framework for this shift has been developed over the last 25 years from out of what is commonly referred to as ‘the affective turn’ in the critical-theoretical understanding of the humanities. Derived ultimately from Baruch Spinoza’s philosophy of the *affectus*, this represents a concerted effort to restore ‘the affect’ to the centre of hermeneutical attention in the study of the arts and their relationship to consciousness. For Spinoza, as elaborated in Parts Two and Three of his *Ethics*, affects are states of mind and body related directly to feelings and emotions, of which he says there are three primary kinds: pleasure or joy (*laetitia*), pain or sorrow (*tristitia*) and desire (*cupiditas*) or appetite (Gregg and Seigworth, 2010). 20th Century uses of affect inspired by Gilles Deleuze and Félix Guattari (1980) amplify Spinoza’s efforts to place embodied sentiment or

‘movement’ at the heart of the humanities and our interactions with them by reinforcing the ‘materialist’ operations of art- and culture-making, in contrast with the Western Humanist preference for overemphasizing their abstract or idealist ontologies. Hence as well as ‘re-embodiment’ the human subject within the experience of the arts, the affective turn prioritises all other ‘material’ dimensions of arts production and reception: raw resources, artifacts, events, rules and conventions, the circumstances of making and doing and responding. In musical aesthetics, this means highlighting wider patterns of musical signification and their relationship to both embodied emotive responses and the stuff of composition, such as scores, instruments, performances, technologies, procedures, and wider shaping ideological pressures and assumptions (Atanasovski, 2015; Stokes, 2017).

In the next section, we will consider further what this important cluster of attitudes and perspectives entailed for the understanding of the relationship of music to emotion in the rapidly-expanding domain of music therapy.

## **2.2 Music, Health and Wellbeing: Music and Therapy**

From these arguments on the nature of music in relation to emotion, it is possible to find the potential of music to influence people’s minds and the emotional life of listeners and music-makers more generally. Emotions shape the landscape of our mental and social lives, and since the primitive emotion of living creatures is *instinct*, they often can be said to operate in unpredictable and disorderly ways (Nussbaum, 2001), both affecting the human body and affected by it.

It has of course long been recognised that musical components such as beats, rhythms, dynamics, tempo and tonality influence human breathing and pulse; and through this primal observation we can see that music has the potential to directly influence health (Ghilain et al., 2017; Noorden et al., 2017). Furthermore, emotions are not just the fuel that powers the psychological mechanism of a reasoning creature, they are parts of our cognitive and evaluative reasoning-selves too. This is an important point, because it may be the means of avoiding stereotypical and limiting divisions of ‘heart and mind’ aesthetics or the conventional split of the rational self and the feeling self. These dichotomies are often unhelpful in the understanding of music and its effects (Bowman, 2004). According to the ideas of the Stoics, we can also note, emotions are not simply impulses or drives at all, but highly selective patterns of vision and interpretation involving awareness, appraisals or value judgements. This insight (which has become fashionable as interest in the Stoics has revived



in recent times (Pigliucci, 2017)) has large consequences for the theory of practical reason, for normative ethics, and for the relationship between ethics and aesthetics. Ascribed to objects, affairs, and people in a common humanity, and routinely regarded as outside a person's own full control, emotions have great importance for any individual's moral and social experience that might lead to the attainment of his/her own flourishing and wellbeing. As such, emotions support the capabilities of human beings to function in important ways and crave the sustenance to be able to continue to do this.

The study of the concept of emotions covers a wide range of additional topics across the disciplines. Reflecting upon the effect of emotion in the life of human beings, the influence of music can be approached in two senses. In the first sense, the nature of emotional effects can be discussed in terms of health and wellbeing, which has seen a big increase in interest in today's society (Brattico, 2017)—becoming indeed one of the major themes in contemporary education. Within this particular context, emphasis is currently placed on educational practice and a consistent perception of the curriculum (upheld now in many parts of the world (MacDonald et al., 2012; Cadman, 2005)) that extends effortlessly to topics such as emotional and mental health, and emotional resilience. In this currently powerful perspective, music is believed to be a source of emotional affect with the capacity to uplift, transform, enlarge awareness and to *move* people who are in many different ways involved with it (Solberg et al., 2017 a; Solberg et al., 2017 b). As emotions are forms of evaluative judgement that attach themselves to certain things and certain persons outside the individual's own control—possessing through this a great importance for human flourishing—their cultivation is seemingly ratified across a spectrum of biological, cognitive, moral and social functions (Nussbaum, 2001). As a result, and because of its intimate interconnectedness with them, music has been further viewed as beneficial for enhancing a wide cross-section of other abilities linked closely to health and wellbeing (Fritz, 2017; Filippidi et al., 2017; Kaiser et al., 2017). Philosophically speaking, then, we can see a kind of interchange in the relationship of music and emotion, which eschews simple, linear cause and effect, and leans instead towards interdependence and integration.

At the same time, the term emotion is also understood in other senses that are more directly *therapeutic* in character, signalling that music has an emotional value in dealing with, for example, the presence of damage or the problem of something that is going deeply wrong in the life of the individual and/or the community. In this perspective, music, it is frequently claimed, can help heal, and console, and make better—or make people more aware, or induce

mindfulness and thoughtfulness, letting them experience the music they hear therapeutically. There is thus a strong emphasis today, from out of this conviction, on the therapeutic, healing power of music in schools, where children often come from troubled backgrounds or carry particular challenges related to their emotional and developmental needs.

The first perspective discussed above is adopted by a number of researchers and commentators. For example, Boddice (2018), taking a synthetic overview, argues that emotions are the effects of historical circumstance, addressing the dynamics, functions and consequences of the tangled web of interpersonal and communal relations in different times and places. He insists that viewing emotions in their wide-ranging historical contexts helps us to understand how various social and cultural practices and actors create mentalities, experiences, interactions, and behaviours. Furthermore, also opposing the division of an endowed and a nurtured human nature, Boddice focuses on the biocultural unity of humanity, arguing that both the biological and the social impact of emotion should be considered together from situation to situation. Emotion is produced in the working of body-minds in culture, and happens in an environment that is itself shaping those biopolitical processes. Opposed to the dualism which separates reason and emotion or body and emotion, Boddice argues that those entities should be considered as a whole, and the concept of emotion ought to be approached by examining its relationships and networks of meaning across various disciplines such as anthropology, neuroscience, and sociology.

This set of conceptions has also been widely discussed since the time of the Greeks. In line with the family of viewpoints that admit and intuit a basic relationship between music, emotion and humanity, this tradition has always appreciated the potential of music to enhance health and wellbeing. For example, Pythagoras, Plato, and Aristotle underlined the moral and spiritual influence of music, suggesting the careful selection of musical repertoires to induce specific states of mind and being. Furthermore, since the period in which Monism appeared, in Wolff's *Logic* of 1728, the dualism of Descartes' *Discours de la méthode* (1637) has been challenged, with also David Hume emphasizing the 'embodiedness' of the human persons in which emotions are rooted and thereby strengthening the fundamentally Enlightenment belief that the human body and mind constitute one unitary entity (Hume, 1748). Within this integrated understanding of their nature, human beings create and react to artwork through their body and mind (e. g., Godøy et al., 2017; Reybrouck, 2017), experiencing extended and extra-musical effects that are constantly (if often obscurely) interlayered with their health and wellbeing (Higgs et al., 2017; Hallam, 2015; Wen et al.,

2017; Carlson et al., 2017; Hosken et al., 2017; Odena, 2018; Fritz, 2017; Kelkar et al., 2017). So we might observe, in other words, that the facile assertion that music is ‘good for our wellbeing’ soon runs up against the reality that much music is concerned with sorrow and loss in human life and may actually sadden or unsettle us. But in the richer and more subtle traditions referenced above, this is not a problem because the musical affect is not simply about compositions inducing feelings of sadness and loss, but about those same compositions helping us to experience and make sense of e. g., sadness and loss in ways that ultimately enhance and strengthen our health, wellbeing and self-understanding with aesthetic appreciation, empathetic engagements, and absorptions (e. g., Karnop et al., 2017; Swaminathan et al., 2015; Vuoskoski et al., 2011; Vuoskoski et al., 2017). Indeed, Huron (2011) and Swaminathan et al. (2015) argue that sad-sounding music induces genuine subjectively valid experiences of sadness, accompanied by elevated levels of prolactin, a hormone that is associated with comfort and consolation, and released reactively during almost all episodes of deep sadness.

These arguments continue to appear in current research. As in the study of creativity, the influence of music on health and wellbeing continues to be intensively examined by various disciplines such as science, psychology, and sociology (e.g. Hallam, 2015; Odena, 2014; Runco, 2014). Furthermore, it is also interesting to note that the concept of emotion is significantly embedded across these same fields. For example, Runco (2014), approaching the concept of creativity in relation to different subjects, describes the influence of music on intelligence, health, and wellbeing. Hallam (2015) also examined ‘the power of music’ in a combined literature review of a great number of studies. She insists from this that active engagement with making music can contribute to the enhancement of not only musical but also a range of non-musical skills and can bring other beneficial outcomes such as the healthy intellectual, social and personal development of children and young people. Hallam divides the effect of music into general and specific fields. In a broader aspect, she argues, music generally heightens cognitive development, executive functioning, and self-regulation.

More specifically still, in the burgeoning field of contemporary neuroscience, studies now abound of how the brain senses and processes musical information and shapes emotion (e. g., Brattico, 2017; Stolzenburg, 2017; Copp et al., 2017). As Sørensen et al. (2017), Floridou et al. (2017), Merrett et al. (2013) and Norton et al. (2005) explain, music has a significant impact on brain structure, function, maturation, and plasticity. For instance, there is considerable evidence that active engagement with music in childhood produces structural

changes in the brain which are related to the processing of sound (e.g. Elbert et al., 1995; Hutchinson et al., 2003; Pantev et al., 2001; 2003; Pascual-Leone, 2001; Schlaug et al., 1995a; 1995b). From the earliest stages of infancy, engagement with music, it seems clear, helps to develop aural perceptual processing systems as they facilitate the encoding and identification of speech sounds and patterns. There is also a growing body of evidence that formal musical training stimulates aural memory (e. g., Ulor et al., 2017). Neuroscientific research into the influence of music demonstrates the way in which the cerebral cortex self-organises in response to external stimuli and the learning activities engaged in by individuals. For example, Tervaniemi et al. (2001) have suggested that musicians who play by ear and improvise may learn to process complex musical information more accurately than the classically trained musician, with corresponding differences in auditory neural responses. This strengthens the philosophical intuition that the emotions and the auditory processing by the body exhibit a physical and affective feedback loop, which we are only beginning scientifically to understand (Copp et al., 2017).

In broader domains of psychology, beyond its complex (and sometimes controversial) neuroscientific foundation, researchers focus increasingly on the effect of music on personality, motivation, empathy and emotional intelligence (Hallam, 2015; Boddice, 2018). Creech et al. (2013) and Hallam (2015) argue that the diverse types of musical activity in which we habitually engage, including opportunities for performance, may contribute to enhanced self-esteem, self-belief and well-being through the development of new skills integral to performing itself. Music can also scaffold feelings of wellbeing when assisting in the resolution of negative emotions by exploring and regulating feelings and moods (e.g. North et al., 2004, Vastfjall, 2002, Miranda et al., 2009, Fukui et al., 2003; Filippidi et al., 2017). As a subset of these discoveries, we should remind ourselves of the evidence from earlier in this thesis that many children in many different contexts are struggling under the conditions of modern society. To deal with these increasingly visible problems, musical activities, it is now frequently asserted, can ‘enhance determination and persistence’, and let people ‘cope with anger and express their emotions more effectively’ (Hallam, 2015, p. 16). Creative musical interaction has supported increased understanding, reengagement and connections with others and promoted healing—empowering vulnerable subjects such as children under stress to fortify their sources of resilience (Hallam, 2015, p. 94). In fact, the ‘creative personality’ often provides an illustration of how supposed psychological weaknesses can be converted into a form of optimal functioning (Hallam, 2015). Music in this model is not only rich in therapeutic potential for children, it also includes the capacity

to make a major contribution to the development of self-identity, self-efficacy, and what is now commonly known as ‘growth mindsets’, as well (Davis, 2016; Hass & Katz-Buonincontro & Reiter-Palmon, 2016).

Expanding the perspectives from individuals to society at large, human beings experience emotions in ways that are shaped not only by individual history but also by shifting social norms and values (Nussbaum, 2001). Emotions are stimulated in the process of social interactions that make societies functional. Boddice (2018) discusses the ways in which emotion is influenced by the social norms and the dynamics of our surroundings and situations. The brain’s continuous evolution takes place within and through such cultural change, and neurons are wired to a social context that also furthers the brain’s continuous epigenetic mutation. Emotions shape, intensify, and transmit cultural meanings, and human identities and communities are commonly based on emotional ties arising from this. Emphasising the connections between emotion and other themes such as identity, ethnicity, class, gender, globalism and politics, Boddice extends the role of emotion to the level of morality: influencing the ethics of individuals and societies, and ultimately assuming a vital role in social reproduction.

It can be therefore be argued cogently that music affects social relationships, cooperation, and the wellbeing of social actors, enhanced by its potential to make people feel empathy and sympathy and solidarity (Clayton, 2017; Loaiza, 2017; Rabinowitch et al., 2017; Loaiza et al., 2017). For example, music plays an important role in many societies in ritual or ceremony, and it also functions across other communicative forms such as martial music, sports and public spectacle, and choral performance. Group music-making provides an ideal vehicle for developing pro-social and team working skills in communities (Mooren et al., 2017). As it is underpinned by a strong ‘element of sociability’, it often also increases social cohesion across classes, sustaining better social adjustment, as well as feelings of belonging, trust and co-operation (e.g. Eerola et al., 2013). As Israel (2012) explains, group music-making offers opportunities to engage in wider cultural experiences, to explore new ideas, places, and perspectives. Music work in groups enables participants to acquire cultural capital, to form interpersonal bonds and solidarity in pursuing shared goals, and to acquire mutual respect. These effects are realised also in educational practice, particularly where teachers possess the necessary competencies. As illustrated in ‘The Prosocial Classroom Model’ pioneered by Jennings et al. (2011), teachers’ own social and emotional skills and wellbeing affect a healthy classroom climate, resulting in improved student social, emotional

and academic outcomes. We shall consider further below the importance for this formula of teachers themselves possessing confidence in the teaching of music and first-hand experience of its beneficial therapeutic effects.

Along with all these crucial claims, it has also been argued that music has the power to develop specific abilities as well (Müllensiefen et al., 2017). As Burnard (2013) states, human beings develop certain intellectual abilities even in the womb, as they associate the internal sound patterns of their mother's body with her physical and emotional state. This development continues as they grow into early infancy, where, as Schafer (1979) discussed nearly 40 years ago, experience for very young children becomes a kaleidoscopic and synaesthetic flux of sound. As these sounds stimulate nervous system activity, and influence on the inchoate imagination, music, many investigators claim, can be very beneficial for developing intellectual skills.

What might this mean? A number of researchers have furnished evidence of the development of literacy skills and mathematical skills through the use of music. First, a wide range of research has been undertaken in relation to the impact of musical training on reading skills. For example, Bradley et al. (1983), Ahissar et al. (2000), and Sesma et al. (2009) focused on whether pitch or rhythm discrimination is related to reading performance in average and dyslexic readers, and they came up with meaningful evidence to show that such connections do exist. Register (2001, 2004) also linked purposeful active music participation in early childhood with emergent literacy, reading and writing skills, while Schellenberg (2006) found that the length of music training predicted wider academic attainment, including measures of reading. More specifically, Welch et al. (2012) captured the positive impact of a music programme which linked literacy activities to a range of musical activities including chanting, clapping, copying and composing rhythms and improvising using rhymes and alliterative or unusual vocabularies.

Music also seemingly affects the development of mathematical skills as well. A distinctive body of research has focused on the influence of rhythmical training on mathematical ability (e.g. Rauscher, 2003). Other researchers have provided evidence that pupils who have musical training also have better spatial abilities (e.g. Pietsch & Jansen, 2012; Sluming et al., 2007). Overall, it is possible to argue from this literature that musical training and ability can be extended to other benefits in other specific domains. As such, the potential of music to influence emotion beneficially can be discussed in terms of enhanced health and wellbeing

arising from the positive impact of improved academic learning and performance across the wider curriculum. In popular scientific and educational writing, these correlates are often confusingly described as ‘the Mozart effect’—which has encouraged especially aspirational parents to immerse their children in classical music for its supposed academic and intellectual gains (Gouzouasis, et al., 2007; Aleksandrovich, 2003). Aside from the philosophical and aesthetic flaws in this reasoning, its simplistic psychology is far removed from the much subtler and complex causal relations described in the scientific findings referenced here. It is in fact an idea with little to offer Music Education or music therapy.

Recognising that music exhibits, in multiple cultural settings and forms, cognitive-therapeutic advantages for health and wellbeing is of course not the same as appreciating the work of music therapy. Rather, music therapy is a distinctive professional practice in which sounds and music are used to address, support, and encourage the physical, emotional, mental, aesthetic, spiritual, cognitive, and social needs of individuals in more scientific and clinical ways (American Music Therapy Association; Bunt and Stige, 2014; Lamont et al., 2002; Boxill, 1985; Stephenson, 2006; Meadows, 1997; Brattico, 2017). As Bruscia (1989) explains, music therapy is ‘a systematic process of intervention wherein the therapist helps the client to achieve health, using musical experiences and the relationships that develop through them as dynamic forces of change’ (p, 47). Discriminated from the generalised use of music for health and wellbeing discussed above, music therapy is a clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional (American Music Therapy Association; Bunt et al., 2014). A variety of clinical techniques and musical styles ranging from improvisation to precomposed music is used, depending on client needs (Lamont et al., 2002).

The field of music therapy was established with the belief in the innate musicality of human beings and with the focus on the universality of music across cultures (e. g., Blacking, 1971; Storr, 1991; Mithen, 2005; Lynch et al., 2017)—on the assumption that music can positively influence health and wellbeing. Furthermore, a majority of music therapists insist that ‘the ability to respond to music is not impaired by illness, injury, or disability’ or ‘limited by a condition or difficulty’ (e. g., Arroyo-Anlló et al., 2013). Although the use of music for effects of this kind has been evident since the Greeks, the scientific application of music for such ends has become more pronounced since the Renaissance period, in which advances in medical science often combined key musical interventions on the basis of mathematical affinities and conceptions of universal properties such as ‘harmony’. In other words,

exposure to music that restored e. g., harmony to dissonance could through an elaborate theory of resemblance similarly restore or harmonise the disordered humours of the human condition (cf. the work of Zalino and Besilus). This tradition endured in various esoteric and underground forms, until its attainment of a new kind of scientific respectability in modern times. In the 20<sup>th</sup> century the discipline of music therapy as a professional field was rejuvenated when musicians were invited to help tend hospitals for recuperating veterans in order to play for soldiers recovering from the typically extreme physical and emotional traumas incurred in the two world wars (American Music Therapy Association). Music therapy programmes in educational institutions and academic associations of music therapy were then subsequently developed on a more formal basis, establishing the respected discipline we know today (e. g., National Association of Music Therapy (1950); Society for Music Therapy and Remedial Music (1958); American Association of Music Therapy (1971); The Association of Professional Music Therapists (1976); The America Music Therapy Association (1998); British Association for Music Therapy (2011)).

Music therapists use the potential of musical affect and musical components to provide a means of relating within a therapeutic or rehabilitatory relationship. Their clients work with a range of accessible instruments and their voices to create a musical language which reflects their specific physical and emotional conditions, which then, it is suggested, further enables participants to meet their innate musical child and realise their musical self—aiming ‘to build connections with their inner selves and with others around them’ (British Association for Music Therapy) for the purposes of improving health and wellbeing. The benefits of music therapy then further extend to other disciplines, developing or improving physical, cognitive, social skills, and eventually building emotional resilience in clients as well (Clair et al., 2008; Thompson, 2015; Standley, 2002; Jordan, 2017; Ghilain et al., 2017; Moundjian et al., 2017; Aucouturier et al., 2017; Foubert et al., 2017; Caramia et al., 2017).

The various common strands of music therapy can be categorised by focusing on these requirements. First, music therapy is used for the purpose of *physical rehabilitation* (e. g., Pavlicevic, 2002; Rizzonelli, 2017; Moens et al., 2017; Moundjian et al., 2017; Brattico, 2017; Buhmann et al., 2017; Egmond et al., 2017). Using the mechanisms of ‘Rhythmic Auditory Stimulation’ (RAS), ‘Patterned Sensory Enhancement’ (PSE) and ‘Therapeutic Instrument Music Performance’ (TIMP), different types of music and various features of musical components are applied to stimulate nerves, adjust and increase the velocity and the range of body movement (e. g., Desmet et al., 2017). The same media are also used routinely



for *improving cognitive function* such as attention and awareness, memory, problem-solving, and judgment, by using familiar or unfamiliar music with clients (Colgan et al., 2017; Fuch et al., 2017; Ditzhuijzen et al., 2017; Jordan, 2017), or music that involves exposure to different degrees of complexity (e. g., Zhang, 2017).

Finally, music therapy is applied for *dealing with emotional problems* (its most common use today), which are the deep and primal reactions of clients at the levels of physiological awareness, expressive action, and conscious experience (Lazarus, 1982; Brattico, 2017). In this type of music therapy work, emotional expression in both its active and receptive forms is an intrinsic component (Stachyra, 2016 a; Stachyra, 2016 b). Two distinctive methods in music therapy which are particularly related to these purposes are ‘Guided Imagery and Music’ (GIM) and ‘Music Imagery’(MI) (Grocke et al. (ed.), 2015).

Developed by Helen Lindquist Bonny, GIM is defined as a process where imagery is evoked during music listening (Bonny, 1990). The music programmes last from 30-50 minutes, consisting of a short or a long single piece or pieces. As Trondalen et al (2012) explain,

The music is sequenced in order to support, generate, and deepen experiences related to various psychological or physiological needs. GIM combines listening to music with relaxation, visualization, drawing, and verbal conversation and allows for experiences at different levels of conscious. In the music travel the client has the opportunity to experience aspects of his/her life as imagery in many modalities, i. e., inner pictures, bodily experiences, sensations, feelings, thoughts, memories, and noetic experiences.

In this process, ‘listening to music serves as the exploration of consciousness or sub-consciousness that leads to unification and internal integration’ (Stachyra, 2016a; Stachyra, 2016 b). As Goldberg (2002) further described it, GIM is a depth approach to music psychotherapy in which music is used to generate a dynamic unfolding of inner experiences.

Similarly, the MI method was developed by Lisa Summer with a parallel objective in mind. However, Summer (2015) distinguished her method from GMI as follows:

Whereas the Bonny Method is an exploratory method that utilizes a deeply altered state of consciousness and sequenced, evocative music programs to stimulate many images, music and imagery is a directed method that utilizes brief relaxation and simple, repeated music to stimulate a single image (Summer, 2015, p. 341).

As such, the methods of GIM and MI each try to draw musical experience through deep and active listening, further leading to meeting self-images through music and patterning.

Influenced ultimately by Jung and Lowen, these methods involve different types of actions and responses such as thinking, feeling, sensing and intuiting (Stachyra, 2016 a; Stachyra, 2016 b). Clients are led to relax their body at the highest level and to concentrate on listening. The music creates an sympathetic or unfamiliar atmosphere, letting clients express and communicate with it. In this way they appreciate their experience in an altered state of consciousness, eventually re-experiencing and meeting their known and un-known selves. Both GIM and MI are holistic, humanistic and transpersonal, allowing for the emergence of all aspects of the human experience: psychological, emotional, physical, social, spiritual—and even (assuming its validity) the ‘collective unconscious’ identified by Carl Jung.

In summary, the field of music therapy deals with human health and wellbeing in various aspects and in interdisciplinary ways (e. g., Frohne-Hagemann, 2005) by setting the objective, judging the musical and non-musical functionality of the client, mediating and implanting musical techniques, and finally evaluating the changes in the client. The AMTA further explains the effect of music therapy as ‘the creative, emotional, energizing experiences of music for health treatment and educational goals’ (AMTA, 2017). This statement strengthens the ground for the main argument of this thesis: that being musically creative can be linked naturally to the experience of music’s therapeutic effect.

To conclude this section, it can be argued that research findings in various fields have indicated a wide range of positive effects of music on health and wellbeing, highlighting some potentially profound educational implications reinforced by the current prioritisation across the globe of ‘health and wellbeing’ as a cornerstone of modern curricula and much modern learning theory. Moreover, as discussed in the previous section, just as the concept of musical creativity is linked inextricably to emotion, it is also possible to describe holistically a total ecology of creativity, health, and wellbeing, particularly in relation to the stresses and strains of modern society, where the latent therapeutic possibilities of music-making and music listening have apparently been rediscovered and earnestly pursued. As we shall see below, these connections, and this integrated vision, become still more evident when the signature concept of ‘Romantic Irony’—which is a literary, philosophical, aesthetic, and artistic phenomenon from the 19<sup>th</sup> century that covers a range of existential states—is applied to musical practices. As a term related to awareness and emotion, *applying* ‘Romantic Irony’ in educational settings, we shall see, may well be an additional effective means of fostering both musical creativity *and* wellbeing for pupils.

On the basis of this argument, the concept of Romantic Irony will be examined in some detail in the following section.

## 2.3 Romantic Irony, Emotion and Musical Creativity in the Classical Tradition<sup>1</sup>

### 2.3.1 Irony and Romantic Irony

*Romantic Irony* is a complex concept which entails not only artistic–technical but also philosophical and existential meaning. As reflected in the number of studies (e.g. Frischmann, 2018), which offer a broad discussion of the concept but no stipulative definition, it is not easy to grasp the exact meaning of Romantic Irony. However, in this study, I will try to outline a clear definition of the concept by looking at the origin of the term and its key features.

The epithet *Romantic Irony*, which emerged essentially from 18<sup>th</sup> and 19<sup>th</sup> century Romantic literature, is a term of course originally derived from the idea of *irony*. Muecke (1969) defined *irony* as ‘expressing an opposite meaning while saying one thing’. Dulk (2012) amplifies this definition as ‘double-layered or two-storied’ experience, ‘presenting some kind of opposition between the two levels’, and ‘containing an element of unawareness’. Dulk (2012) also analysed and described the term semantically, as covering all instances of ‘not saying what you mean’ or ‘saying what you do not mean,’ whereby ‘(not) meaning something’ also takes on a signification—i. e., words (not) referring to a ‘real’ state of affairs—a notion that does not properly apply to the contexts of most fictional texts (p. 326. Parenthesis original). Longyear (1970) further provided a more compound definition of the term *irony*, meaning a ‘clear consciousness of eternal agility of infinitely full chaos’, and ‘a capricious appearance of self-annihilation. Irony is a play with contradictions of form and practice, an introduction of the fortuitous and the unusual, and a flirtation with unlimited caprice’ (p. 649).

The concept of *irony*, then, was first truly expanded beyond its original rhetorical meaning and reached to new aesthetic and philosophical heights in the work of the German Romantic

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<sup>1</sup> The following sections from 2.3.1 to 2.3.4 extended from the parts of author’s Master’s Dissertation: Kim, H. (2012) “Applying ‘Romantic Irony’ to Music—Focusing on Robert Schumann’s Piano Works.” Dissertation for Master of Musicology, Seoul National University.

philosopher and essayist Friedrich von Schlegel (1772-1829). Schlegel's work has been a touchstone for theoretical discussion of irony ever since (Handwerk, 2015, p. 207), influencing sharply the rise of its sibling concept, *Romantic Irony*. Irony is in actual fact the driver here—acquiring more complex characteristics by expanding its meanings to the aesthetic and philosophical domains. An expanded version of irony not only functions as a device for expression, or a technique and method of creation that forms and destroys artistic illusions, it also possesses a compound meaning related to deeper problems of human perception and existence.

Schlegel's Romantic view of the process of artistic creation involves a conjunction of opposites, of the two antagonistic powers of creative enthusiasm and sceptical irony (de Avillez, 2016). Hence Romantic Irony includes the classical features of irony, but the characteristic oppositions in which irony is typically represented are formed and expressed across a broader range of signification. So Romantic Irony is a literary, aesthetic, and stylistic device, accomplished when an artist consciously creates something in literary and artistic work that escapes the expectations of the audience and objectifies its own artistic status—commonly exposing it to 'playful' reworking and interpellation. In those works typically stamped with Romantic Irony, contrasts of scene and mood, interplay of poetry and prose or seriousness and humour, experiment with dramatic conventions and forms, and the 'self-representation of art', mark extreme differences in literary and artistic creation (Johnson, 2009). Hence Romantic Irony is made of parts that deviate from the normal expectation of the appreciator and the author and which then deliberately use the ironic turn to change moods and surprise readers. Moreover, just as the archaic idea of *antithesis* lies at the core of Friedrich Schlegel's view of human existence, of communication, and of artistic creation as a whole (Handwerk, 2015), the idea of Romantic Irony involves in his analysis an advanced psychological and self-referential conception of the 'self' on the part of both the creative artist and the listener equipped to recognise it when it appears (e.g. Garber, 2014; Allen, 2007).

In line with these quite elevated ideas, the concept of Romantic Irony is present across a number of older philosophical traditions and concepts. Schlegel himself was heavily influenced by the Platonic Dialogues, seeing in them a 'specific type of dialogue form' using 'imagery, metaphor, myth, allusion, irony, as well as argument' (Griswold, 2002, p. 84). Schlegel's Romantic Irony also has features in common with the aesthetic procedures peculiar to Greek comedy, the *parabasis*, which functions as an interruption of the aesthetic

illusion. As ‘a productive movement of negotiation between terms’ (Long, 2010), parabasis calls attention to the fundamental duality of the aesthetic object, at once mimetic and performative, and forces the audience to consider both dimensions at once. It is in the drastic violation of illusion through reference within a literary work to its author and the process of its creation, that irony ‘is seen to take the form of the transgressive step/counter-step of parabasis and the non-hierarchical disorder of parataxis’ (Griswold, 2002, p. 84). As Fichte’ also illustrated, the parabasis in literary works appears as a process of ‘self-creation’ and ‘self-destruction’ that aims to put the registering subject itself into question (Albert, 1993). The subject creates the possibility of seeing itself as *split* between positing and posited, providing an object for ‘self-reflection’ (Long, 2010). As such, Romantic Irony, also invoking Kant’s demonstration of the ‘self-reflexivity’ and ‘self-limitation’ of reason, illuminating the other side of Romanticism: attuned to rationality rather than feeling, to calculation rather than sentiment, to self-reflection rather than self-expression (Johnson, 2009). Therefore, Romantic Irony can often function as a conceptual catalyst for reflections upon subjectivity, epistemological (un)certainty and the factitiousness aesthetic representation.

Based on this working understanding of, and background to, the concept of Romantic Irony, I will now discuss in more detail some of its central features. Thereafter, an examination of the connections between the concepts of creativity and Romantic Irony will follow.

### **2.3.2 General Features of Romantic Irony**

While discussing the concept of Romantic Irony, Immerwahr (1969) made connections between the words ‘romantic’ and ‘irony’, but concentrating on the signature features of ‘Romanticism’. Romantic artwork, in many typical instances stamped by a powerful and declared attachment to the sovereignty of the imagination, often ends in crisis and ruin (e. g., Goethe – *Erlkönig*). Romantic texts also often involve dynamic tensions between the speaker and a person addressed or between the writer and the reader, formed by techniques and features such as mockery, incongruity, ambivalence, and paradox. Within these patterns of Romantic literature, *Romantic Irony* evokes a tone of scepticism associated with an older literature of moral or political satire (Immerwhar, 1969; see Byron’s *Don Juan*). For example, and from the previous generation, Laurence Sterne often describes autobiographical experience mixing satire, sentimental reminiscence, and didacticism as in his famous *Tristram Shandy* (Moglen, 1975). Similarly, reaching even further back, in Cervantes’ *Don Quixote* a grotesque antithesis between Quixote’s chivalric idealism and the sly earthiness

of Sancho is the heart of the doomed yet noble mock-heroic and ironic quest (Immerwahr, 1969). According to Coleridge (1951), the experience of the Romantic prospect heightens the sensibilities by invoking special emotional significance, giving vent to emotions and then often catching the subject up with a show of irony that undermines both of these seemingly elevated stances. Thus within this overall economy of meaning and practice, the general features of Romantic Irony can be categorised using five terms: *factors of restriction and limitation; forming dichotomies and dialectics; self-referential awareness of creator and appreciator* and the *general features of conscious existence, including relations to the free play of aesthetic autonomy*.

First, Romantic Irony appears as a setting of restriction factors and limitations. In the characteristic work of art receptive to Romantic Irony, the artist emphasises the aesthetic ‘illusion’ of intensified feeling, but then subsequently restricts or rescinds it by suddenly inserting material that invokes an atmosphere or tone quite opposite to the initial one. The changes and contradictions that suddenly appear at this point play a role in temporarily stopping the ‘flow’ of the artwork. In other words, the creator reveals passion and imagination and then controls or ‘regulates’ these. As a result, the appreciators who experience these features come to this controlling moment, reaching the point where their expectations—formed as the work unfolds—meet the point where it abruptly collapses in the face of an internal opposition or revocation.

Dill (1989) and Longyear (1970) both describe this feature in some detail. First, Dill explains that Romantic Irony *in literature* is related to a central idea in Romanticism which demands that artistic self-consciousness and reason do not merely accompany but actually *control* poetic inspiration. The High Romantics demanded that poets should not lose themselves in their work, but should always retain a position above it and above themselves (Abrams, 1971). In the process of artistic creation, the stage of first enthusiasm and invention has to be followed by one of conscious restrictions and limitations—e. g., of a specific literary genre, such as the formalistic ‘rules’ of the sonnet or the ode. According to Longyear (1970), all these measures serve as means for self-limitation, closely related to self-creation and even, ultimately, self-annihilation. For example, composers such as Beethoven in his late work, and Schumann in his, often destroy the illusion of seriousness by using certain devices that break the rules in terms of harmony, tonality, or rhythm (Kim 2012). Schumann, in the second piece of *Kreisleriana*, op. 16, which originally consisted of  $\frac{3}{4}$  meters, inserts a measure comprised of  $\frac{2}{4}$  meters. The effect of this deviation from the norms is more obvious,

as it appears without any indication of the change using symbols, numbers, or words (See Appendix 1, pp. 343-348). Drawing listeners' attention and further stimulating changes in their pulses and heartbeats, this part is heard as a jarring technical mistake of the composer that triggers the flow of music. These instances contribute to a literary or musical intervention which at first glance seems to transgress the very idea of art (e. g., Coetzer, 2015). But as Kierkegaard (1966) famously explained, 'Irony limits, finitizes, circumscribes, and thereby yields truth, actuality, content; it disciplines and punishes and...thereby yields balance and consistency' (p. 326).

Strohschneider-Kohrs (1967) added to these insights, insisting that for the 'process of artistic creation this means: the stage of first enthusiasm and invention has to be followed by one of the conscious... restriction and limitation' (Strohschneider-Kohrs, 1967, p. 81; in Dill 1989, pp. 179-181). The ironic relationship of the artistic creator or recipient to the chosen form, the medium, and the processes of artistic creation or enjoyment hence become *incorporated within the artwork itself*. Romantic Irony has a formula of 'arbitrary destructions of the illusion' created by the creative artist. In artworks where Romantic Irony is 'revealed', this appears through frequent interruptions, rapid changes in the scenes and moods via the deliberate introduction of incongruities. These devices create works that are full of contradictions (Kim, 2012).

Secondly, Romantic Irony forms dichotomies and dialectics alongside its commitment to unlimitedness or 'the sublime'. Within the process of 'creation' and 'destruction' that continuously repeats, an artwork comprises dialectical processes and shows organic unfolding features. A number of philosophers such as Schlegel, Hegel, and Kierkegaard provided philosophical arguments related to these dialectical and unregulated features of Romantic Irony (Kim, 2012). First, in *Athenaeum fragment* 121, Schlegel defined an ironic idea as 'a concept that has been perfected to the point of irony, [as] an absolute synthesis of absolute antitheses, [and] the continually self-generating interchange of conflicting thoughts' (ii: 184; in Immerwahr, 1969). Irony appears with the synthesis of antithetical elements, including the antithesis of blind creative instincts (Immerwahr, 1969). Schlegel's attempt in 'On Incomprehensibility' to categorise the whole array of possible ironies breaks down into a chaos, however, that eventually results in incomprehensibility. Irony involves artistic purposes and the ambivalent attitudes of the subject toward the object that have been associated with the word and the context of 'Romanticism' since the term was first applied (Immerwahr, 1969; Wellberry, 1996; Chandler, 1998). Schlegel tends to associate creative

enthusiasm with the ‘Romantic’ while relating self-criticism and critical restraint to ‘Classical’ trends. He attempts to find a synthesis of the components of antique and the modern—ie the Classical and the Romantic in the elusively perfect work of art. According to Schlegel, the present, as the middle point between past and present, is a time of aspiration and ‘lack’. The history of the past is continuously destroyed and re-constructed in the present, and these processes proceed into the future without any end. The point of the present that appears in the arts reveals a Romantic Irony in which the process of destruction and re-composition is continued by means of a number of artistic processes (Kim, 2012). These seem to form a balance, but they are never resolved and lead again to a repeat of the cycle of creation and destruction (Johnson, 2009). In other words, the contrasts between freedom and restriction continue and repeat.

Hegel in response felt that the ‘infinite absolute negativity’ latent in the idea of irony represents a highly suspect refusal of philosophical and ethical seriousness, which errs by absolutising the negative moment in the dialectical progression of consciousness (Williams, 2003), risking in actuality a kind of nihilism. However, Kierkegaard (1966) also employed these techniques as a strategic intervention, with the deliberate intention to break down the much-vaunted ‘unity’ of Romantic idealism and Hegel’s ‘Spirit’, and to critique the self-absorption of Romantic reverie (Downes, 1999). He also at the same time undermined ‘Hegelian claims of resolution, continuity, and progress’ (Handwerk, 2015), thus identifying Hegelianism with the new, Romantic conception of consciousness which features the dialectic of immediacy and reflection, (Downes, 1999) and that continues without resolutions. In this scheme, irony interrupts the ‘flow’ and creates a ‘dialectic tension’ as opposed to an ‘organically formed totality’, causing a ‘breaking up of coherent and connected structural units’ (Kim, 2012). This juxtaposition of ‘impulse’ and ‘consciousness’ can be related to the primary definition of Romantic Irony, in that inspiration is to be tempered, through a range of devices, by the controlling intellect (Kim, 2012). The Romantic art-object, pretending to an organic unity and a transformative affect, is revealed by irony to be in truth fragmented, unfinished, and even in certain instances psychotic.

A third feature of Romantic Irony emerges in its shaping of the self-referential awareness of creator and appreciator (Johnson, 2009). Romantic Irony often offers a kind of ‘transcendental buffoonery’, yet it corrects the excesses of arbitrariness by providing means for self-criticism, self-restraint and detachment. In this economy of ideas, authors and artists serve as sovereign creators, and their works lead them to a path of self-determination (a



standard claim of Romanticism) (Longyear, 1970). In the artworks where Romantic Irony appears, then, the creator increases the appreciators' illusions, and then destroys these by revealing his/her existence precisely *as* the creator. It is an irony in which an author's momentary cleverness is demonstrated, and the artificial techniques in the works draw attention to this, stimulating the appreciators' curiosity, enabling them to understand the complicated and often obscure intentions of the author. The boundless process of self-creation and self-destruction prevents creators and appreciators from being totally involved in the artwork (Johnson, 2009). Appreciators are kept aware of the fact that the artwork is a creation made with certain intentions of its creator etched upon its form and content. Through this, 'a sense of distance' (Dulk, 2012)—the distance between the work and the awareness of the appreciator—is formed. The creator also stops 'urging for freedom' and starts to project an objective assessment of the work.

Longyear (1970) argues that this is the central paradox of Romantic Irony—in that artists, although they animate their work and constantly perceive it, must detach themselves from the work and regard it objectively. Handwerk (2015) also explains that Romantic Irony appears when texts become self-reflective about their construction as texts, and when authors show genuine scepticism about their own aesthetic control of their products. It foregrounds both the pervasive presence of evaluation within discourse and the situational contingency of the evaluative act. As such, Romantic Irony emphasises authorial intention, and the reader or the viewer, at once outside and inside the text, experiences the appearance-reality distinction that irony asserts within the text. The consciousness of the author or the appreciator in Romantic Irony is thus complete, in contrast to the dissonance and fragments embedded in the artwork (Lang, 1996; Dill, 1989). This positionality of author and readers is exemplified and emphasized in several literatures. For example, Heine's work shows that the writer's self-consciousness leads to restriction of enthusiasm and to the destruction of an exalted illusion previously created (e. g., 'Allnächtlich im Traume' (1823), 'Ein Jüngling liebt ein Mädchen' (1823)). In Tieck's play *Die verkehrte Welt* (1798) and in Brentano's novel *Godwi* (1802), the spectator also focuses on the artwork by clearly separating reality from art, and is repeatedly being reminded that he/she is reading or experiencing a work of fiction, which repeatedly draws attention to itself on this basis.

The fourth feature of Romantic Irony, theoretically based on Fichte's 'Philosophy of Self', 'characterizes self-positing as the conscious act of making one's own determinations' (Nomer, 2010, p. 470). This is where Romantic Irony is again seen to be related to the some

of the deepest features of conscious existence. According to Fichte, self-control forms relationships between the self and the objective world, so that they ‘restrict’ each other. In an artwork attuned to Romantic Irony, the self is controlled through experiences of the objective world. The binocular vision in the reader extends to the conception of ‘self’, since irony is ultimately dependent on self-consciousness and the self’s ability to objectify and evaluate its own desires and interests (Lang, 1996). In this Romantic view, ‘ironic consciousness’ claims a place always one step beyond the disjunction between appearance and reality constantly encountered in our quotidian experience (Lang, 1996). The reader attempts not only to eschew all ‘double visions’ transcending the text or artwork, but even to merge his or her own ‘I’ with the ‘I’ of the text or artwork (Lang, 1996). Moreover, as the existentialist philosophy of e. g., Kierkegaard and Wallace implies, irony is not just a verbal strategy or casual artistic ploy, but an all-encompassing ‘attitude’ towards existence (Dulk, 2012). Thus, ‘existential’ irony takes up an ironic relationship with the whole of reality and places the totality of existence under the sign of negation or doubt.

Finally, Romantic Irony is obviously related to the free play of aesthetic autonomy. The creator and the appreciator keep their distance from the artwork, eventually transcending an object they come to recognize is filled with contradictions. In other words, the continuous process of self-creation and self-destruction appearing in the work sets up the artwork as a free play. Romantic Irony is *subjective* in its capricious destruction of illusion and mood, yet *objective* in representing the author’s detachment from his/her work, over which his/her sovereign control is best shown by ‘an arbitrary playing with it’ (Lusky, 1932, p. 29), which produces a ‘liberating effect’ (Dulk, 2012) for both the artist and their audience. As it leaves an artwork in the process of free play, Romantic Irony also links to the concept of aesthetic revolution: admitting the existence of artwork for its own sake, in the form essentially of the slogan ‘art pour l’art’: that famous coinage of Victor Cousin subsequently to assume almost religious authority in 19<sup>th</sup> century aesthetics, but in a register shorn of its original intentionally ironic and self-mocking tone.

In the next section, I will discuss how these features of Romantic Irony exist in artwork and can be extended to philosophical, pedagogical and aesthetic ideas.

### 2.3.3 Artistic Features of Romantic Irony

There are a number of artistic features that comprise Romantic Irony. Methods of creating these characteristics can be categorised into four groups as follows: ‘fragmentary features of works’, ‘citation’, ‘interruption of flows’, and ‘escape’.

Most of all, in artwork that conveys features of Romantic Irony, *different factors appear being juxtaposed* without any process of mediation, forming clear division points. This leads to fragmentary features manifested by the process of self-creation and self-destruction which forms, as we have seen, dichotomy and dialectic (e. g., Johnson, 2009). As Romantic Irony is ‘the simultaneous presence of two meanings between which it is not possible to decide’ (Albert, 1993, p. 826), these features in musical pieces appear via a number of methods such as alternation, repetition, reduction, and repeats in different registers. These result in sudden changes of atmosphere and flow. For example, many of Beethoven’s works contain surprising modulations, tonal shifts, and unexpected resolutions of dominant harmonies. Moreover, he at times contains extreme contrast within a single phrase, and also undoes the sublime mood of a piece by juxtaposing contradictory elements—as in e. g., his *Violin Sonata op.96*, *Piano Sonata op. 106* and *Grosse Fugue*. In the latter piece, in particular, this emerges as conflicts between the original beat and the changed pulses in several measures (Suggate, 2017)

More obviously, in *String Quartet op. 59*, the musical form is distorted by musical themes and accompaniment, remote key and sudden tonal shifts, irregular resolution of harmonies, and unpredictable return to certain keys. Beethoven also intentionally gives the impression of clumsiness, necessary for the creation of a mood of musical exuberance, as shown in the third movement of the *Fifth Symphony*. In his *String Quartet op.135*, Beethoven also deliberately eschews the polished artifice and uses the conventional, the cliché-forming contrasting parts. Moreover, the last movement of this piece is related to Goethe’s novel *Wilhelm Meisters Wanderjahre*, which evinces scepticism turned against particularly musical experiences, filled with a melancholy born of personal inadequacy that dominates the division between the practical and poetic world (Longyear, 1970). Hence Beethoven, attuned temperamentally to the idea of Romantic Irony, expressed it in tones much as Goethe represented it in words. In both musical and literary work of the period, it is possible to find features of remarkable combinations, astonishing changes, and sudden shifts in atmosphere. In such works, contrasts of scene and mood play with conventions and forms, resulting in extreme deviations.

Secondly, when artists or writers use *citations* in their work, this temporarily separates certain parts from the flow of the work, letting the appreciators glimpse a new world of meaning. For example, Heine borrows folk songs and conventions in his poems, and Schumann also shows the use of quotation in his works. For instance, in his *Papillon*, op. 2, no. 12, Schumann implements different types of quotation: citations of a melody from a different song; quotations of a previous passage in the same piece; and implementations of these two techniques at the same time. First, from Bar 1 to Bar 20, Schumann cites a German folk song titled ‘Grossvater Tanz’. Thereafter, from Bar 21 to Bar 28, Schumann borrows the first eight measures of a passage from *Papillon*, no. 1. Next, Schumann applies these two techniques of quotation at the same time. From Bars 27 to 52, the ‘Grassvater Tanz’ melody appears again, while the eight bars from *Papillon*, no. 1 continue to be cited (Reiman, 2004; Jensen, 1998; Daverio, 1997; Dill, 1989; Ostwald, 1985; See Appendix 1, pp. 343-348 for musical scores). These quotations are related to the ‘conscious restriction and limitations [in] enthusiasm and invention’ (Dill, 1989, p. 173), that allow the creator to ‘establish a distance to the object’ and to make appreciators be aware of the ‘artistic ability’, thus manifesting Romantic Irony (Johnson, 2009).

Third, as a technical device, Romantic Irony has been identified as the *disruption* within a text or performance of its aura of aesthetic illusion. This interruption of flow can take the form of direct intrusions by the author or narrator in commenting upon the process through which the text or object has been produced. In musical work, this feature appears by sudden modulations, not starting or ending a piece with the tonic, sudden changes of dynamic or tempo, and unexpected resting parts. These operate as restrictive factors on previous parts so that they stimulate listeners’ ‘consciousness’, which is a complex psycho-physiological system of states that human beings exhibit in the presence of such work (Fachner, 2006). James (1902/ 1961) and Fachner (2006) each argue that there exists a ‘rational consciousness’ and an ‘altered states of consciousness’, the latter formed by changing situations in the social and physical environment. In Romantic Ironic artwork, those transformations of the musical components result in a kind of interpellated ‘awareness’ on the part of listeners which the forms this ‘altered states of consciousness’ for them; a kind of ‘standing apart’ from their own immediate emotional investment.

Finally, in a musical piece, when certain parts deviate from the form, rhythm, meter, tonality, harmony and register of the previous parts, the musical work suddenly *escapes from its own*

*flow*, again stimulating the consciousness of listeners. For example, *Fantasiestücke*, op. 12, no. 8, written by Schumann, contains a ‘Coda’ which has a completely different atmosphere from the piece as a whole. Unlike the other parts that include lots of 8<sup>th</sup> notes, the Coda mostly consists of whole notes suddenly slowing down the mood of the piece. Another example is found again in *Papillon*, op. 2, no. 11. Compared to the first part of the piece, the second part placed from bars 29 to 47 appears in a contrasting, higher register, showing a ‘digression’ from the overall flow of the item (See Appendix 1, pp. 343-348). These artistic devices play a role in manipulating earlier and predictable elements, leading to a process where listener expectations are overturned.

These four artistic features of Romantic Irony that appear in artwork can be extended to aesthetic and philosophical concepts as well. In the next section, these will be explained in detail.

### **2.3.4 Aesthetic and Philosophical Features of Romantic Irony**

The concept of Romantic Irony is an aesthetic representation, which not only functions as a device for expression but also, at its most ambitious, illuminates compound meanings related to the paradoxes of human existence and the role of irony within these (Egginton, 2002). As a result, aesthetic and philosophical perspectives on the concept of Romantic Irony can be formed by interpreting the artistic features shown in the work. With certain artistic devices and techniques, the ‘Romantic Ironic’ artwork shows the *co-existence of inter-contradictory factors* and the existence also of the concept known in aesthetics as the *Zweite Welt* (defined and discussed below) These two factors, then, continuously appear, deliberately deferring resolution over and over. By virtue of these characteristics, the ‘*self-consciousness*’ of the listeners-appreciators is excited and sustained, continuously addressing and questioning the absorbing paradoxes that reside within the Romantic Ironic work.

In a specifically musical work that conveys features of Romantic Irony, sudden changes of musical presentation appear, exhibiting *contradictory parts* and showing a ‘kaleidoscopic form’ as the music unfolds. For example, many of the compositions of, again, Robert Schumann alternate in sharply contrasting sections. Quick alternations between contrasting sections are formed by elements that describe the two split characters often explicitly represented by the composer himself in his work, perhaps as means of managing through his art his own highly unstable mental health: his *Florestan* and *Eusebius* personalities. The

dimensions of the music that project the character ‘Florestan’ are ‘vehement, enthusiastic, and fiery’, while the contrasting parts of the character of Eusebius are sentimental, passive and introverted. This is rooted in the concept of, and fashion for, Romantic Irony in Schumann’s time, which routinely referenced the concept of the split-self (to which, tragically, Robert Schumann was eventually and in reality to succumb) and that, in consequence, continuously generated fresh dialectic tensions for Romantic artists across a range of arts forms and media. For example, the two piano suites discussed above—*Kreisleriana*, op. 16 and *Fantasiestücke*, op. 12—consist of alternations of pieces with the characteristics of *Florestan* and *Eusebius*. In *Kreisleriana*, first, third, fifth and seventh pieces are comprised of fast tempo and rhythms revealing the violent features of *Florestan*; whereas second, fourth, sixth, and eighth pieces are composed with slow tempo and rhythms indicating *Eusebius*. These alternations of contrasting characters appear within a single piece as well, such as in *Fantasiestücke*, op. 12, no. 6 (which was one of the chosen repertoires for fieldwork in schools). Imprinted on the music, these features also enable listeners to be conscious, to control their expectations, and to create distance from the work. (See Appendix 1, pp. 343-348).

Secondly, one of the other aesthetic factors of Romantic Irony that appears in music is the presence of the idea noted above—*Zweite Welt*: a phenomenon often inadequately translated into English as ‘Secondary World’. *Zweite Welt* originally referred to the transformative moments of artistic expression experienced by (mostly fictional) characters in works of art and then by those who appreciated these same works by reading, observing or listening to them (Reiman, 2004; Stefaniak, 2012). An artwork can be said to be a *world* created by its creator: in some versions of this theory, a so-called ‘heterocosm’ or sub-universe (Stableford, 2012). When a certain part that is clearly *separated* from the former and latter is signified and elaborated, a *new or secondary world* may be said to have been formed in the work. Jean Paul, a Romantic writer, termed this world as the ‘*Zweite Welt*—in which unexpected, unusual things are introduced, forming in essence an autonomous realm of feeling and experience that is separated from earlier and later experiences that might precede or follow its creation. With its essentially digressive character, Romantic Irony (at times pervasively) establishes its own peculiar version of the *Zweite Welt* in the artworks it populates. The secondary world of Romantic Ironism is, however, it must be noted, *not* the transcendent, new or ‘other’ world of High Romanticism in its typically exalted forms. It is instead a secondary world expressed in moments where the Romantic artist or composer can distance himself from his creation, questioning its supposed authenticity; a secondary world

of ‘infinite negation’ (cf. Kierkegaard), where all elevated claims for the work of art are cast into doubt; a secondary world of ‘infinite creation’, where coexisting incongruities are accepted in a spirit of detachment before (to use Bakhtinian terminology) the ‘heteroglossic’ and ‘unfinalizable’ nature of the work of art itself (Johnson, 2009). An artwork etched with the representative features of Romantic Irony attracts audience attention and yet forms a perceptible distance from that audience; the members of the audience then objectively view the work, and through this same process distance and objectify their own registering *self-consciousness* as well (Johnson 2009).

So the concept of Romantic Irony covers both artistic and aesthetic features and influences shared reciprocally by creators and appreciators of the literary and artistic work. With this existential core, Romantic Irony works particularly successfully as an effective framework within which to view and describe the dilemmas and estrangements of human beings in modern societies. Reflecting its contrarian, anfractuous, and unprecedented features, applying Romantic Irony to Music *Education* just might be effective and meaningful for addressing realities and problems typical of the current, alienated era through the intrinsically educational modalities of creativity and wellbeing. If this ambition holds, then Romantic Irony may be another source of musical therapy and even healing. To support these arguments, in the next section the possible relationship between the concepts of Romantic Irony, creativity, and wellbeing will be discussed.

### **2.3.5 Continuities between Creativity, Wellbeing, and Romantic irony**

As discussed so far, creativity and emotion, and then ‘Romantic Irony’—which involves both creativity and emotion in their artistic, aesthetic, and existential dimensions—have close relationships across a spectrum of human experiences. Continuities between these concepts can be examined in two ways— by looking at features of ‘Romantic Ironic’ work, and by examining the attitudes of its creators and the appreciators.

First, the characteristics of Romantic Irony discussed above function as interventions within the artwork that stimulate and draw the attention of audiences (Johnson, 2009). As Zatorre et al. (2001), Sacks (2006), Killingly et al. (2017), Kayser (2017), Parncutt et al. (2017), Bär et al. (2017), Swaminathan et al. (2015) and Bannister et al. (2017) note on a specific neurological basis—using terms such as ‘chills’, ‘shivers’, ‘piloerection’,

‘earworms’, ‘musical hallucinations’, and ‘peaks’—music affects the cognitive, physical, social, and emotional states of human beings through the influence of its sonic components (Maimon et al., 2017; Egermann et al., 2017; Godøy et al., 2017; Wong et al., 2017; Quiroga et al., 2017; Moelants et al., 2017; Arman, 2017; Bisesi et al., 2017; Lynch et al., 2017; Schaefer, 2017; Herzog et al., 2017; Solberg et al., 2017 a; ; Solberg et al., 2017 b; Bannister et al., 2017; Dell’Anna et al., 2017; Bonetti et al., 2017; Vaquero et al., 2017; Aucouturier et al., 2017; Parncutt et al., 2017; Arman, 2017; Hosken et al., 2017; Hohagen et al., 2017; Swaminathan et al., 2015). Although listeners have different experiences while listening selectively to music, with differing interpretations and emotions, the musical characteristics of a piece—its structure, tempo, rhythm, melodic contours, and pitch—tend to be preserved with remarkable fidelity (Sacks, 2006), letting listeners be exposed to the musical stimulus and influencing their perceptions quite schematically (Sidenburg et al., 2017; Hosken et al., 2017)—dependent upon a sensitivity to variations and conflicting cues in the psychoacoustic features of the work (Metcalf et al., 2017; Crespo-Bojorque et al., 2017; Swaminathan et al., 2015). Composers’ *intentional* use of musical elements contributes to inducing various emotions (Chong et al., 2013), and those auditory patterns include surprising changes such as sudden melodic peak or expansion of pitch range (Parncutt et al., 2017), breaking those same listener expectations that are ‘integral to the perception and cognition of music’ (Trower et al., 2017). The interventions made by the Romantic Ironic work may then result in ‘intense emotional responses’ to music (Bannister et al., 2017), such as ‘fantasy, aesthetic sensitivity, inner awareness, and intellectual curiosity’ and (that hallmark of High Romantic art) even ‘wonder’ (Parncutt et al., 2017).

As such, and in line with the nature of the plasticity of the human organism discussed above, and the multiple inflections of our mental states, intense ‘emotions occur when a psychological tendency is arrested or when a smoothly flowing action is interrupted’ (Oatley, 1992, p. 46). This echoes Nussbaum’s claim that, ‘Emotions are forms of intense attention and engagement, in which the world is appraised in its relation to the *self*’ (2001, p. 106. Emphasis added). As ‘a creature’s emotions summarize the way it conceives of its very identity in the world’, ‘individual emotions are defined with reference to particular types of relationship that may obtain between a creature and its world’ (Nussbaum, 2001, p. 107). The mysterious and often ungoverned aspects of the emotional life of human beings before the perception of a rapidly changing external world often deepens for modern people this complex resonance of inner being and outer reality.



When human beings as ‘perceiving creatures’ with ‘sensory abilities’ appreciate an artwork with those signature Romantic Ironic features that commonly generate a wide gap between the person and the work, then the interruption of attention often induces those *experiences of being shaken up or in ferment* about which Nussbaum writes (2001, p. 62)—and which relate psychologically to the capacity of the work to facilitate expression of repressed feeling on the part of the audience for the work, cognate with the turbulence that went into its making. As the word ‘emotion’ comes from a Latin word ‘movere’, which means to move, to shake up or to stir up, emotions shift listeners’ attention and propel them into action (Fishy Music, 2011), further resulting in neural transformations in their brains (Stolzenburg, 2017; Brattico, 2017). This psychotherapeutic resonance between the ‘Romantic Ironic’ artwork and the needs and longings of those who experience it links Romantic Irony to an aesthetics of sympathy, where the work of art—and the conditions of upheaval in which it was fashioned—afford a means for its audience to express, modulate and manage their own otherwise repressed and inarticulate emotional volatility. In this process listener memories and imaginations are stimulated and promoted as an ‘outcome to early emotional crises’ and as ‘emotional responses’ to varied expressions of disturbance that may be salient from listeners’ own lives (Nussbaum, 2001, p. 129). Since, neurodynamically speaking, human beings have the instinct to long for totality, these often volatile and chaotic features of music commonly breed a kind of instinctive aversion within individuals, infused with maximized emotional meanings (Nussbaum, 2001; Chong et al., 2013). In the midst of such tumult, seeing and interpreting work from individual perspectives may nonetheless afford appreciators the chance to reveal naturally their own creativity, excited by the emotional encounter.

Romantic Ironic works frequently act as sources of surprise and unexpected outcomes, resulting in sudden leaps (Ghiselin, 1952), quick changes of mind (Csikszentmihalyi, 1996), radical originality and unpredictability (Boden, 1995), and constituting the kind of inventiveness (Royce, 1898) that is a source and core factor within creativity (Runco et al., 2012; Bruner, 1962; Paynter, 1982). Runco et al. (2012), Boden (1995), Barron (1958) and Guilford (1950) further enlarge upon these properties and connect them with the terms ‘random’ and ‘uncommon’ and the notion of generating something that is ‘original’. People are likely to be creative while reacting and responding to such factors that unprecedentedly intervene and surprise them. It has been argued that children and young people especially benefit psychologically and aesthetically from unexpected distractions or momentary captures of attention (Robb, 2003; Caprilli et al., 2007; Hendon & Bohon,

2008), and that such experiences of surprise can involve unfamiliar components, taking artwork in a new direction, acting as a vital element in the sense of discovery arising from the creative encounter (Burnard et al., 2013). Such interventions can therefore facilitate creativity, since the person bent upon creative solutions must work in a ‘problem-space’ and identify and wrestle with those problems that might in their exacting resolution induce creative answers (Gardner, 1988; Sternberg, 2006; Lubart, 2001; Amabile, 1996).

We also know from much other post-Romantic and psychoanalytic literature that these factors are also often the difficult conditions for wider expressions of creativity, where anarchic impulses come to be disciplined into the excellence of formal artistic expression. It can be argued that Romantic Irony has always enabled these impulses and disciplines to *co-exist* in an artwork, and hence play a key role as a source of creativity—promoting an ideal balance between reason and emotion through a creative dialectic where raw inspiration is tempered by the intellect without the relentless drive towards transcendent resolution. As Hammershoj (2009) describes the interplay between Apollonian concentration and Dionysian ecstasy in the process of creation, creativity and reason can work together, and detachment as well as attachment can be grounds for successful creative processes (Kaufman et al., 2007; Levinson, 1997). Wilde et al. (2001) describe several modes for creative processes that include the urgent release of impulse, stirring the psyche, but which also retain within the same experience the Apollonian, rational powers of critical judgement. A number of researchers go further and view even destruction, constraint, and failure as sources of creativity in the musical space (Olford, 1971; Schafer, 1979; Boden, 1995; Craft, 2003), where passion draws upon rationality in the management of perception and the formulation of response: ‘during music-making, as at all times, the human auditory system adjusts to its surroundings and activities, re-adapting at every stage between the ear and brain’ (Beeston et al., 2017). They explain that dealing with negatives and overcoming constraints highlights the importance of critical thinking as a way of transforming conceptual spaces (Godøy et al., 2017), which is just as integral for developing creativity as yielding to feeling and sensation in the purist Romantic senses of these terms (Odena, 2014; Schafer, 1979; Craft, 1997).

Furthermore, through the infinite and ongoing processes of creation of contradictory fragments in the Romantic Ironic work, the creative capacities of divergent thinking and flexibility can be stimulated. Creative people tend to repackage or combine previously unrelated ideas or remote associations in a new way, (Folmer, 1975; Sternberg et al., 1991;

Burnard, 2003; Runco, 2004) making unfamiliar combinations of familiar ideas (Burnard, 2003). For example, while discussing the experimental novelist John Irving's creativity, Amabile (2001) describes these features appearing in his works such as 'wildly inventive', 'bearing little similarity to other recent fiction', and containing 'flamboyant, even bizarre characters; unlikely and arresting plot twists'. Creativity is revealed here, in other words, through divergent thinking (e.g., Guilford, 1967; Khandwalla, 1993; Runco, 1991. Mumford et al., 1991), and a bio-associative process which combines two or more unrelated elements (Koestler, 1964), creating totally new creations or insights and further resulting in an 'infusion of chaos' (Richard, 1991; Johnson, 2009). These distinctively modernist properties are directly related to the fragmentary features of Romantic Irony, since they once again contain unusual combinations and contradictory components (Folmer, 1975). In Romantic Ironic work, we note, 'music is likely to induce a wide range of emotions via multiple mechanisms' (Swaminathan et al., 2015, p. 194.)

As explained above, the concept of Romantic Irony involves infinitely repeating features, where the dialectal processes of contradictory components coexists without resolutions. Since these appear continuously, they form dynamic and ongoing processes (Johnson, 2009). Lang (1996) notes that one ironic turn gives way to another and to another still, with no 'non-ironic' end in sight. This is applied, of course, except for the ironic consciousness itself with its denial of any stopping point that might interrupt its own continuing reflection. On this view, irony initiates infinite movements of regress and progress that violate the supposed boundaries of every context in which they appear, forming dynamic and infinite features. Irony thus also displays a constant combination of contradictions, as creative processes involve a interdependent blend of factors that co-occur in a recursive way throughout the work and its reception (Eindhoven et al., 1952).

Continuities between creativity and Romantic Irony, and justification for applying the concept of Romantic Irony to the development of creativity, can also be highlighted particularly when considering the psychological research on creativity. Themes associated with the creative personality, such as madness, eccentricity or bizarreness are especially meaningful here since the features of Romantic Irony are connected to the contrasting characteristics and concepts of *self*, *self-separation*, and *self-reflection*—and a number of psychological studies into creativity also relate the key features of creativity to this zone (e. g., Craft, 1997).

Assagioli (1974) went so far as to relate this to the then fashionable concept of ‘Multiple Selves’, stemming from the influential psychology of R. D. Laing and its ‘Self’ and ‘I’ dialectics. While the ‘Self’ refers to sensation, emotion, feeling, impulse, desire, imagination, thought, intuition and will, the ‘I’ denotes the ‘conscious self’ which has the capacity to transcend, or dis-identify from the ‘Self’. Assagioli also argues that a creative personality often provides a good illustration of how psychological weaknesses can be converted into a form of optimal functioning—implying for educators, we might observe, the possibility of transforming the troublingly contradictory and fragmentary features of many *pupils’* minds towards creativity. Runco (2014) also states that creativity is revealed by ‘self-reflection’, and is further related to fragmentary characteristics and symptoms such as ‘schizophrenia and psychosis’, or ‘large discrepancies between the self-reflections of the artists and their descriptions of ideal artists’. These arguments were prolific more than 40 years ago, with a focus on creative artists and musicians. For example, Longyear (1970) examined the relationship between Beethoven’s personal characteristics, life, and music through the concept of Romantic Irony. Beethoven’s rough and striking witticisms, surprising juxtapositions and paradoxes shown in his actions and often reflected in his music show that he was both musically and temperamentally attuned to the concept of Romantic Irony, even before it was named such. Sandblom (1989/2000) and Gose (2017) have further examined connections between illness or diseases and creativity, discussing artwork and lives of influential thinkers, authors, artists and composers (e. g., Bacon, Brontes, Chopin, Dickinson, Shakespeare, Ray Charles, etc.). Their works often reflect their pains and deficits in terms of their themes or obsessions, or in their literary and artistic treatment of inner volatility.

These characteristics then extend to other features of creativity, such as unusual characteristics or deviation from tradition, leading to altered directions of thought and structures in the enforcement of artistic rules, or the discovery of new aesthetic possibilities involving a range media open afresh to new experiences (Sternberg et al., 2002; Yamamoto, 1965; Folmer, 1975; Csikszentmihalyi, 1996; Boden, 1995). As Simonton (2000) argues, creative potential requires a certain level of exposure to diverse experiences that help weaken the constraints imposed by conventional socialisation. For example, focusing on the place of creativity in adolescence, Harrington et al. (1987) and Johnson (1985) identified the characteristics of creative adolescents who are in a transformative stage of their existence—such as rebelliousness, non-conformity, and often unconventional actions. Stein (1953), Sternberg (2006), and Johnson (2009) also argue that creativity routinely ‘deviates’ from

traditions and conventions, creating ‘distance’ by seeking opposition or thinking in the ways that countervail how others think, as a number of ‘troubled geniuses’ across the arts have come to typify (Bethune, 1839). As such, creative, risk-taking individuals tend to change the direction of thought in the realms they inhabit, altering structures and rules to try to discover new possibilities (Boden, 1995; Lubart & Sternberg, 1995; Sternberg, 2006; Sternberg & Grigorenko, 2007; Burnard, 2012; Hargreaves, 2012; Harrison, 2013; Odena, 2014; Simonton, 2000; Stein, 1953; Bethune, 1839) and pushing against prevailing norms (Sternberg et al., 2002; Sternberg, 2006; Yamamoto, 1965; Folmer, 1975; Boden, 1995; Csikszentmihalyi, 1996; Johnson, 2009). Rather than living off received ideas, the artist continues to move forward, constantly challenging themselves to do better and to see things in new ways (e. g., Barron, 1958; Runco, 2004; Kaufman et al., 2007; Hammershoj, 2009; Edmondson & Mogelof, 2006). These characteristics are related to the digressive features of Romantic Irony (Reiman, 2004), and may be efficiently transposed to creativity by seeing Romantic Irony *in* creative work; by recognising that Romantic Ironic works are created by artists willing to stand up to conventions, adopt oppositional stances, and think in ways that counter how others construct truth and orthodoxy (Lubart et al., 1995).

Burnard (2012) and Hargreaves (2012) have also discussed effective learning environments for creativity where both teachers and pupils have to engage in imaginative activities (Hargreaves 2012) that require ‘doing things differently’. In addition, Harrison (2013) and Odena (2014) suggest enabling pupils’ emancipation by offering support and challenge at appropriate times, but being careful not to impose a overseer’s agenda that might stifle creativity. This can be efficiently realised in practice through works that possess the properties of Romantic Irony, because Romantic Ironic works include precisely those elements that do not make sense and which deviate from the norm, thus enabling creators to be innovative and adventurous (e. g., Johnson, 2009). So there are many common features shared by the concepts of creativity and Romantic Irony, which can be summed up as follows: as creativity involves seeing things ‘with new eyes’ (Odena, 2014), Romantic Ironic works compel precisely that renewed attention through ‘unusual factors and phenomena’ (Kim, 2012).

Applying the concept of Romantic Irony in educational practice for children may also be meaningful and effective for fostering wellbeing, especially as it is an idea and a practice that conveys the concepts of feeling and emotion as well. Children in school can mirror in their situations and contexts the features of current society. These inevitably involve

experiences of creation and destruction, success and failure, dream and disappointment: features that are revealed and interrogated in the Romantic Ironic artwork. Furthermore, as music with Romantic Ironic features can enable children to move to ‘another world’ (e. g., Nussbaum, 2001; Reiman, 2004)—the so-called *Zweite Welt* of classical theory—children may momentarily imagine there that they inhabit the inner world of another, making them experience those moments of being ‘carried away’ by the musical sounds, associations, or reveries (Vroegh, 2017), and helping them to understand others in ways that that will influence beneficially the wellbeing of themselves and those around them. Such features can at their best function as mechanisms of healing, developing peace, and improving relationships between people in a number of ways. *Zweite Welt* in music can promote healing for the individual, first by acknowledging repressed and disturbing memories, but then by evoking a ‘secondary’ or ‘ideal world’ through the encounter with which negative memories can be cathartically managed, controlled or purged. So music may be a catalyst that allows access to various at times private thoughts and emotions, which might otherwise stay locked inside us (Chong et al., 2013; Maclean, 2011), but which the appreciation of music itself helps us to distance, modulate and reframe. *Zweite Welt* can also stimulate people’s empathetic emotions, allowing them to see beyond their current often troubled realities to the imagination and envisioning of a better state. Furthermore, *Zweite Welt* phenomenon in music can also have a positive influence on listeners’ social relationships, because it can capture common memories and desires through which communities generate empathy, understanding, and support for each other. Attention to this aspect of the the concept of Romantic Irony shows that music can play an educational role as a mechanism to develop peace and to improve relationships between people.

## 2.4 Limits to the Therapeutic Turn

As discussed in the previous sections of this chapter, the potential of music, and more professionally, the therapeutic roles of music, for influencing health and wellbeing are exhaustively discussed today, covering many of the physical, psychological, and social dimensions of life. These have started to draw more attention in contemporary society with the growing interest in human welfare in line with rapid, and in key respects unsettling, changes in this present era (Collingsworth, 2014; Bronstein, 2011; Brownlie, 2011; Foster, 2016). Education is now expected to play not only an academic but also therapeutic role for individuals (Aldenmyr, 2012; Noddings, 2006; McLeod, 2015; Brownlie, 2011; DePalma, 2009; Hyland, 2006; Hayes, 2016), and as will be discussed in the next chapter, these have been reflected in education policy and curriculum as well. It cannot be denied that the

expanded roles that public education plays may well be welcomed, taking better care of pupils than was previously the norm. On the other hand, concerns regarding these shifts of focus have also arisen, highlighted by Ecclestone et al. (2008) and others and used by a number of dissenting researchers to challenge the ‘dangerous rise of therapeutic education’. The negative aspects of the therapeutic turn in education can be discussed in two ways.

First, many researchers point out that as education tries to play a therapeutic role, it has neglected its main purposes of transmitting knowledge and developing the rational faculties and skills. (e. g., Ecclestone et al., 2008; Hyland, 2006; Hayes, 2016). (This may be a particular vulnerability in arts subjects – including music, fine art and physical education.) For example, it is popularly and sceptically suggested that music classes are now delivered in order to provide time for pupils’ wellbeing, and for preparing school events, rather than teaching children in music the performance and appreciation of the classical repertoires of musical history.

Secondly, and still more detrimentally, there have been growing concerns that as schools allocate time for ‘therapeutic education’ and provide pupils with increased space for thinking of and for themselves, through their lives and emotions, those solicitations can serve perversely to undermine natural resilience and have pupils coming to regard themselves as inherently vulnerable subjects (Ecclestone et al., 2008; Aldenmyr, 2012; Brownlie, 2011; Hyland, 2006; Hayes 2016; Waiton, 2016). Many researchers also warn about the issue of confidentiality, as pupils may voluntarily or unintentionally open and share their private stories to others inappropriately, making the private unsuitably public and themselves rather than the curriculum the centre of educational attention, influenced damagingly by the environment as it tries to form a wrap-around therapeutic community (e. g., Aldenmyr, 2012; Collins, 2013; Brownlie, 2011). Other commentators are concerned about the capacity of mainstream schools and teachers to afford this therapeutic turn within already burdensome workloads and expectations (Aldenmyr, 2012). For example, Hansen (2007) and Aldenmyr (2012) have argued against teachers playing an extra role as therapists. While it is a common belief that in order to start the journey of healing, human beings should have chances to look at, feel, and reveal their visible and suppressed feelings, this requires sufficient time in order to deal with the acute emotions often exposed in these processes. As the main duty of mainstream schools is not therapy, it would be difficult to look after pupils who started to reveal problems due the institutional shortage of time and finances and skills (Foster 2016; Hyland, 2006). As not all pupils may be able to be referred to professional counsellors or

therapists, adopting therapeutic education may actually make pupils worse, only stirring but not handling their problems.

These misgivings represent a newly risen concern in contemporary education. Education policy across schools has in recent times tried to address these reported limits to the therapeutic turn. The next chapter will be allocated to reviewing the current education policy and curriculum contexts in Scotland in the midst of these trends. Thereafter, considering the philosophy of education reflected in such settings, whilst revisiting the concept of Romantic Irony, further practical ways of developing creativity and enhancing wellbeing through Music Education will be examined.



## Chapter 3: Contemporary Music Education and the Case of Scotland

### 3.1 Trends and futures in Music Education

While this Chapter is chiefly concerned with the current state of Music Education in one particular country, with a long tradition of professional Music Education, the material for discussion cannot of course be isolated from wider trends and patterns in Music Education internationally.

As has been argued above, contemporary society represents a new wave of rapid technological development and innovation in human affairs. This has created greater opportunities for revealing and experiencing *creativity* in new forms that can then underpin enhanced states of human welfare. At the same time, these far-reaching changes have in many instances become threats to human *wellbeing*, resulting from the dislocating social and emotional impact of new ways of living. Despite the positive effects of improvement and development, negative consequences have arisen such as dehumanisation due to the atomisation, for many, of modern life, and the troubling spectacle of increased rates of mental health problems among the young (Mulraney et al, 2019). Another negative influence is a widening gap in wealth and power and between rich and poor in this particularly vociferous period of global capitalism. Rich people enjoy their lives and their affluent cultural pursuits, whereas working class people still strive internationally even to sustain their lives (Seligson, 2019).

Other features of current society have brought new requirements and challenges associated with the dominant philosophies and ideologies of our time—some of these are beneficial and some manifestly deleterious. In line with increased individualisation, maintaining respect for human dignity and equality has become an important issue. First, in contemporary society, which has indeed brought development and improvement to the lives of many in terms of materials and wealth, individuals and communities aim for the fulfilment of not only basic desires (the lower hierarchies in the famous Maslow's Pyramid) and requirements for survival, but also in relation to those factors that enable better states of being (the higher hierarchies in Maslow's pyramids). With the increased interest in happiness and wellbeing (especially in advanced economies), individual psychology has drawn more interest, alongside an increased popularity of counselling and self-help books (Kirby, 2019). At the

same time, it has become a defining feature of some influential democracies to aim resolutely for greater equality between different groups of people, including the poor and disabled, and to strengthen respect for, especially, children as a key signifier of a civilized society. These value changes have been reflected no more obviously than in the domain and the methods of popular education and its pedagogies (Allen, 2016).

Again as noted earlier in this study, consistent with these more benign and enlightened features of contemporary society, arts education has attracted much more attention, and the role of arts education in schools and communities is being reassessed to reflect the complex changes in current society and to nurture new ways of flourishing within it in terms of philosophy, policy and curriculum. As part of these vital and large-scale shifts in arts education, several notable developments have occurred in the field of Music Education specifically.

First of all, it is interesting to note that some major themes have their roots in those that first appeared in the immediate post-war period but which are now evolving to a much higher degree of sophistication. Music Education is being affected by economic improvement and technological developments that have democratised and enabled easier accesses to music and music-making. These changes have broadened and diversified the range and types of audiences, and widened the spectrum of repertoires, with, particularly, more interest in popular music and its locus in young people's cultures (Carson et al., 2016).

Secondly, Music Education is being affected dramatically by globalisation. The music curriculum in many nations now routinely includes learning about music in other cultures, while also emphasising ethnic or indigenous music to increase awareness of pupils' national and regional identities (e. g., Kertz-Welzel, 2016). These are having a profound impact on the multiplying forms of musical repertoires in education, deepening interest in both traditional-native musics and unfamiliar or previously little known ones (Green, 2002).

Finally, in line with increased interest in health and wellbeing, and the growing field of music therapy as an industry and a practice, Music Education is increasingly being expected to play a role for extra-musical purposes. With the premise that music can 'influence' people (for good or ill, of course), the *affect* of music has been discussed widely with its repercussions related to changes in various disciplines discussed in the previous chapter—such as the emotional, social, psychological and scientific domains. It is being emphasized that we must

not only teach musical skills but also consider those same effects with the precision and awareness we bring to traditional music-making and appreciation themselves (Hoffer, 2017). Music is being implemented in other subjects as a tool for facilitating the development of other proficiencies, e. g., memorisation, counting, and wider socialisation, solidarity and bonding efforts across e. g., school assemblies or other events (Swanwick, 2017)

Covering all these features, in contemporary Music Education, in line with the striated condition of today's society, the essentially participatory nature of education and its practical pedagogical activities is being underlined. As people are increasingly interacting with music in participatory ways that involve e. g., digital technologies, the 'convergence of older and newer media and such engagement as remixing, creating mash-ups, and interacting with others', these new elements are providing pupils 'with exciting means of connecting to ways of being musical in contemporary society' (Tobias, 2013, p. 29). Applying 'participatory culture' and emerging musical practices in school music programs calls for expanding and diversifying from a model where music is interpreted by music educators and rehearsed and performed by students to a more open process where young people interpret, analyse, transform, and perform works in ways that might not have been intended by the original creator (Tobias, 2013, p. 31-32). Furthermore, while describing optimal teaching and learning factors for musical performances, Correa (2017) insists that rather than only focusing on *technique* (e. g., Karlsson and Juslin, 2008), paying attention to *expressions and emotions* can foster performance skills (e. g., Woody and McPherson, 2010). Hence emphasizing an appropriate environment for musical experiences will contribute to personal and professional development more broadly in schools.

All of these issues are illuminated and debated keenly in the philosophy and methods of teaching in modern Music Education. In philosophical terms—as discussed in the opening chapter of this thesis examining creativity and creative practice in Music Education—child-centredness, play, and learner-inclusive teaching are being emphasised, in a concerted effort to nurture active learners (Pance et al., 2017). Contemporary Music Education aims for nurturing pupils as independent individuals, and to foster their creativity with due acknowledgement of their interests and habits. Respecting pupils' autonomy, it is the 'open-ended' nature of Music Education that is being underscored. A number of important music educators describe the nature of effective Music Education in this new environment of learning and doing, and there have been attempts to enable and expand pupils' musical learning capacity precisely with 'experiences that fill children with a sense of agency, that

endow them with creativity, motivation, courage and belief in their own capacity as musical thinkers, makers and creators' (Burnard, 2013, p. 2). Furthermore, we are being urged in this climate to provide an authentically inclusive education, enabling Music Education for all (Mullen, 2019). All pupils, regardless of any physical, economic, or social challenges they may have, ought to be placed in age-appropriate general education classes that are in their own neighbourhood schools and to receive proper instruction, interventions, and support to enable them to experience success in the core curriculum (Bui, Quirk, Almazan, & Valenti, 2010; Alquraini & Gut, 2012). In some schools that can afford it, the use of music as therapy for pupils with disabilities or challenges (physical, cognitive, emotional) is adopted to help learners cope with their difficulties and participate better in a fully inclusive classroom environment.

Reflecting these progressive philosophical themes in methodological terms, teachers are being encouraged to incorporate play-based activities into an open-ended musical practice (Marsh, 2013; Odena 2014), with 'an inquisitive and exploratory approach to children's learning through musical play and experimentation' (Burnard, 2013, p. 6). Music Education is also being studied in relation to other behavioural disciplines such as psychology (e. g., Wolf et al., 2017), and interdisciplinary activities and multi-cultural repertoires are being implemented, applying the value-added benefits of often leading-edge technologies (e. g., Addressi, 2017; Addressi et al., 2017; Raes, 2017; Spieker, 2017).

These changes are also increasingly reflected in the professional and academic dimensions of Music Education as well. Conferences arranged by organisations such as International Society of Music Education, and journals such as *Journal of Research in Music Education* have started to include new strands such as music therapy, music and technology, global and world music, and music and wellbeing. Considering collectively these often defining, if always conflicted, features of current society, it is possible reasonably to predict and extrapolate futures in Music Education from these points of origin. In line with the needs of current society, it seems that Music Education will continue to confirm its value, particularly with the growing awareness of, and empirical evidence for, its extra-musical benefits. With more versatile digital sources and easier access to those, Music Education is unlikely to lose its status in the 'health and wellbeing' era.

On the other hand, a number of researchers have suggested that the place of Music Education may also be threatened by other emerging forces (e. g., Aróstegui, 2016) . First, in a number

of countries such as Scotland, Music Education in mainstream schools is being severely constrained owing to the emphasis on core subjects such as literacy and numeracy and the imposition of post-Credit Crunch austerity on schools, reducing the resource for music teaching (Boehm, 2019). Secondly, some critics argue that with the disproportionate focus on extra-musical purposes and other interdisciplinary justifications, the authenticity of Music Education is significantly endangered—especially the prestige and position of the classical repertoire, the discipline and concentration of instrumental and vocal practice, the necessary training in music theory, and the protection and nurture of those exhibiting gifted and talented ability in musical performance (Fautley, 2017).

Despite these tensions, Music Education *can* preserve and enhance its place in the curriculum—if perhaps by different means—and playing its distinctive role in relation to the current priorities of democratic education. With the ever more pronounced duty of current education towards creativity and wellbeing, and with its potential to permeate all the disciplines responsible for that particular pillar, the importance of Music Education, with the right leadership, may well even rise in the foreseeable future. These questions are being examined in relation to several key concepts in Music Education, which will be discussed in the following section.

### **3.2 Key concepts in 21st Century Music Education**

In line with the trends of contemporary Music Education identified in earlier parts of this study, several key (and at times contradictory) drivers have emerged in the discipline. For example, Dickson (2011) discussed several, often conflicting, concepts at the heart of modern Arts Education, which are also affecting Music Education directly. These include: education in arts/ education through the arts; instrumental uses/ essential features of the arts; process/ product.

First, the role of arts education is being debated with two different points of focus. ‘Education in art’ denotes learning certain artistic skills and gaining technical knowledge within a particular art form, focusing on the ‘essential features of art’. Some philosophers argue that art should be valued for its essential and intrinsic aesthetic features alone, divorced from other context or secondary effects (e. g., Eisner, 1972; Eisner, 1998; Hickman, 2004; Scruton, 2018). On the other hand, the purpose of ‘education through art’ is to use arts processes to enhance learning in other subject disciplines. Arts pedagogies focus on problem identification, solution design, implementation and experimentation, and develop constant

processes of reflection in order to achieve their outcomes. Focusing on instrumental uses of art, some commentators believe that the arts can be used to promote enhanced learning in other subject disciplines and to develop a deeper level of learner critical judgement (Bamford, 2009; Schwartz, 2000; Carroll, 2003). Other important distinctions referenced previously impinge here too: including those between ‘process’, which describes the ways in which artworks are produced, and the ‘product’, which refers to the resulting object or performative outcome.

On the other hand, several common themes undoubtedly dominate contemporary arts education. In contemporary Music Education, these same sometimes conflicting themes seem to be both visible and pursued concurrently—although at times one side is more explicitly obvious in practice. For example, Burnard and Hennessy have edited books in which a number of music educators discuss key themes in professional arts education, illuminating several topics that have become prominent in education in the last generation. In *Reflective practices in arts education* (2006), the themes included are:

**<Table 3. 2. a> Themes in *Reflective practices in arts education* (Burnard and Hennessy, 2006)**

- Adolescents and Cultures of reflection
- Cross-and intercultural engagement
- Cultural reflections
- Challenges for artists and teachers working in partnership
- Game for Reflection = a creative and experimental approach to reflection
- Peer teaching and drama
- Reflective creativity
- Composition-based music class
- Reflexive use of digital technologies

Five years later, Hallam and Creech in an important study examining contemporary UK Music Education added new topics:

**<Table 3. 2. b> Themes in *Music Education in the 21<sup>st</sup> Century in the United Kingdom: Achievements, Analysis and Aspirations* (Hallam and Creech, (ed.), 2010)**

- The power of music: its impact on the intellectual, personal and social development of children and young people
- Music for all
- Listening
- The role of singing
- Learning to play an instrument
- Creativity
- The role of technology
- Issues of assessment and performance
- Learning through life

More recently, ‘building on a discussion of the purposes and role of education and the contribution of the arts’, the *Policy and Practice in Education* series edited by O’Brien and Forde, has highlighted ‘the role, modes and purposes of education and the arts’ (O’Brien et al., 2011). As a part of these series, in *Education and Arts*, Dickson (2011, p. 21), reflecting major themes in contemporary education, argues cogently that arts education,

- Has unique elements to contribute to the curriculum
- Makes important contributions to the life of the whole school
- Enables children and young people to become sophisticated users and critics of technology
- Can apply its pedagogies across subject disciplines
- Provides a key means by which children and young people learn to relate to their culture

Recognising these important UK studies, it is possible to adduce some common aims and key concepts imprinted on recent trends of Music Education (e. g., Burnard et al., 2006). These can be summarised as—focusing on the social and cultural roles of music, extended further from mainstream educational practice and collaborating with musicians in society; emphasising the participatory nature of Music Education and practical musical activities;

amplifying the potential of music to bring extra-musical benefits; and exploiting creatively significant developments in digital and other technologies.

In line with the historical trends in Music Education discussed in the previous chapter, it can be seen that in contemporary Music Education, ‘Fostering Musical Creativity’ and ‘Nurturing Wellbeing and forging Musical Identity’ are themes that attract a great deal of policy, pedagogical and curricular attention, and implementing interdisciplinary activities and enjoying the benefits of enhanced technologies are common expressions of this. Hence, incontrovertibly, questions of creativity and wellbeing are being very obviously addressed in Music Education today—covering the nurturing of active and cooperative learners, and the implementation of a wide range of curricular materials and experiences which cross the boundaries between genres, subjects, cultures and technologies (Jones, 2005; Crow, 2006; Rohan, 2011).

Taking some of the most salient of these—first, a number of researchers have investigated characteristics of effective sources and activities for Music Education, key forms of learning, and correct attitudes of creators and teachers committed to the promotion of genuine musical creativity. Music educators have, in particular, recently focused on a variety of contexts and processes where creativity may occur in the processes of composing, improvising, and arranging musical pieces in the classroom or music room. Overall, the components of musical creativity that are highlighted here are the capacity to respond creatively in dealing with music, to develop inquiring minds whilst experiencing or appreciating music, alongside the nurturing of the independence, autonomy and ‘confidence’ required to generate and innovate in the handling and making of music. Burnard (2013) hence explains that musical creativity can be characterised by its *practice*, and differing practices can include diverse forms of creativity. She argues that the concept of musical creativity has to be broadened today ‘to include a plurality of equally valid creativities through which musicians may fluidly move or situate within realms of creating and receiving musical artworks and cultural products’ (Burnard, 2013, p. 15). Considering how musical creativity operates in practice, she argues that musical creativity has to be examined from multiple perspectives—such as individual, collaborative, communal, empathic, intercultural, performance, symbolic, and collective creativity.

Ramalho et al. (1994) and Mendonça et al. (2004) illustrate the process of revealing musical creativity in jazz performance. Taking an initial state of a *problem space* as a time segment



(e.g. bars) with no notes, a musical problem consists of filling this time segment with notes which satisfy some sort of criteria. Musical creativity can then be stimulated by ‘incorporating the experience musicians accumulate by practising and the interference of the context in the musicians’ ongoing reasoning’ (Ramalho et al., 2004, p. 113). More recently, Lothwesen (2015), with the intention of exploring the features of creative people and products in music, initiated a survey on creative attributes and categorised the results into terms such as: *activating, arranging, curious, emotional, expressive, flexible, imaginative, innovative, open-minded, original, perceptive, problem-solving, experimenting, unconventional, unexpected, unique, useful*.

When including these activities in Music Education practices, providing effective resources may also play an crucial role. For example, Odena (2012) outlines a number of strategies found to be effective in stimulating creativity in composition and improvisation activities. As also argued by other researchers, these include integrating music with other subject disciplines (Barnes, 2012), using free improvisation (Hickey, 2009), teaching around expressive problems, employing extra-musical ideas and/or musical features as stimulus such as poems and short music extracts, and using structured improvisation as part of the composition process or its performance (Philpott, 2007). Based on his research in a secondary school, Odena (2014) further argues that providing pupils with fertile sonic resources, diverse activities, including group work, may be effective for fostering pupils’ musical creativity. Composing experience and practical knowledge of different music styles may also enrich the facilitating environment for creativity. By engaging with these materials, and being involved in certain tasks in groups, pupils catch moments when they are genuinely ‘fired up’.

As far back as 1970, Paynter et al., by utilizing the working styles of specific artists, also provided instances of how sources can be selected and implemented intentionally for developing creativity. First, they explained the general characteristics and working process of a range of artists, poets, and musicians responding, for example, to the beauty in nature and whose intuition and skills defined it in terms we can understand from a variety of recognisable aesthetic traditions. Artists elaborate upon nature’s patterns, Paynter and his colleagues argued, including those in human life itself, or record something encountered in external reality. The artist then projects feelings into his or her materials—paint, wood, stone, words, movement, and sound—until the materials become like the reality of his or her imagination. The process of composition in any art, then, incorporates selections and

rejections, evaluating and confirming materials at each stage. These factors lead artists to essentially experimental situations, opening ways for saying new things to audiences and students and providing the freedom to explore the chosen materials. In school education, the role of the teacher is similarly to set off trains of thought and help pupils to develop their own critical powers and perceptions. Advancing on Paynter, but reflecting similar themes and pursuing similar goals, two sets of concepts have recurred in Music Education that are now commonly referred to as *teaching for musical creativity/ teaching music creatively* and *musiiking* (e. g., Wiles, 2017; Burnard, 2013; Brinkman, 2010; Small, 1998).

Burnard (2013) explains the first of these concepts by using the metaphors of *threads*—indicating the concept of *teaching music creatively* this way—and *themes*—for the creativity present in music itself. Within this construction of Music Education, *teaching music creatively* includes developing a culture of creative opportunities and ensuring the creative involvement of the teacher: watching and listening to children, building learning environments involving enquiry, possibility, and trust, and fostering learning through imaginative play, exploration and experimentation. The teacher's roles in creative practice are indicated as facilitator, guide and believer in possibilities (Waldron et al., 2018; Burnard, 2003). At the same time, the concept of *teaching music creatively* focuses also on the personal and institutional professional development of teachers. Extending their freedom to teach music creatively, teachers should find new, innovative and creative ways of teaching in order to engage pupils and develop their confident intuitive insights into music. This is vital to devising practices that are life-enhancing for all listeners and makers and which therefore contribute to the development of a wider creative ethos and musical identity for e. g., whole school communities. Burnard (2003) suggests that in pursuing this goal more teachers should also participate in musical activities with children. Teachers can support fruitful and creative ways of interacting with children making their own composed music. In this way, teachers undertake their own individual learning journeys and develop self-awareness to see how to relate to the individuality of children as learners of music. The participation of teachers in various roles such as composer, improviser, artist, critic and audience is a core element of the emotional and learning relationship between educators and children in this model.

On the other hand, creativity in music, or *teaching for creativity*, includes creating a community of musical practice that encourages ownership, collaboration, and autonomy, making connections and working with both the unexpected and the familiar, valuing

openness to unusual ideas, curiosity and questions, and reinforcing the agency attached to musical decision-making and niched musical interests. In order to teach for creativity, teachers are encouraged to provide experiences that fill children with a sense of empowerment, endowing them with creativity, motivation, courage and belief in their own capacity as musical thinkers, makers and creators. In this model, the teacher tends to recede in visibility and prominence, empowering the learner in the construction of rewarding forms of musical expression.

In line with the emphasis on the *process* rather than the *product* in almost all prevailing theories of artistic creativity in general, the ‘process’ of being musically creative has been drawing more attention, and another concept appeared relatively recently in the field of Music Education. In the process of being involved with music and ‘doing’ music, conceptualised importantly as *musikiing* by Small (1998), pupils explore and interact with musical sounds—foregrounding their ‘feelings’ while listening to music, or while singing, playing instruments, composing, and appraising. In much current Music Education policy and curriculum, children are required actively and creatively to participate in practical musical activities of just this character (Swanwick, 1996c; *Curriculum for Excellence*, 2004). Focusing on the process rather than the product offers more possibilities for pupils to be more ‘empathetic’ in the experience of making music (Burnard 2003). Moreover, in this process of *making* music, other capacities such as confidence, imagination, curiosity and inventiveness can also be enhanced, meeting another main objective in many contemporary democratic education systems that we can recognise from our wider discussion of music in modern society: the fostering of wellbeing (Spruce 1996; Burnard 2003; *Curriculum for Excellence*, 2004).

Secondly, in terms of fostering wellbeing and forging identity, Music Education is expected to influence the formation of individual personality. By giving pupils the opportunity to experience diverse musical sources and be embedded in varied musical activities, ‘it is hoped that the *individual’s* strengths, abilities and preferences can be mobilised, in order that the *individual* can develop a sense of self-efficacy’ (Dickson, 2011, p. 4, emphasis added). In Western cultures as elsewhere, musical taste and attitudes toward music can become important aspects of individual self-concept, since music, as an affective and expressive medium, can be used to create and affirm the individual person’s own identity (Ackermann, 2017). Extended from effects on individuals to societies, as Ziv (2017) describes, music ranging from patriotic national anthems to protest songs can affect national identity and

mood, which is constructed and maintained by cultural symbols and traditions just like these. Citizens can feel varying forms of attachment to, or estrangement from, their country and their cultures by listening to, or even singing, those types of songs or experiencing those types of repertoires.

Overall, as discussed in this section, developing musical creativity in Music Education requires creative practices and creative ways of teaching and learning. When teachers provide an environment that stimulates curiosity and imagination, and when children have chances for an intellectual, social, and emotional engagement with music, these drivers establish templates for children to develop their musical creativity and to have rich musical experiences through their lifetime. Educators should let learners demonstrate their musical instincts and engage in musical activities as potential musicians, composers, and auditors, not necessarily constrained by narrow ideas of giftedness or expertise (Scripp et al., 2013; Swanwick, 1999). When the atmosphere of Music Education practice is formed in a safe setting for revealing creativity in teaching and learning, this will afford opportunities for teachers and pupils to participate more actively, which matches the declared ethos and values of the democratic Music Education mandate. In line with the features of modern society discussed above, musical learning should encompass learning stylistic elements, drawing on the resources from multi-media technologies and multi-modal styles, including aural, visual, and kinaesthetic forms of acquisition (Burnard, 2003; Louhivuori et al., 2017). By widening the spectrum, admitting diversity, and broadening perspectives and possibilities through implementing these methods and sources, *all* children will be assisted to develop their musical creativity.

These needs are reflected in education policy across many nations today, and it has been long claimed that Scottish education is at the forefront of them in placing outstanding emphasis on creativity and wellbeing in its current education policy, for a broad and inclusive range of pupils—even including those with significant disability or auditory impairment. In the next sections, the policy and curriculum in Scottish Education will be discussed as representative of experiences and challenges typical of many advanced and democratic education systems today.

### 3.3 Music Education in Scotland: *Curriculum for Excellence*

Scotland has its own education system and qualification framework that is separate from other parts of the UK. Since the year of 2004, it has implemented a radical new policy and curriculum architecture known as *Curriculum for Excellence* (CfE): a document devised for nursery, primary and secondary schools replacing the previous model, the *5-14 Curriculum* (Scottish Education Department, 1991; Scottish Executive Education Department, 2004; Scottish Executive Education Department, 2010; Reid, 2013; Cassidy, 2013; Cassidy, 2018)

Exploring more deeply, since the early 1960s there have been three significant changes in educational policy for primary schools in Scotland. First, one of the major post-war reforms of the primary school curriculum occurred with *The Primary Memorandum* (Scottish Education Department, 1965. Hereafter TPM), in which the core curricular areas were identified as: spoken and written English, Arithmetic, Music, Art and Handwork, Nature Study, Physical Education, Geography, History and Needlework. This document laid down some of the defining principles of the primary school. Influenced by the philosophy of Rousseau, Dewey and Piaget, TPM placed the child at the centre of Scottish education. Teachers were obliged to provide an education appropriate and manageable for children in their own developmental stage, while also considering their interests. Furthermore, TPM emphasized the holistic and experiential nature of learning, suggesting active participation and continuous reflection by both pupils and teachers. With the intention to synthesize these forms of education, a thematic approach, reinforced by the integration of curricular subjects, was implemented across classes in Scottish primary schools (Dickson, 2011).

Despite its idealist philosophy of education, that particularly emphasised respect for pupil and teacher autonomy, TPM was swiftly criticised for its liberal progressivism and its alleged shortcomings in fostering necessary core skills (Priestley, 2013). In the 1980s, then, with the more strident, Thatcherite argument that public education needed to be better controlled and monitored by central government in the ascendant, and reacting against perceived failures in the progressivist model, a new education framework, the *5-14 Curriculum* (5-14) was formulated for schools, spanning the whole of primary education and the first two years of secondary.

5-14 was heralded by the consultation paper *Curriculum and Assessment in Scotland: A Policy for the 90s* (1987), and this included the guidelines covering curriculum and

assessment set for children aged between 5 and 14 (Cassidy, 2013). ‘Influenced by the politics of the New Right’ (Dickson, 2011), 5-14 aimed at providing a clear definition of the content and objectives of the curriculum around time-tabled programmes for each subject, formal assessments in discrete subject areas and communications between schools and parents regarding pupils’ progress (Cassidy, 2013; Dickson, 2011). While the primary school was allowed to maintain its ‘integrated day’ approach to learning, the subjects of the curriculum were freshly categorised as: English Language, Mathematics, Environmental Studies, Expressive Arts, Religious and Moral Education, and Personal and Social Development, with Gaelic and Modern Languages coming later. Although 5-14 had positive effects in areas such as knowledge transmission, skills development, a transparent (if controversial) model of pupil progression through ‘Levels’ and ‘Targets’, and clear assessment, it had some detrimental effects owing to increasingly rigid timetabling structures, curricular fragmentation, its dominance by literacy and numeracy, and an excessive focus on assessment (Cassidy, 2013; Reid, 2013).

CfE was again the product of a quite distinct political culture in Scotland. Although, as indicated above, Scottish Education operated under different legislation from England and Wales, encroachments on its autonomy in the Thatcher and Major years of the early 1990s significantly undermined this. However, in 1999, following a change of UK government and a national referendum, Scotland had restored to it a separate parliament, assembling in Edinburgh, with vastly increased devolved powers over Education and Health and many other areas of national life. CfE was launched, documented, and published by the new Scottish Executive in 2004—very much in this new spirit of devolution—as another curricular reform, seeking to overcome the limitations of the 5-14 curriculum. The production of the document was preceded by the so-called ‘National Conversation’ designed to consult the Scottish people and their educational leaders on the state and future of Scottish Education as a key marker of Scottish identity and society. Following this, a *Curriculum Review Group* was established in 2003 to clarify the purposes of and principles of education and curriculum, including the by then fast-moving developments in technology, digital communication and globalisation in contemporary society.

The process of curricular construction was then explained to schools and to teachers in the *Building the Curriculum* (BTC) series of documents, numbered 1 to 5 and published between 2006 and 2011. The structure of each BTC document focused on ‘outline of curriculum areas’, ‘learning in early years’, ‘key areas of knowledge and contexts for learning’, ‘skills

for learning, life and work’ and ‘assessment’. Aiming for coherent and progressive learning, they encompassed ambitious curriculum development for ages from 3 to 18, covering major aspects of the pre-school, primary, secondary and further education sectors. Overall, CfE was devised in terms that recaptured key features of the TPM moment and its progressivist, child-centred and teacher-empowering philosophy, and by the year of 2011, all Scottish Primary schools were obliged to implement it as the basis for the content of learning and attainment in the nation’s schools.

### **3.3.1 Goals and Contents of *Curriculum for Excellence***

CfE begins from fundamental principles, purposes, and values of education. With an intention to nurture pupils to live as flourishing members of a flourishing and successful society, it states the four objectives of making pupils *successful learners, confident individuals, responsible citizens, and effective contributors*. Covering these aims, CfE documentation consists of two parts that home in on the subjects represented through ‘Responsibilities of all Practitioners’ and ‘Curriculum Areas’.

The first part, ‘Responsibilities of all Practitioners’, contains three sections that discuss the principles, purposes, and expected outcomes across teaching and learning. These consist of: ‘Health and wellbeing across learning’, ‘Literacy across learning’, and ‘Numeracy across learning.’

The first subsection is titled ‘Health and wellbeing across learning’. With the intention of highlighting ways of enhancing the health and wellbeing of all pupils, these parts include a number of educational statements and an overall philosophy of the curriculum. First, seeking to deal with individuals, this part aims for fostering ‘self-esteem’, ‘self-worth’, ‘confidence’, ‘resilience or coping skills’, ‘experiencing challenges and enjoyment’ and ‘healthy living’. With an extended focus on wider society, the section also clarifies its aims for creating a healthy society by viewing individuals as people who are able ‘to make a contribution to his or her community’ and who do ‘partnership working’, ‘creating a positive ethos and climate of respect and trust’, and forming what might be termed a ‘citizenship worldview’ on the basis of this. It is also quite clear, that these principles are here intended to address a reality of Scottish society that has loomed large over Scottish schooling for several generations: the post-industrial spectres of poverty, inequality and under-achievement (Sime, 2013; Head, 2013; NHS, 2018).

The second section of this part is named as 'Literacy across learning'. Not exclusively focusing on specific literary skills such as 'listening and talking', 'reading' and 'writing', and in 'spelling, punctuation and grammar', this section also discusses the aim of teaching literacy in more holistic way, aspiring to the extension of these learning outcomes to the whole academic life of pupils. Viewing language and literacy as skills that have personal, social and economic importance, the section also stresses the goal of literary education to nurture language skills as mediums to express and debate reflective thought in daily life. Furthermore, 'literacy education across learning' aims to make learners better acquainted with their society, culture, current lives and trends. Examples include not only novels, stories and poems, but also films, CVs, Recipes, text messages, blogs, etc. These emphasize the need to ensure that children and young people encounter a wide range of different types of text in different media. The section also seeks to nurture active learners by encouraging pupils to make notes rather than take notes, and to engage with others through collaborative working. Hence CfE also aspires to foster the critical thinking of students by letting them analyse and evaluate different types of texts in multiple social contexts.

The last section in this part focuses on numeracy. As with other sections, numeracy skills are also described in relation to other competencies that are needed in society. For example, becoming 'numerate' is described as a life skill to enable people to function responsibly in everyday life and to establish foundations which can be built upon through lifelong learning. The wider document views numeracy skills as a source which will stimulate the interest and promote the creativity and ingenuity of pupils, and let them grow in confidence by applying such core skills in a variety of ways associated with STEM working and wider culture. Hence the document describes the need for teaching 'numeracy across learning' by explaining its influence on pupils' lives and on wider society.

The second part is named 'Curriculum Areas', and it discusses the aims of each of the nominated subjects in detail. They are arranged principally according to traditional subject boundaries of study, covering arts, humanities, and sciences. In CfE the subjects in primary schools are divided into eight areas, which are: 'Expressive arts', 'Health and Wellbeing', 'Languages', 'Mathematics', 'Religious and Moral Education' ('Religious Education' for the nation's Catholic Schools), 'Sciences', 'Social Studies', and 'Technologies'. As seen above, these curriculum areas also not only discuss specific skills, but describe them with reference to a philosophy of education which aims to nurture and make students live well in society. That is, although there are separate subjects such as 'Health and Wellbeing' and



‘Religious and Moral education’ that seem expressly to promote the nurturing of moral individuals and the development of their wellbeing, other subjects also cover these overarching objectives in relation to subject-specified skills. In methodological respects, these subjects commonly implement interdisciplinary classroom activities, also using technological media and sources.

It is beyond the proper scope of this study, but more than 15 years on it will be obvious to many that CfE has its defenders and its critics—and the fierce arguments between these parties have polarised in recent years as Scotland’s educational standing in the international performative league tables of e. g., the OECD appears to have faltered (Paterson, 2013, 2018; Donaldson, 2014; Scott, 2018). CfE is declaredly a progressivist process-curriculum project, in a tradition of such Scottish idealism reaching back through TPM to the Enlightenment and to school reformers such as Robert Owen. As such, it has an obvious and manifest openness to creativity and to the creative dynamics of the expressive arts in particular. Nevertheless, it is also freighted with the technocratic expectations of a curriculum obligated to produce a resourceful workforce and, as we shall see, it is clear that these drivers are not always compatible or in harmony (Garvey et al., 2002; Humes, 2011; Priestley, 2013; Priestley and Philipou, 2018).

### **3.3.2 Expressive Arts**

For the purposes and research questions of this study, obviously Expressive Arts within CfE commands particular attention.

‘Expressive Arts’ in CfE consists of four sub-subjects, which are ‘Art and Design’, ‘Dance’, ‘Drama’, and Music. Expressive Arts contains two forms of ‘learning intentions’. First, in the respects of education in the arts, it includes subject-specific knowledge, concepts, skills, techniques, and processes (McNaughton, 2013). Secondly, in line with the expectations on ‘education *through* art’ (e. g., Dickson, 2011), and with the holistic approaches to education more generally, ‘Expressive Arts’ in CfE is viewed as the subject that provides ways of developing other proficiencies beyond the curriculum (Wilson et al., 2005). ‘Primary schools appear to recognise that pupils should be helped to experience, explore and experiment while further developing knowledge and specific skills to encourage their progress in the arts and to develop their powers of observation, personal response, critical analysis, evaluation and communication’ (McNaughton, 2013, p. 479). Moreover, in relation to the four main aims of the CfE: nurturing ‘successful learners’, etc., this subject cluster aims to help form pupils’

proper personality and social identity, by assisting them in developing self-awareness, the ability to recognise, analyse, and respond to social issues, and cooperate with others by understanding the feelings and emotions of their own and others. To develop these abilities, Expressive Arts includes a broad range of activities including e. g., role-play, outdoor learning and community events, as a subject permeated in day-to-day learning. As a part of the family of Expressive Arts, Music Education is addressed with all of these features and components intact. Music Education in schools aims for developing musicality that may affect pupils' lifelong musical experiences. The goals of Music Education are also elaborated in two domains: 'Education in Music', and 'Education through Music.'

First, *Education in Music* states the learning intentions and outcomes of music classes including learning music theory and being involved in the four conventional forms of musical activity: listening to music, playing instruments, composition, singing, trying to promote excellence in musical skills. Secondly, across the arts areas, primary school pupils are offered a very wide and varied range of musical and extra-musical experiences, enabling them to communicate in a number of ways, for example orally, visually, kinaesthetically *through music* (MacNaughton, 2013). The latter aspect of Music Education focuses on transferable skills that can be enhanced through musical activities. Overall, learners are expected to have rich opportunities to be creative and to experience inspiration and enjoyment.

### **3.3.3 Health and wellbeing**

The second section of 'Curriculum Areas' is allocated to the subject of 'Health and Wellbeing'. This of course is highly significant for the purposes of the present study, not only because of the longstanding association of Music with wellbeing discussed extensively above—or the particular interest today in the affinities between Music Education, Music Therapy and Health—but because of CfE's express attachment to a holistic view of the learner and the historic place of the arts in fashioning rounded, successful and satisfied young people. Recent developments in educational thought and policy in areas such as mental health, Adverse Childhood Experiences (ACE), early intervention, inclusion and responses to stress and trauma in children's lives and education have served only to strengthen this tissue of connections and braidings between Music and the support of pupil health and wellbeing. These interrelationships, indeed, now reach much further than the terms of the original CfE documentation. Awareness of the 'mental health crisis' in our schools has grown immeasurably since 2004, alongside the growing presence in Scotland's schools of

children from migrant or asylum-seeking families exhibiting signs of trauma and emotional distress and often requiring specialised forms of support and expertise (Horrell et al., 2011; Moskal, 2016).

The Health and Wellbeing components in CfE are related to the *Guidance on the Schools (Health Promotion and Nutrition) (Scotland) Act 2007* and the *Hungry for Success* initiative, trying to promote healthy lifestyles and independent living. The section echoes previous ones which discussed ‘Health and Wellbeing across Learning’—also restating the goals of education for preparing learners to fulfil basic personal aspirations, move to the next stage of the life-cycle, and be involved in their wider communities as a members of a thriving society, taking account of local circumstances and individual needs. In the subsequent subsections, then, the goals of the subject are indicated in more detail and categorised into several elements.

First, goals for mental, emotional, social and physical wellbeing are stated, and a declaration on ‘planning for choices and changes’ follows. Next, Physical Education and activities take up a large part, with extended relations to health, food, and sleep, and also to social relationships such as sexual health and parenthood. Finally, in an appendix, there are explanations regarding a number of terms related to health and wellbeing. Similar to the formal part, these include not only terms related to physical activities but also to human life more generally—such as relationships, resilience, wellbeing, self-esteem, leadership, and cooperation. Hence we can see that *Health and Wellbeing* themes in CfE cover the overall, holistic, and humanistic goals of education as CfE envisages it. Indeed, more than this, Health and Wellbeing is often described as a ‘pillar’ of CfE: one of the courageous innovations that supposedly placed CfE at the forefront of international curriculum development in the early 21<sup>st</sup> Century, breaking with the product-obsessed ‘forms of knowledge’ curricula of the industrial past and integrating the emotional and aesthetic domains of personal and social experience into effective learning and teaching. Although some of its original terminology can now seem naïve and dated and—as we have seen—it has some glaring omissions by today’s standards (e. g., in Mental Health; in gender identity; in models of disadvantage and resilience; in a theory of social justice), the presence and prominence of Health and Wellbeing remains one of the distinctive and defining signifiers of CfE and its philosophy. The resonance of all of this with the aims and objectives of modern Music Education may not always be as explicitly recorded as we might wish in the CfE documents, but it remains quite obvious nonetheless.

### 3.3.4 Features of *Curriculum for Excellence*

By looking at the detailed objectives and contents of each curricular area, it is possible to see that all these subjects aim for covering and applying the overall philosophy of CfE in different ways, indicating diverse expected outcomes in relation to the nature of each subject. Furthermore, it can be seen that similar forms of teaching and learning are suggested across subjects. Urging reflection upon and application of trends and insights from education in contemporary society, each discipline contains common philosophical and methodological proposals.

Overall, CfE is quite obviously based on the theoretical premises of social constructivism (e. g., Bruner, 1966; Bruner, 1973; Reid, 2013; Plamper 2015), viewing schools as sites of education in society. As Illeris (2002) notes, ‘learning always includes both an individual and a social element, the latter always reflecting societal conditions’, and ‘it combines a direct or [a] mediated interaction between the individual and its material and social environment with an internal psychological process of acquisition’ (p. 227). Moreover, with its composition of three main strands, its claims for nurturing the four capacities, and its inclusive vision of education, it can be seen that CfE places wellbeing at the centre of its priorities, trying to let pupils rehearse and experiment with their roles in their own societies and communities in partnership with their teachers. Hence the objective for nurturing wellbeing is underlined in every subject, taking a larger part than in any previous policy and practice in Scottish education. The essence of social constructivism is the joint construction of meaning, knowledge and understanding between learners and teachers (Palincsar, 2012). What needs to be learned and what is relevant to be learned is ‘discovered’ in a classroom environment rich in stimulus and opportunity where the teacher’s chief role is to formulate problems, first to be examined and then secondly to be resolved from sources of knowledge, expertise and methodology highlighted by the teacher. Social constructivism is hence a radical departure from the older ‘forms of knowledge’, instructional and performative curricula of the past (Amineh et al., 2015). Operating out of these (admittedly controversial and disputed) premises (Reid, 2013), CfE involves several characteristics typical of a constructivist philosophy.

Most of all, it is clearly seen that CfE adopts a holistic and humanistic approach to education (The Scottish Government, 2015). Across all the subjects, it is possible to find statements regarding aims that try to produce learning outcomes which will result in the agency,

maturity and growth of learners as human beings living in society. These are based principally on Piaget's 'Developmental Psychology' and his followers' 'Stage Maturation Theory', which each regard children's progress as stages of intellectual maturity. 'Religious and Moral Education', for example, rather than teaching traditional religious doctrine, provides guidance and suggestions for developing pupils' beliefs, values, and thinking styles, and for leading them to cooperate with others and to respect differences among citizens in local and global contexts. Moreover, 'Religious and Moral Education' also covers debates about 'ultimate questions' and 'existential meaning', showing that CfE is intended to 'avoid a simple content-based approach' to knowledge but to place knowledge and understanding at the service of pupils' developing personalities and their wider social and cultural formation.

Another significant feature of CfE is that it allows a great deal of teacher-driven *flexibility* in running the curriculum in schools (The Scottish Government, 2015; Reid, 2013; Bryce et al., 2013). The rise of CfE was intended as a major educational reform aiming to provide a wider and a more versatile range of courses and subjects for all young people. There was a repeated stated aim that the curriculum would be 'decluttered', allowing teachers to determine course content fit for the attainment of the Experiences and Outcomes (Education Scotland, 2011). As the Scottish government thus only sets 'guidelines' for the school curriculum, simplifying the requirements for content and the expected outcomes of each subject, schools have supposedly more autonomy in the process of planning and implementing specific curricular programmes (Hedge et al., 2016). Consequently, some primary schools have adopted more adaptable timetabling arrangements, and further have been allowed to work collaboratively across traditional age and stage groupings among pupils (Education Scotland). Teachers are also free to introduce projects that use skills and knowledge from more than one subject, leading to joined-up collaborative learning on the foundation of interdisciplinary working. As such, CfE emphasises the independence of classroom teachers as protagonists of curriculum-making and pedagogical change. Correspondingly, learners are also required to become more responsible for their own learning. As teachers are advised to plan their teaching with due reference to pupils' preferences and autonomy, pupils are also framed as active participants, co-constructors, and major contributors in their processes of learning.

Finally, covering all these features, and with its homage also to John Dewey's pragmatist education philosophy from the early twentieth century (Reid, 2013), CfE shows enhanced

focus on *experience*, and an emphasis on the application of learning to practice in everyday lives. It contains many aims and much content that foreground the actual use of what children learn in their daily lives outside school, and which may also be useful for their current and future life-schedules. CfE also lays stress on the continuing development of ‘Skills for Work’ courses, including *cognitive skills*, *meta-cognitive skills*, and *emotional literacy skills*. ‘Cognitive skills’ refer to higher-order critical thinking skills such as applying, analysing, evaluating, and creating. ‘Meta-cognitive skills’ (‘learning to learn’) are fostered through formative assessment practices, which extend the teachers’ understanding of pupils’ personal learning development. Finally, ‘Emotional literacy skills’ are related to mental, emotional and social wellbeing as discussed above.

To sum up, CfE shows the fundamental aim for contemporary education in Scotland, which is in essence the fashioning of fulfilled and self-efficacious citizens fit for the challenges and opportunities of the 21st century. Taking a holistic view of education, and with its particular emphasis on health and wellbeing across subjects, CfE offers an increased role for teachers not only as knowledge-bearers but also as nurturers and pastors who influence pupils’ formation and development (Reid, 2013). In a methodological sense, CfE highlights interdisciplinary, active, and cooperative forms of learning (Priestley, 2013). First, the creation of cross-disciplinary and integrated learning experiences within the curriculum as a whole is underscored as the principal issue for both teachers and learners (The Scottish Government, 2015; Reid, 2013). A number of subjects include activities that are commonly included in other subjects. For instance, implementing ICT skills, which are mainly acquired in the subject of ‘Technology’, are intended to be also nurtured in different learning contexts, such as in ‘Expressive Arts’, ‘Languages’, ‘Mathematics’, ‘Sciences’, and ‘Social studies’. ‘Religious and Moral Education’ also encourages links to other areas of the curriculum to provide learners with deeper, more enjoyable, and active experiences. For example, ‘Expressive Arts’ provides methods in teaching Religious and Moral Education through role-play, creating musical or artistic work, and reflecting upon the symbolic productions of others, which all raise awareness and understandings of different worldviews and beliefs and promote discussion and debate. In ‘Religious and Moral Education’, teachers are also expected to draw on the rich and diverse context of Scotland’s cultural heritage by using Scottish stories, images, music and poems, that may also facilitate nurturing learners’ national and local identities. In this context, there has been renewed interest in e. g., ‘storyline approaches’ and ‘thematic ways of working’ in devising interdisciplinary programmes of learning (Bryce, 2013).

Secondly, the goals indicated in CfE highlight the importance of cooperative forms of learning and group work (Reid, 2013). ‘Schools are seen as creating communities of belonging and as being integral parts of wider locally based communities’ (Ried, 2013, p. 455). Many of the descriptions of the learning experiences are premised upon social interactions, and the pedagogies include collaborative group work as well as individual cognitive work in the classroom. With all of this in mind, we can see that CfE addresses two major themes in contemporary education that are central to this enquiry – *enhancing Creativity and promoting Wellbeing*, with their unique shared philosophy and pedagogy across subjects. Emphasis on creativity and wellbeing is further illuminated in other, related educational policy documents in Scotland. These will be examined in the next sections.

### **3.4 Music Education in Scotland: Social Justice, Disadvantage, Inclusion and Attainment**

Scotland is a country with a longstanding belief in education as the means of creating a strong, democratic and egalitarian social system, adhering to the principles of wisdom, justice, compassion and integrity—values underlined at the reconstitution of the Scottish Parliament in 1999 and, indeed, inscribed upon the parliamentary mace (Reid, 2013).

The commitment of education to deal with issues supporting physical, emotional and social needs was emphasised throughout the CfE process, most especially addressing proper provision for citizens handicapped by poverty, disadvantage or social exclusion attendant upon the adverse effects upon them of class, gender, location or ethnicity (The Scottish Government 2015; Sime, 2013; Riddell, 2009; Arshad, 2013). Throughout recent history, all of these themes and challenges have been refracted through education in Scotland, as if it were in some sense the secret key that might unlock the black box of the nation’s problems. It should of course be noted that Scotland is not the only developed liberal-democratic nation to cling to this conviction. Hence, as in many other countries, Scotland has tied the building of a successful modern education system to the pursuit of social justice and to a lexical set of related ideas that orbit this concept—such as ‘Disadvantage’, ‘Inclusion’ and ‘Attainment’ (Riddell, 2009).

Philosophically, ‘Social Justice’ in education is associated with the idea that all individuals and groups must be treated with fairness and respect and be entitled to the resources and benefits that schools and other educational institutions can offer for maximising their

potential to flourish and for actively removing (through e. g., ‘early intervention’) the obstacles to this flourishing (Shriberg, 2008). Many theorists of social justice have acknowledged the need to pay attention to both cultural and economic injustices and discriminations that impinge upon the access to and the experience of education. They regard this as the main means to understand and improve the situation of socially marginalised groups (Riddell, 2009; Arshad, 2013)— including, of course, those pupils traditionally labelled with social and emotional behavioural difficulties (SEBD)—phenomena themselves often seen as effects of grave and stubborn forms of social inequality (Armstrong et al., 2012). Contemporary education in Scotland is therefore obliged front and centre to deal with the issues associated with responding to pupils experiencing such disadvantage: forming inclusive environments, enabling improved outcomes for every pupil, and dealing with the so-called ‘attainment gaps’ that seem to afflict so many young people from poor and excluded communities. Furthermore, since the *Standards in Scotland’s Schools Act 2000* and the *Education (Additional Support for Learning) (ASL) (Scotland) Act 2004*, this philosophy has been deeply interwoven with the idea of *inclusion*: another longstanding aspiration of Scottish education to draw as much of the whole pupil population as is feasible into the experience of mainstream schooling, duly staffed and resourced to implement this vision (Allan, 2013; Scottish Government 2015). Rather than segregating children with specific needs or disabilities or behavioural challenges into different specialised sectors (as was the practice historically), they are expected to be educated in regular community schools, cooperating with their peers, afforded specialist provision and support in the school setting as necessary (Allan 2013; Scottish Government 2015; Riddell, 2009).

Despite these noble efforts, serious challenges around inequality in Scotland have endured: the nation’s so-called ‘wicked problems’, strongly (though not exclusively) associated with the major conurbations and the legacies of many decades of de-industrialisation and deskilling across large sections of the working population. Furthermore, since the Credit Crunch of 2008 which precipitated an unprecedented financial crisis in the Western economies, problems of poverty, low attainment, disadvantage have in many respects worsened across the zones of Scottish education, exacerbated by the imposition of government austerity and the declining fortunes of already precarious demographics on many social indicators such as housing, mental and physical health, substance abuse, criminality, life expectancy and measures of happiness and wellbeing (Crawford et al., 2019; NHS Health Scotland, 2018; Walsh et al., 2017; Taulbut et al., 2013; Whyte, 2016). We must also note, of course, that the post-Cold War era in which CfE was born and incubated,



with its peace dividends and optimistic social-democratic hikes in educational expenditure, also came to an abrupt end in 2008, to be replaced by drastic contractions in public expenditure, dramatic cutbacks in school budgets and reductions in specialised staff. None of this could have been foreseen by the architects of CfE (Scottish Government, 2019).

In the midst of all of this economic turbulence, the roll-out of CfE and the expansion of inclusion continued and throughout the period the role of schools in dealing with these issues by contributing to better outcomes and destinations for pupils has been even more rather than less emphasised. If anything, the place of schools in promoting social justice has been even more highlighted in education, with its concerns for ongoing and informed civic participation, improved quality of democratic processes and practices within schools, and furtherance of the goals of social stability and cohesion as Scotland also becomes a more diversified country (Redford, 2013). As also stated in CfE, education has therefore been obliged to nurture 'responsible citizens as individuals who have respect for others and a commitment to participate responsibly in political, economic, social and cultural life' and who are able to 'develop knowledge and understanding of the world and Scotland's place in it' (Redford, 2013). Fostering abilities to understand different cultures or religious belief systems has also been more recently stressed. The profile of social justice has been strengthened through 'democratic action and decision making' and the pursuit of 'active participation in civic affairs and the social life of the community' (Biesta, 2013).

Throughout these reiterations of CfE, the importance of achieving social justice has been further restated with additional themes emerging in a number of important Scottish Education policy documents and political announcements. As far back as 2002, Learning and Teaching Scotland (LTS), in its pre-CfE *Education for Citizenship* document emphasised the role of schools and other educational establishments in educating young pupils for life as active and responsible members of their communities, nurturing knowledge and understanding, as well as the generic skills and competences of self-efficacy, through experience and interaction with others (2002). It further highlighted the necessity for securing each young pupil's entitlement to education for citizenship through cross-curricular experiences and activities involving connections with the local community. Several years later in 2007, Fiona Hyslop, as the Cabinet Secretary for Education and Lifelong Learning, further elaborated the material expression of social justice in themes such as promoting excellence and innovation; early intervention and improving the learning experience in school; supporting vulnerable children and families; and developing skills and lifelong

learning (Redford, 2013). Reflecting these aims for education, the 32 Local Authorities that administer Scottish education have dealt with those issues, ‘working towards the Government’s Purpose of a flourishing and successful Scotland’ (The Scottish Government, 2015). Despite the many formidable barriers, issues of poverty have been prioritised boldly in a number of recent policy documents including *The Child Poverty Act* (2010), *A New Approach to Tackling Child Poverty* (2011), and the *Child Poverty Strategy for Scotland* (2011): once again underlining the inclusion of disabled, international, or newly arrived children in the country’s schools. Achieving ‘Experiences and Outcomes’ indicated for CfE in *Building the Curriculum 5* explicitly highlighted the attainment gap and promised to continue its public monitoring through national surveys and benchmarking instruments (Reid, 2013). Teachers are now also mandated in the GTCS Standards and in related legislation on e. g., ‘Looked-after’ children) to ensure that children from all socio-economic backgrounds are benefiting from the educational opportunities available, trying to bridge the attainment gap caused by the persistence of wider social inequalities.

So what is the anticipated role and function of Music Education within a CfE agenda for social justice that has been maintained resolutely and defiantly in the face of such economic upheaval, reduced resource and political controversy? Some would perhaps argue that Music Education can play only a minor, incidental part up against the priority demands of literacy and numeracy. Others might suggest that Music is either too frivolous or too elitist and expensive a subject to receive priority attention from a curriculum under such intense social and economic pressures. In other words, Music Education is too far removed from the central concerns of social justice.

But Music Education in Scotland today has actually striven vigorously to rise to the challenge laid before it by the thematics of Social Justice, Disadvantage, Inclusion and Attainment. With the widespread belief among Scottish Music Educators that *music is for everyone*, including children previously outwith mainstream schooling, and that music can be beneficial for pupils with learning or emotional difficulties, many projects and products have been developed, implemented and successfully independently evaluated across the nation. For example, Sistema Scotland was established in 2008 under the directorship of Richard Holloway and Nicola Killean as Program Director, paying respect to its origins in the Venezuelan *El Sistema* movement (Allan, 2010). *El Sistema* was first founded by José Antonio Abreu in 1975, with the ‘mission to transform lives through music’ ([www.sistemascotland.org.uk](http://www.sistemascotland.org.uk)). The *El Sistema* approach is viewed as highly structured and

disciplined, and the standards and values of El Sistema are projected through Western art music and its associated practices (Allan et al., 2010; Spruce, 2017), though it also includes genres such as Hollywood film music (Baker, 2016). Furthermore, combining pedagogical methods derived from the Suzuki and Kodály philosophies, it involves a great deal of singing and emphasises the practice of playing together (Allan et al., 2010). As a program of social change through classical musical training, the notion of group work and the orchestra is defined as an ‘idealised community’ (Spruce, 2017). Reflecting these concepts, ‘strong social principles of integration are combined with specific musical approaches to achieve individual empowerment’ (Majno, 2012, p. 56).

Sistema is viewed as an educative programme to deal with everything from juvenile crime to social unease, serving as a stimulating incentive toward emancipation, and further providing professional opportunities to the talented (ibid.). Aiming to bring home these effects of music on emotional, social, and cultural improvement, Sistema Scotland has delivered music programmes such as ‘The Big Noise Youth Orchestra’, intending to help and support disadvantaged pupils. In the Big Noise, seven classically trained musicians were appointed to work with the children to prepare for performances in concerts and community events. The project commenced in 2008 with a summer school in Castleview in Raploch, a deprived housing project in the town of Stirling. Here a new ‘Community Campus’ had been established, bringing together a Catholic and a non-denominational primary school, as well as a former special school. Alongside the active support of local communities, further education and Local Authority leisure services (Allan et al., 2010), the work then expanded to offer Sistema in practice to deprived neighbourhoods in several parts of Central Scotland. The effects have been very positive and widely praised for enhancing participants’ emotional and social wellbeing by developing confidence through the musical learning and public performances, together with the strengthened sense of belonging fostered with the support of other participants and professional musicians (Harkins et al., 2016). Sistema projects have since been expressly evaluated as attempts to accomplish social justice and inclusion at the heart of education, responding to persistent social problems and economic, cultural disadvantage in the targeted communities (Spruce, 2017). They provide compelling examples of how organisations external to school can collaborate with schools for realising certain important social and educational values (Spruce, 2017).

Despite its positive influences, Sistema has also been criticised for unreasonably excessive claims and an overhyped reception (Baker, 2016). For example, the former Abrue Fellow

and current Sistema commentator Jonathan Govias highlighted in it a tendency toward ‘intellectual intoxication’, which may result in losing sight of the wider perspectives the movement intended to develop and even buying into the more exaggerated, propagandistic elements associated with its supposedly transformative effects (Baker, 2016). In other criticisms, some researchers take a sceptical view of the effects of Sistema in diverse contexts or in conditions of persistent deprivation and social challenge, questioning the evidence for lasting and systemic change (e. g., Creech et al., 2014).

Nevertheless, the benefits of Sistema continue to be widely defended internationally and further implementation in contemporary educational practice has been supported on the basis of both musical and extra-musical benefit—such as verbal and mathematical ability and psychosocial well-being, particularly in economically and socially constrained areas (e. g., Osborne et al., 2015; Baker, 2016; Spruce 2017). As the collaboration with local sectors has been one of the main features of Sistema from its foundation, Sistema-inspired programmes at the present time involve partnership working—for example, with symphony orchestras, community arts organisations, higher education institutions, conservatories, social service agencies, and charitable foundations (Creech et al., 2014). As part of its Scottish iteration, Big Noise projects have expanded in Scotland, including in regions such as Govanhill in Glasgow and Torry in Aberdeen, emphasizing latterly the centrality and importance of the participant-musician relationship and the movement’s longevity in delivering agreed programmes successfully (Harkins et al., 2019).

The Robert Owen Centre for Educational Change at the University of Glasgow has also supported high-level Music Education projects in schools, exploring, for example, the potential of music for integrating newly arrived children in schools, including internal and international migrants. This particular project aimed for not only social integration but also at enhancing the creativity and physical, emotional, and intellectual wellbeing of those pupils, trying to apply the potential of music to realisation of these high-level social justice aims. In the classroom, the initiative included projects such as ‘Music Building Better Societies’ and ‘Owen, Music and Inclusion’, with the intention to explore the use of Music Education as a medium for personal reconciliation, holistic development, and social inclusion.

As part of this suite of activities, Odena et al. (2016) investigated the use of music as a source for integrating newly arrived English as Additional Language (EAL) pupils in the form of paired or group working. Through a number of musical activities including group composing,

singing and games, they discovered that Music Education could be a tool for supporting those children. The effectiveness of music was particularly highlighted because music could help newly arrived pupils by transcending language barriers and crossing cultural boundaries. Marsh (2012) also investigated the role of music for newly arrived immigrants and refugees and discovered that music could enhance the power to deal with their delays in academic functioning and the emotional problems resulting from culture shock, racism, changes in the environment, and social isolation. By learning and talking about the musical repertoires from different cultures and genres, and by being engaged in interdisciplinary work and performances, it seemed clear to many researchers that music could function as means for the inclusion of pupils with widely contrasting backgrounds and needs (Sarrazin, 2016). As will be more fully documented below, the fieldwork and prior teaching experience of the author of this thesis also confirmed the on-the-ground commitment of music educators in Glasgow to aligning music teaching with the objectives of social justice. Teaching experience in the three schools that figured in the fieldwork phase of this research revealed the intercultural potential of using music in the everyday lives of children for enhancing their inner morality, resilience and strength of character, and for realising social-integration from small-groups within a class to whole school collaborative working through the very act of making and experiencing multiple musics.

Music Education in Scotland also has considered the issues of proper assessment and attainment from perspectives strongly informed by social justice principles. For Primary Music Education, *Assessment is for Learning*, now comprehensively embedded in CfE with *Building the Curriculum 5*, (Scottish Government 2011), provides attainment targets, assessment frameworks, and criteria, indicating different requirements for different stages of the curriculum (Reid, 2013). In the early ages of Primary schools, providing pupils with opportunities for expressing their thoughts and feelings, and nurturing their involvement, independence, and creativity in music are more emphasised than compelling them to demonstrate musical skills or technical knowledge. Considering musically-gifted children or pupils with specific needs, moreover, some schools have been providing extra-curricular or separate private tuition lessons. The focus here is very definitely on the concept of *wellbeing* and the contribution of positive experiences of music to the attainment and sustainability of wellbeing in the life of the individual and the group. In CfE terms, establishing and maintaining the wellbeing of young people is a necessary condition of true social justice and the empowerment of the young to become active responsible agents in their own lives and destinies.

Viewed in the round, then, Music Education in Scotland today is most certainly addressing the issues of Social Justice, Disadvantage, Inclusion, and Attainment, based on the assumption that all pupils, including those who are intellectually, physically, and emotionally challenged, have the right to experience the potential of music, within their own circumstances. A number of institutions have devised effective music programmes for particularly nurturing pupils' creativity and wellbeing as a contribution to socially just learning, echoing some of the key Scottish educational policy documents referenced above. These will be further examined in the next section.

### **3.5 Music Education in Scotland: Creativity and Wellbeing**

Music Education in Scotland has striven to reflect the imperatives of fostering musical creativity and wellbeing in a number of practical ways. Although CfE does not indicate clear or specific ways of realising those needs in practice, despite its reflection of them in general educational philosophy and methodology, key aims for developing creativity and enhancing wellbeing in Music Education have been outlined in a number of important policy documents.

First, in line with the general trends of contemporary Music Education, the theme of creativity has been addressed through traditional activities such as learning instruments, belonging to orchestras, singing in choirs, or even composing music. Furthermore, Music Education in Scotland has diversified this work for pupils across different genres of music, such as traditional music, popular music, or World Music from different cultures. For example, Her Majesty's Inspectorate of Education (HMIe) (Now merged with Learning and Teaching Scotland(LTS) as Education Scotland), in a report titled as *Improving Scottish education, Emerging Good Practice in Promoting Creativity*, highlighted the importance of providing Primary school children with a range of activities supportive of composing their own music in order to deepen their musical creativity—by, for example, responding to the the expressions, comments, and sounds that young beginner children produce from musical instruments (2006). Similarly, Holloway (2009), in a document produced on the behalf of the Scottish Arts Council (2009), emphasised the creativity of children as 'natural artists', representing the world with songs. The so-called Expressive Arts Excellence Group (2010), working with LTS and Creative Scotland, also has tried to find ways of nurturing creativity across the Expressive Arts: emphasising spontaneity of the imagination, 'found sound', environmental sound, freedom of expression, and experiences of creative co-production enriched also by harnessing ICT, or inhabiting the shared virtual professional spaces of e. g.,

Glow. Finally, within Shawlands Academy, a secondary school in Glasgow, Shawlands Academy Creative & Aesthetic Department has worked to provide the means for developing creativity through art, drama and music, by encouraging young pupils to realise their creative potential through collaborative music- and art-making.

There is also important evidence of initiatives particularly intended to foster wellbeing through Music Education. In Scotland, consistent with the aim of raising attainment for all learners and for firming links between school achievement and young pupils' personal and socio-economic circumstances, the national policy of *Getting it Right for Every Child* (GIRFEC) was precisely devised to take a national and holistic approach to improving the wellbeing of pupils, ensuring the availability of proper services whenever necessary (The Scottish Government, 2015; Sime, 2013). Under the auspices of GIRFEC, a 'localist' approach to Music and wellbeing has been reinforced. On the basis of inter-agency partnership working of teachers and other service providers, such as Community Learning and Development (CLD), centred on notions of creativity, indigenous cultural assets and cross-professional cooperation, efforts have been made to generate new opportunities and fresh contexts for young people encountering music. A good example of this is the Coltness Music Project of 2014, begun at Coltness High School learning community in Wishaw, North Lanarkshire. The project sought to create innovative practice by introducing the latest creative technologies and digital software, and by affording access to a recording studio. Effective music programmes were implemented through the joint work of the school, CLD staff, and a community music charity. Pupils involved in this project had opportunities to learn and experience sound engineering, recording, and mixing as well as composing and performing music (Coltness High School, 2014). Furthermore, chances for enhancing pupils' independence were also strengthened by letting them produce their own music videos and plan, organize, and manage accompanying musical events. The activities aimed at bringing positive effects for pupils both as individuals and as members of their communities. Pupils had opportunities to strengthen their motivation, build confidence, self-esteem and responsibility. As members of a group, they also could develop social skills such as leadership and trust, and capacities for communicating and working in teams. One of the aims of the project was to help pupils during the period of transition from primary to secondary schools (a phase that has troubled Scottish schooling for many years). It also tried to share the benefits of the programme particularly with vulnerable young people with little previous musical experience and to hold events in locations with few local facilities for

creative arts and music-making. The schools also sought to integrate the outcomes of the project into music in the regular school curriculum.

Situations like the Coltness Project have resulted in an increasing number of localised Music Education initiatives and publications across Scotland focused on creativity and the physical, emotional, and social wellbeing of the young (e.g. Welch et al., 2018). The shared vision of those productions has been that children exposed to music and involved in music-making gain better opportunities in their lives to flourish and to cope with the demands of the rapidly changing world around them (Duffin et al., 2011). This is in keeping with, for example, the work of Linklater et al. (2012), where the researchers introduced their inclusive approaches through two music projects for children, both aiming for the cultivation of group creativity and wellbeing alongside cross-cultural awareness and understanding. Ensuring the positive influence of music, the writers worked with pupils from a special needs centre in Mostar in Bosnia-Herzegovina and a group of Primary mainstream school pupils from Edinburgh in Scotland. With the support of a composer Nigel Osborne, the children and young people travelled around various locations and made music in groups in a number of different types of environment, including outdoor spaces. The results showed that music could positively influence social integration and inter-ethnic or inter-cultural tolerance, establishing trust and communications across social or geographical divides. A theme of this style of thinking is respecting schools but also moving beyond schools to a musical provision for marginalised groups that may require models more flexible and adaptable than those found in compulsory education.

The Drake Trust is one of the charity organizations in the UK that supports educational institutions, groups, and individuals to provide opportunities for learning and training through grants and funding associated with disadvantaged or musically excluded populations ([draketrust.org.uk](http://draketrust.org.uk)). As part of The Drake Trust, *Drake Music Scotland*, established in 1997, has worked as a national charitable body, which particularly aims at supporting and providing opportunities for disabled musicians with physical, communicative, and learning difficulties to learn and perform music. Prizing the autonomy, independence, and wellbeing of its participants, Drake Music Scotland has also held not only musical concerts or events, but also conferences and symposia to discuss educational development and career possibilities for disabled musicians ([www.ismtrust.org](http://www.ismtrust.org)).



Within these objectives, the organisation has tried to take advantage of technology and to collaborate with Scottish musicians to help its participants learn musical skills and develop musical creativity so that they can make progress and achieve their musical ambitions. For example, Drake has worked closely with Scotland's internationally renowned composer, Sir James MacMillan. From an experience of special needs in his own family, James MacMillan has championed local music-making that supports schools while moving beyond schools into the wider community. The Cumnock Tryst, which he and his family run, epitomises this approach: an annual festival centred on a village community (his birthplace) that has moved through sometimes difficult social and economic change, respectful of formal music teaching in schools, but also extending musical opportunity inclusively into the wider locale. The Cumnock Tryst supports the twin CfE-style aims of musical excellence (attracting internationally famous performers; showcasing on an international platform the compositions of local musicians) and musical equity (offering opportunities for diverse participation in diverse forms of musical performance) ([www.thecumnocktryst.com](http://www.thecumnocktryst.com)).

Hence we can see that the drive to foster creativity and wellbeing has been made through many and varied institutions and companies across Scotland. Just as developing emotional resilience and managing times of transition in the life-course have recently been highlighted in primary school Music Education in the UK (e. g., Duffin et al., 2011), there have been an increasing number of publications addressing these aims in various jurisdictions in the British Isles. For instance, *Fischy Music* has produced a series of songbooks and resources for primary schools for many years, intending to provide musical materials and repertoires that can be regularly used in assemblies and classes. One of the significant features of this series is that it also includes guides for actions and signs based on British Sign Language, underlining its attempts to realise 'inclusive education' for enhancing creativity and wellbeing for not only abled but also for disabled pupils.

Creativity and wellbeing are also being developed in the context of schools with certain religious values or particular priority interests of administrators. For example, there have been several schools, such as St. Anne's Primary School in the East End of Glasgow, that have declared themselves as 'Schools of Music', providing Music Education with more abundant resources and focusing on 'using music to underpin its strategy to raise attainment, expectations and improve partnership with parents' (GCC Children and Families Policy Development Committee, 2014). In some local areas, chances for developing musical creativity have been provided for both affluent and disadvantaged pupils. A number of

primary schools have run after-school choirs and collaborated with the local council or other schools, providing opportunities for children to have extra time for musical learning and to develop their musicality. For example, Glasgow City Council has run ‘CREATE Music Groups’: providing children with private instrumental music lessons. In relation to this exercise, Creative Scotland’s Youth Music Initiative (YMI) has provided funds for young people to access high-quality music-making opportunities, contributing to this broader, ‘ecological’ view of Scotland’s Music Education and youth music capacity ([www.creativescotland.com](http://www.creativescotland.com); Small, 2011; Sheridan et al., 2018).

Some primary schools have also had Music Education-major students in universities visiting them to teach children in the process of getting their certificate as music teachers. For children, this may help them develop musical creativity, since working with and getting music sessions run by music-major students may encourage them to focus more on the music itself, further letting them to discover, stimulate, or develop the musicality innate in themselves. Several primary schools are also having regular music sessions in which secondary school students (e. g., St. Mungo’s Music Mentor Groups) visit them to collaborate with children ([st-mungosacademy.glasgow.sch.uk](http://st-mungosacademy.glasgow.sch.uk)). A number of primary schools in Glasgow have also collaborated and had events (such as, again, St. Mungo’s) in which different schools gather together to produce songs and perform musical repertoires related to St. Mungo (the city’s patron saint) and the City of Glasgow. All these efforts have aimed conscientiously at developing creativity in the expectation of simultaneously enhancing wellbeing for children through the process of revealing their musicality and their capacity to work and create with others. A number of schools have also engaged with out-of-school networks and provided opportunities for performance for pupils in the external local neighbourhood locations (e. g., concert halls, religious places, even department stores) that may be beneficial for further fostering creativity and wellbeing for pupils by letting them have chances to develop their confidence across the community. Moreover, as there is also a strong Catholic schools system in Scotland, these schools have also through CfE and their own distinctive RE Curriculum, *This Is Our Faith*, tried to enhance wellbeing and belonging through Music Education, by drawing pupils into activities in religious themes, services, and events which draw openly upon the rich and living traditions of sacred music in Scotland (Franchi et al., 2014).

From the analysis and assessment offered in this section, it seems clear that Music Education in Scotland has at the very least tried diligently to address and implement measures for

fostering creativity and wellbeing both in policy and practice. In many parts of Scotland, Music Education is being delivered well in terms of developing creativity and wellbeing, whilst striving hard to foreground the questions of social justice and the remedies for social injustice available through the creative arts. Nevertheless, it seems obvious that amidst these manifest attainments, serious challenges remain for Music Education in Scotland. This will be discussed below.

### **3.6 Music Education in Scotland: Challenges and Opportunities**

As suggested earlier in this chapter, in line with the general status of Music Education across many developed nations, one of the biggest challenges that Music Education in Scotland is facing is the difficulty of keeping its place as an independent subject in the general school curriculum. As Ken Robinson argued in his talk titled ‘Do schools kill creativity?’, the present education system has been built to meet the needs of industrialism, aiming for nurturing academic abilities in the so-called ‘core’ subjects such as literacy and numeracy, whilst facilitating the technological skills required by an advanced STEM economy (Byrne, 2018). Despite the positive complexion of Music Education that has been examined throughout this thesis so far, it is by no means easy for schools to free themselves from the burdens of achieving the high quality and high levels of academic outcome demanded by both national and international bodies—a set of expectations leading them to prioritise the core subjects that are directly related to academic reputation or practical achievement and in which music does not often prominently figure, except in rare, elite and specialised forms of musical excellence (Humes et al., 2018).

This issue is also related to another negative phenomenon in contemporary Music Education, which is that across Scotland and indeed the rest of the UK significant numbers of local councils are reducing the budget for Music Education and withdrawing free music lesson tuition altogether (Small, 2011; Sheridan et al., 2018). Opportunities of having fertile Music Education in working-class areas of Scotland, in particular, have declined noticeably in comparison with past levels, restricting the chances for cultivating musically-gifted children in those groups that cannot afford extra music lessons outside school. Until several decades ago, Scotland tried itself to support musically gifted and talented pupils. For example, James MacMillan recalls in his autobiographical book, *A Scots Song: A Life of Music* (2019) the high quality and prestigious Music Education he was able to receive in working class Cumnock in the 1960s and 70s. Although he grew up in a poor mining village without a

great deal of private music lesson provision, he could develop his musicality within his school which provided valuable music lessons for all pupils who expressed interest in music, encouraging them to keep developing their musical talents. His story shows the potential of Music Education in mainstream schools to nurture musical pupils, avoiding the neglect and eventual abandonment of their talents. This is one of the major dilemmas that has arisen in contemporary Music Education in Scotland with the narrowing of its place in the school curriculum and also in extra-curricular private music lessons, which are increasingly the preserve of the wealthy.

Furthermore, although Music Education in Scotland is playing its role in enhancing creativity and wellbeing, and in developing extra-musical skills reflective of the expectations of contemporary society in general, one of the negative outcomes that has appeared in the midst of these successes is the perceived decline in the proportion of classical music in the curriculum (Green, 2008). Even though we may as music educators reject the elitist view of Music Education, and may value the positive expressions of contemporary Music Education that allow teachers to cover a wide range of musical genres, repertoires, and activities in their practice, learning and appreciating classical music must surely remain a duty and a priority of the profession and its political sponsors, given its vitally beneficial effects for understanding the nature of music and gaining theoretical knowledge of music—as well as for its cultural preservation and renewal. Classical music is not something simply to be curated, because it continues to be composed, performed, recorded and celebrated wherever music and music-making are celebrated (Kramer, 1995).

Extended from this challenge, another related issue lies in the role schools should play in nurturing pupils' musicality—particularly for those who may have the potential to grow up as music-major students in the future. Despite the positive effects of urging 'Music Education for All', this position may have the unintended consequence of neglecting the proper support of musically gifted children, who may well develop considerable musical abilities when due training and discipline are provided by schools. Here, it should be noted, the vagueness of CfE is a particularly salient factor for Music Education in Scotland, where several concerned commentators have recorded their anxiety over the possible downgrading of the levels of musical knowledge in a curriculum privileging the nurture of creativity and wellbeing in a collaboration with other subjects which might serve perversely to reduce the profile of music *per se* (Kramer, 1995). Hence although a great number of schools are trying to provide opportunities for developing musical creativity in their pupils, it may be the case

that this aim is not being sufficiently strongly addressed relative to the attempts to foster wellbeing through Music Education in schools.

It needs also to be observed, however, that Music Education in Scotland also has important opportunities for preserving and strengthening its place and its reputation for 'classical' excellence while also unreservedly committing to the nation's 'nurture agenda'. One objective does not have to be attained at the expense of the other, despite the increased demand to serve 'extra-musical' purposes. Regardless of the continuing dominance of what might be termed the mainstream 'functional' or 'forms of knowledge' subjects in CfE, it cannot be denied that all of the areas that are directly related to wellbeing in the curriculum are drawing more attention than ever before, in theory and practice. Creativity in Music Education, too, faces fresh opportunities with the increased autonomy of schools and the emphasis on a full-blown process-based and capacity-based reiteration of what many are terming 'CfE 2.0' (Christie et al., 2012)

The renewed emphasis on cross-subject activities, intersectional learning and interdisciplinary working (in especially some seemingly 'new' school subjects such as Dance and Psychology) may provide new templates for refreshing CfE Music, both as an autonomous discipline and as a 'collaborator subject' with these new curricular alignments. For example, many schools have started to include 'Theatre Play' (also named as 'Educational Drama', 'Drama in Education', 'Education and Drama', 'Drama for Learning'), responding to the reassertion of process-based education, child-centredness, play, and interdisciplinary activities in the refresh of CfE. Theatre Play has its roots in the UK, devised and developed by Dorothy Heatcote and continuously studied by Cecily O'Neill in the 1970s. In the relatively structured play in education, rather than focusing on learning techniques, children have opportunities to think, imagine, experience, and express their thoughts and feelings, which may of course lead to self-realisation through artistic self-expression (O'Neill, 2014; Wagner, 1979). In this process of embracing these approaches and their underlying values, CfE 2.0 can still develop 'Creativity for All' principle that CfE sought from its first days. Theatre Play is also being recognised as beneficial for nurturing social wellbeing through collaboration and team work, being therefore a catalyst for the forms of inclusivity this study has so far prized throughout. Music may well rediscover its core mission in the curriculum through these styles of curricular partnership.

Returning to James MacMillan's insights (2019) and also his interests in religious and community music, opportunities for Music Education in Scotland clearly still exist in school and out of school for renewal along the twin axes of 'Education in Music' and 'Education through Music'. By implementing different forms of music pedagogy as examined in the previous section—collaboration with local communities and with other agencies in society— we can provide the opportunities for Music Education to keep its status and extend its footprint (Cassidy, 2018; Byrne, 2018). Not only academic but also civic and intermediate institutions offer ways of protecting Music Education in schools. For example, *Enterprise Music Scotland* has had a number of conferences and events discussing the ways of bridging people together to learn, share ideas, celebrate work, forge new partnerships, and find ways of revitalising Music Education inclusively across communities. This often entails other activities such as fund-raising and friend-raising from across local charities, employers, SMEs, social enterprises and the voluntary sector. For instance, the Celtic Football Club, a Scottish professional football club based in Glasgow, has supported primary schools, particularly with the purpose of alleviating poverty in the immigrant population in the East End of Glasgow. St. Anne's Primary school has drawn on the club's patronage for buying musical instruments, enabling all children in the school to receive Music Education of a high quality as a result. Perhaps this signals a 'a new musical ecology' that may in time itself become a full expression, an iteration, of a genuine CfE 2.0 vision.

Finally, and perhaps most valuably, the place of Music Education may well be saved by repossessing the roots and the traditions of education in Scotland, with their pronounced philosophical emphasis on humanism. Education in Scotland has for generations been widely regarded as a public good, a vital contributor to social progress, and an essential part of forming citizenship in a democratic society (Humes et al., 2018). While considering personality and individuality, creativity and wellbeing can be fostered at the same time—that is, when proper educational pedagogy and curriculum are being fashioned. On top of that, aware of the fact that human beings are emotion-centred creatures and that music is a medium for the expression of our feelings, the current education system and the curriculum implemented in Scotland may survive the scepticism currently levelled at, exhibiting authentically the potential for preserving a larger European humanist vision of the learning society, with its intrinsic respect for all children and their teachers (e. g., Cassidy, 2018; Byrne, 2018).

How this essentially philosophical—indeed *musicological*—defence of Music Education in the setting of an evolving and regenerating CfE relates to actual classroom practices in Scottish primary schools is the subject of the next, empirical, chapters of this enquiry.

## Chapter 4: Fieldwork Methodology

### 4.1 Positionality

The principal aims of the empirical strands of this research were to investigate ways of fostering musical creativity and strengthening wellbeing in primary schools—as well as providing curriculum insights and drawing out implications from practice for Music Education. Pursuit of the empirical aims was throughout informed by the theoretical and excavatory work and ideas laid out in detail in Chapters 1-3.

Reflecting the key trends and major themes around contemporary society and education discussed above, the intention of this phase of the study was to search for ideas for transforming some of the challenges and pressures children face in today's society into sources for accomplishing the enriching educational aims also cited above. This would be done by devising and implementing some specific teaching interventions with convincing theoretical foundation in the concepts of creativity, emotion, Romantic Aesthetics and Romantic Irony previously highlighted in this study. With a strong personal belief in the argument that *everyone* possesses innate musicality and musical creativity, and that music has the potential to bring multifarious benefits for the wellbeing of all, several well attested social-scientific methodologies were adopted and applied to explore the current situation of primary Music Education in a number of urban primary schools in Scotland. These schools were chosen (with all due ethical and professional process) to experiment with some teaching and evaluation strategies that the researcher saw as intrinsically beneficial for enhancing musical creativity and wellbeing in classrooms—accompanied by, and strengthened by, attentiveness to the ways in which expert participants from several different areas of music-making and Music Education perspectivise creativity and wellbeing in the domain of music today.

It is important for me to add, at the outset of this methodological chapter, that the empirical strands of this research were also prepared and developed with my particular and personal interest in musical creativity and wellbeing. Growing up in Korea in a family with a strong musical background, I have experienced these two themes in and through music since I was young. Furthermore, majoring in composition and completing my Masters dissertation in Romantic Aesthetics, Romantic Irony, and works of Robert Schumann—and focusing therefore on the century when music had come to be seen as the classic artistic medium for



the expression of emotions and for accessing states of emotional release and wellbeing—I held strongly to the belief that the effects of music that I had personally experienced could be supported theoretically and pedagogically as well.

I myself habitually ‘used’ music as a mechanism to bring positive influence into my daily life, and I have shared this power of music with others through performances and presentations in several countries, including Korea, the United States, Australia and the United Kingdom. Most of all, I have acquired a great deal of teaching experience in various forms of Music Educational practice. In my homeland of Korea, I worked for a number of years with children and students in diverse settings, including a mainstream secondary school, welfare centres, and several churches in different local areas. Despite the diversity of these environments, the shared aim in all of them in their distinctive music sessions was to provide pupils with platforms for revealing their innate musical creativity, and for strengthening their wellbeing through varied musical expressions and interactions. After I came to Scotland and started my PhD journey, I had other opportunities to observe and teach children in music classes as a volunteer qualified teacher, and to participate in school events which were intended to be beneficial in the nurturing of children’s wellbeing. As a great number of children in those schools were from challenging backgrounds (including refugee and asylum origins), the main purpose of my teaching sessions was to help the children actively engage in music classes: naturally revealing their innate musicality through creative working and feeling comfort and solace through music in those same processes. I strove consistently in these settings to devise fresh and distinctive kinds of activities for children in order to achieve my ambitious goals.

Hence I came to experience directly the influence of music on young people, observing them being changed not only in their attitudes, but also in terms of their musical abilities and appetites. In other words, they seemed to be enjoying my music classes, since these were often the only times that they could be free from restrictions imposed by the nature of the curriculum in many other classes. In relation to this recognition, on many occasions, I could see children and students coming up with astonishing new ideas while I was trying the activities. As such, music was being effective for both healing the children’s often troubled or unsettled states of mind, and for extending those effects into the development of their creativity. These personal-professional results, of course typical of the experience of many classroom teachers in the expressive arts, strengthened my interest in the topic, and motivated me to start further, proper research into these matters. This was intended to

test my professional intuitions and my conviction that what I was experiencing in my teaching might have significant implications in an era of process curricula and the growing interest in both social justice and the subjective states of learners. With the intention to extend my existing experiences and incorporate theories and practices as a formal researcher, a number of strands of empirical work were then pursued based on my trained adoption of several standard and useful research methodological frameworks under the guidance of my supervisors. I realised subsequently that the journey I had embarked upon, from concerned and curious classroom teacher to informed investigator of my own practice and my own instincts, was becoming ever more common in school teaching with the rise of practitioner-researchers and the expanded availability of professional doctorate programmes. It was from this important and validating base that I took my enquiries to the next logical and critical-reflective level.

## 4.2 Choosing a Methodological Framework

One of the main tasks in a social scientific research is choosing paradigms and methodologies for examining and researching phenomena (Cresswell, 2007, p. 15; Bell, 2010, p. 1). A paradigm is defined as a way of perceiving reality, looking at phenomena and pursuing knowledge (Moschkovich, 2019; Khun, 1962). It is ‘a cluster of beliefs and dictates which influence what should be studied, how research should be done, and how results should be interpreted’ (Bryman, 1988, p. 4). It consist of a set of concepts or thought patterns, including theories, postulates, and standards which all influence crucially the choice of methodology. Methodology in research, which plays a main role in the proceeding studies, is a strategy or plan of action that shapes our choice and use of methods, and links them to the desired outcomes (Tobi et al., 2018; Baum et al., 2006). In a broader sense, research methodology in social scientific research is conventionally categorised as quantitative and qualitative, and mixed methodology which implements both of those (Bryman, 2012, p. 35). Quantitative research aims for quantification in the process of data collection and analysis, by implementing deductive approaches in order to test hypotheses. On the other hand, using an inductive approach to examine the relationship between theory and research, qualitative research emphasises the process of generating theories by ‘exploring and understanding the social world of the people being studied’ (Ormston et al., 2014, p. 12). Qualitative research aims at understanding the meanings within specific situations and tries to provide *explanations* of the phenomena under study. Hence it seeks habitually to find, reflect, and describe the causes, processes, and consequences of certain states of affairs or events unfolding in naturalistic contexts.

The data collected is expected to provide an in-depth, intricate and detailed understanding of the actions and attitudes of the participants in their settings, including not only the observable but also non-observable phenomena lying as it were 'beneath' those (Gonzales et al., 2008). With this intention to come up with and reach better understandings of the researched subjects, their social worlds are to be studied as integrated and complex wholes, where researchers try to identify issues, drivers and factors situated beneath the seeming 'surface' of observed behaviours and interactions.

Qualitative research takes a naturalistic and interpretative approach to its subject matter (Oflazoglu, 2017, ix; Jones, 1995). 'Naturalistic' approaches view social situations as fluid and changing, and argue that research has to be unfold in a natural inflection of the social world, without the researcher controlling it. When researchers choose the naturalistic approach, they study social phenomena in their given contexts, minimizing the propensity to manipulate, since actions within these contexts are to be explained only through the interaction of the factors and processes that obtain in each particular case. Consequently, the outcomes of such research are collected as context-bound explanations describing individual instantiations (Fossey et al., 2002). Furthermore, intending to address the characteristics, causes, and consequences of the social phenomena, researchers aligned with these methods typically try to observe participants' behaviours, psychological stances, and their relationships, again almost always unfolding in real time. In studies taking naturalistic approaches, human agents are assumed to behave intentionally and actively interpret and construct their social world. Researchers are then supposed to view the research settings 'through the eyes of participants rather than the researcher' (Cohen et al., 2011, p. 17). In order to be opened to the full range of natural circumstances that may prevail in the research processes (known and unknown, visible and invisible), the inquirer has to develop an initial design statement rooted in occupation of the stated setting and to become thoroughly acquainted with the field sites in which the study is to take place.

Similarly, the 'interpretive approach' also aims at understanding, explaining, and emphasising the subjective world of human experiences and the minds affected by those affairs in particular situations (Thanh et al., 2015). While sharing the aspirations to rigor of the natural sciences, and the same concern of traditional social science to describe and explain human world, researchers implementing this paradigm try to describe individual and social behaviours of the research participants, focusing on their differences observed in the relevant social evidence, by revealing the discursive processes through which meaning

is constructed (Vanharanta, 2018). The interpretative approach ‘places emphasis and value on human interpretation of the social world and the significance of both participants’ and the investigator’s interpretations and understanding of the phenomenon being studied’ (Ormston et al., 2014, p. 11). As a result, data derived from interpretative research involves thoughts, values, and attitudes of individuals constructed by their experiences, as much as empirically observed behaviours. Approaching human beings as the sources of research study, the theories constituted from these investigations also necessarily involve diverse sets of meanings attached to behaviours and actions.

As such, enlisting and affirming the features of the naturalistic and interpretative approaches, qualitative research is commonly based on the position that the data are produced *naturally* from the participants’ words and actions in real-time environments that may not in fact in the first instance have been specifically contrived for research purposes at all. Social realities are understood as the subjective experience of individuals and groups—which are created, found, modified, and interpreted by such individuals and groups—precisely within those settings (Thanh et al., 2015). While scientific research takes an objective status, assuming that truth and reality exist external to the researcher, these approaches assume that any human agents being researched, under the influence of the social elements in their everyday lifeworlds, construct thoughts, meanings, and values in specific conjunctures, thus providing unique and specific responses that the researcher can observe, interpret and evaluate (e. g., Burnard, 1999). Researchers who implement these approaches further claim that social lifeworlds and realities are multiple with unique instantiations—full of contradictions, richness, complexity, connectedness, conjunctions, and disjunctions—and that these have to be studied in their totality, rather than in fragments, in order to reach a reliable understanding of the phenomena being disclosed or manifested (Cohen et al., 2011, pp. 15-16).

Thus, the actualisation of qualitative research presumes heavy reliance on the human beings as instruments themselves understanding and constructing usable meanings out of the social phenomena that the researcher is also observing, experiencing and analysing (Rossman et al., 2016; Lincoln, et al., 1985, p. 39). Human beings are the core instrument of the research, actively constructing their own views in each situation. Researchers are therefore required to proceed with such research focusing both on processes and outcomes, observing as well the behaviours of the participants in response to the interventions of the researcher. After completing the research, the analysis of the collected sources must then

include ‘thick descriptions’ of the richly contextualized behaviours, including not only in terms of detailed observational data but also in relation to data capturing or gesturing towards meaning-making, participants’ interpretations of situations and unobserved impulses and chains of causation (Cohen et al., 2011, p. 17; Geertz, 1973). Theories and explanations then emerge inductively from the embedded meaning sifted through careful interpretive processes applied in the research setting and also *a posteriori*.

These complex, integrated factors may represent the grounds on which these approaches to research often appeal to practising teachers in schools. Education in practice is nowadays a common setting for such styles of enquiry, whether by external researchers or by teachers themselves. As Burnard (1999) noted 20 years ago, modern approaches to educational studies commonly apply research to address a wide spectrum of concerns in schools, ‘from *how* individual children think to... a broader range of questions about *what* the phenomenon is that is being experienced [in classrooms], what are the ways of experiencing it, how does it show itself, and what meaning is given to intentional acts which are individually and socially constructed’ (p. 73. Emphasis original).

Taking the measure of all these elements, for the empirical strands of this research—dealing with human subjects and addressing changes in practice within a given period of the research—a qualitative approach was chosen in order to examine and reflect the empirical research settings. Specifically, taking advantage of the features of naturalistic and interpretative approaches to qualitative research discussed immediately above, ‘Ethnography’ and ‘Action Research’ were chosen, with an intention to be fully embedded in the fields and to try proactively to enhance the health and wellbeing of children.

Ethnography is a broad term which describes the essentially dispositional features of naturalistic and interpretative methods (Dey, 2017). It is—again—a way of studying a group in a naturalistic context in fields often subject to long-term engagement with the research hosts (Delamont et al., 2018, p. 120.). It aims at describing what happens in a particular work locale or social institution when it is in operation, particularly focusing on behaviours of the participants (Hammersley, 2006).

The current research project pushed these models in a particular direction, towards the respected style of enquiry commonly known as Action Research: a philosophy popular among today’s ‘Masters educated’ teacher-researcher practitioners and incorporating a

range of broadly ‘ethnographic’ techniques which allow teachers to investigate and improve their own working by exploring the effects of purposeful changes in their ‘natural’ educational practice (Freebody, 2003, pp. 75-76.). Action Research appealed as an effective ‘umbrella’ method, or even paradigm, for the current research because the project started with the intention to understand how Music Education was being conducted in certain inner city disadvantaged classrooms, and then search out possibilities for strengthening children’s musical creativity and wellbeing within those classrooms by implementing and evaluating some innovative teaching interventions initiated by the author herself in the guise of teacher-researcher. These impulses made it important to articulate a sound appreciation of the merits (and indeed limitations) of the Action Research model from the outset.

### **4.3 Teaching and Research: lessons from Action Research**

Action Research (AR) may sometimes appear to be at variance with naturalistic methods, but only where it is misconstrued as an ‘unnatural practice’. The point of AR in the last 20-30 years, and the likely source of its widespread appeal to school teachers, lies in the mainstreaming of its approaches as part of the realist, day-to-day habits of the reflective classroom practitioner (e. g., Adams et al., 2018; Byrne et al., 1998).

Action Research (AR) hence refers to practitioners researching their own practice of teaching, aiming for understanding of the educational situation and improving teaching practice and pupils’ learning in those situations. It first emerged in 1940s with the intention of providing a research methodology that would integrate theory and practice by drawing on theoretical knowledge ‘from psychology, philosophy, sociology and other fields of social science in order to test its explanatory power and practical usefulness’ (Somekh, 2006, p. 8). As the term indicates, AR is the combination of ‘action’ and ‘research’, in which practitioner-researchers further aim at not only understanding but also *improving, refining, and reforming specified situations or environments* in practice. Researchers go beyond describing, analysing and theorising practices to reconstruct and transform targeted expressions of them through an exploration of, a reflection upon, and then a powerful systematic intervention in, and an active engagement with, those same practices (Somekh, 2006). By implementing prepared, structured, and systematic enquiries in the given research settings, practitioner-researchers eventually aim at building better-informed professional cultures with increased motivation and better efficacy, trying to change the

‘social conditions of existence’ in their own institutions and then disseminating these for scrutiny by others (professional peers and other researchers) (Newton and Burgess, 2016, 33-46; Cho et al., 2006). In the fields of education, AR contributes both to theories and practices, and both to teachers and pupils, through reflective studies in actual fields of professional working. The teacher-researchers themselves become significant resources within their communities, as they examine diverse and practical educational requirements, develop their own understandings, and try to devise solutions to enduring problems or inadequacies in the system. They aim at making improvements, fostering learning, and developing the capacity of both individuals and the organisations to get better at what they do (Cohen et al., 2011, pp. 344-357; Cardno, 2003; Freebody, 2003; Feldman et al., 2000).

AR is seen as a philosophical, theoretical, social, practical, and at times political endeavour, because it is based on evidential data from the research setting, derived from a disciplined process of examination and experiment (Hearn et al., 2019) and involving both problem-posing and problem-solving (Cohen et al., 2011, pp. 344-346). AR is also epistemological, because it emphasises the ‘personal’ and ‘contextualised’ nature of knowledge where the ‘lived experience’, of self-conscious agents may be developed and strengthened within the research process (Somekh, 2006; Carr, 2006; Baum et al., 2006). It is also often socio-political, because it is related to one of the common goals in many modern societies: the realisation of ‘social justice’ and the promotion of ‘health and wellbeing’ through the practitioners’ strengthened understanding, enhanced reflective powers, and initiatives to make practical changes, improvements, and developments in their professional settings (Cohen et al., 2011, pp. 344-361; Feldman et al., 2000).

Furthermore, AR is commonly regarded as a ‘democratic methodology’ because researchers and participants act and research for the benefit of their own collective (Coghlan et al., 2005), aiming at changing practice and strengthening professional self-improvement through focused and sustained collaboration (Freebody, 2003). Trying to overcome the limitations of traditional methodologies (Somekh, 2006), it emphasises ‘the equality of power’ between researchers and participants through continuous, collaborative dialogue and critical sense-checking (Robertson, 2000). Participatory Action Research (PAR), in particular, is based on ‘reflection, data collection, and action through involving the participants’ (Baum et al., 2006), with the express intention to bridge the separation of the researcher and the participants. It tries to redefine reality and even co-produced knowledge through the ‘advocacy of empowerment and emancipation’ (Cohen et al., 2011,

p. 348) and the demands of ‘justice and equity’ (Nuri, 2015). It further emphasises the goals for narrowing the gap between research and practice, and the generation of new knowledge and its speedy application in the classroom (Somekh, 2006; Feldman et al., 2000; MacDonald, 2012). Here, the researchers are obliged to play their roles as facilitators, guides, formulators, and summarizers of knowledge, as well as raisers of issues (Cohen et al., 2011, p. 348). In educational research, PAR also approaches education often foregrounding reflective social issues such as imbalances in power between teachers and pupils, the dissatisfaction with a reproductive curriculum, and the widespread experience of social exclusion in even the most seemingly progressive societies.

The process of AR consists of diagnosis of, actions upon, and reflections arising from, the given settings across the arc of the chosen intervention. Researchers have come up with varying numbers of stages for conducting AR—though these usually have a high degree of convergence. Cohen et al. (2011) focus on a cycle of AR which includes—identifying a problem, planning and implementing an intervention, and then evaluating the outcome (pp. 346-348). First, researchers have to select the research topic, research questions, research participants and theories. Deciding the clear aims for pursuing the research is significant, especially since AR seeks to proceed from naturalistic settings, without controlling the participants but allowing and respecting their natural actions and desires. Researchers then observe, reflect, make new plans, and act in the process of data collection (Baum et al., 2006). Finally, by analysing the collected data from the fields, researchers can sum up and organize their reflections from those fields and then take specific informed actions for bringing positive changes to them. The products of AR, then, classically include ‘the generation of knowledge about teaching and learning’, ‘increased understanding of practice’, and ‘improvements in teaching and learning’ (Fledman et al., 2000).

As argued throughout this section, AR is one of the methodologies that may be applied well to the fieldwork research within this project—in terms of its philosophy, its processes, and its moral intention of taking theories directly into practice. AR may be particularly beneficial for conducting research that aims at bringing positive pedagogical innovations to areas of enduring structural disadvantage, where the discourse of intervention is ubiquitous in policy literature and where teachers and other professionals are routinely admonished to maintain a leading-edge practice in the face of frequently formidable obstacles to children’s learning and flourishing. In the next section, the chosen research subjects and



locations for this specific research study, then, will be described in ways which illuminate these research realities.

## **4.4 The Chosen Methods: Implementation, Participants and Ethical Considerations**

### **4.4.1 People and Places**

In order to conduct qualitative research, several key methodological factors have to be considered. These include selection of the context of the research settings, of the criteria for selecting participants, detailed descriptions about the research design, and the methods of data collection to be used (Odena, 2003). As this research aimed at not only theoretical examination but also practical application of ways of enhancing creativity and wellbeing, selecting appropriate methods for implementing the empirical strands of the research was an important theme throughout.

There are a number of well-established practical strategies that are used in qualitative research of this kind. These include observation, interview, and focus group discussion, etc. Cohen et al. (2011, pp. 115-142) illustrate ten stages of implementing the qualitative research methods. First, researchers have to locate the field of study, and then form the research questions in relation to the research purposes. These questions have to consider the interaction between the goals, conceptual framework, methods and validity of the research. The next step is addressing ethical issues related to production and ownership of the data and results, and confidentiality and wellbeing of the participants. The researchers then have to decide the sampling. That is, they have to think of which subjects it will be possible to select, and try to access them, duly considering their roles in the research contexts. Cohen et al. (2011, pp. 116-120) emphasize identifying those people who have the knowledge about the society or group being studied, and developing and maintaining relations in the field. The data collection process should be socially situated, and meet fitness for the declared purpose. Also, it is necessary for researchers to consider whether and how the data are to complement each other, to be combined, grouped and aggregated, and to contribute to an overall picture. (Mason, 2002, p. 34). Finally, the data should be analysed, and the researcher write the outcome report after leaving the field. The method of data analysis will be explained in detail below.

Before describing implementation in some detail, it is worth reprising the research questions at the heart of this thesis (see above pp. 20-21)—arisen from the aim of enhancing musical creativity and wellbeing for children in primary schools by drawing upon Romantic Aesthetics and Romantic Irony. First, for its theoretical component, this research was seeking to review critically how creativity and musical creativity are conceptualised generally in the academic literature and the primary education policy and curriculum in Scotland. From this, the researcher aimed at examining the potential connections between the concepts of ‘musical creativity’ and ‘emotional resilience’, particularly by drawing out possible classroom implications of the theory and practice of ‘Romantic Aesthetics’ and ‘Romantic Irony’.

Secondly, for the empirical part, the researcher planned to conduct fieldwork to seek out possibilities for implementing these concepts in the four areas of primary Music Education – *singing, listening to music, playing instruments* and *composing*, in the context of the educational philosophy and methods prevalent in contemporary Scottish education. The final strands of the empirical work were then allocated to examining how Music Education was being addressed and evaluated in terms of creativity and wellbeing from the perspectives of children, teachers, musicians, administrators, and Music Education degree students. To pursue these research questions, the empirical strands of this experience were categorised as:

- A. Preliminary Classroom Observations and Cultural-Educational Acclimatization through Embedded Voluntary Teaching<sup>2</sup>
- B. Classroom Observations, Teaching as a Researcher, and Focus Group Discussions With Children
- C. Interviews with Teachers and Experts, including Focus Group Discussion with BEd Music University Students

For actually conducting these empirical research phases, four different groups of participants were recruited . The four categories of participants were:

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<sup>2</sup> In accordance with standard ESRC practice, no research data was collected, and none is represented or discussed here, before confirmation of full ethics approval.

A. Children in 3 Glasgow Primary Schools. These schools are recorded here pseudonymously as

1) St, Magin’s Primary School:

St. Magin’s Primary School is a state school with the Roman Catholic denomination, which also specialises in hearing-impaired children supported by specialist staff. Many children in this school come from disadvantaged family backgrounds and fragile neighbourhoods suffering from poverty or other forms of deprivation, some as a direct consequence of their refugee status. Reflecting these circumstances of pupils, the school particularly emphasises a shared sense of values such as respect, equality, inclusion, nurture, and care. Moreover, championing inclusive education, the majority of classes consist of both non-disabled and disabled children. Collaborating with a Catholic church near the school, all children in the school often participate in religious events also involving musical activities.

2) St Petra’s Primary School:

St. Petra’s Primary School is a state school with a Roman Catholic denomination. The school emphasises creating a community of happiness, wholeness, and holiness. With a Deputy Headteacher (DHT) taking a respectful and responsible position towards the School’s generally underprivileged catchment area, the school is renowned in the Local Authority (the biggest in Scotland) for its fine provision of Music Education in several different forms—achieved through continuous collaboration with universities and other musical institutions. The school also provides many opportunities for children to perform in music concerts and events across the region.

3) St Shelley’s Primary School:

St. Shelley’s Primary School is a state school with a Roman Catholic denomination serving an area of both longstanding deprivation and more recent urban regeneration. Proclaimed in the local authority as ‘The School of Music’, the school puts a lot of effort into promoting Music Education with abundant musical resources and a lot of time allocated for musical activities and events. With a specialised music instructor being in a charge of running music sessions, all classes and several small groups of children regularly have music classes that focus more on music *per se*.

## B. Teachers in those same schools (also pseudonymised)

### 1) Miss Wilson (Christina)

Miss Wilson is a Scottish DHT in St Petra's Primary School. Although she studied Primary Education, she is herself very musical with a lot of her own musical experiences and grew up in a very musical family. She is highly respected as an educator and has influenced Music Education a great deal in her school and beyond, e. g., devising musical programmes to facilitate music classes. Although she is now DHT, she still assumes a lead responsibility in Music Education in Scotland, e. g., being charge of important musical events such as St. Mungo's Day, and running major musical events in her school at the Easter and Christmas Seasons, etc.

### 2) Mrs. Hay (Amy)

Mrs. Hay is a Scottish DHT in St Shelley's Primary school. Although she majored in Primary Education, she is herself very musical and took advanced musical lessons when she was at school herself. In addition, she maintains high quality musical experiences in her own life by participating in a local choir and being responsible for the school choir. With her strong interest in music, she proclaimed and designated her school as a 'School of Music', and has been influential in securing resources for a variety of musical programmes and lessons in her school.

### 3) Miss Kelly (Emily)

Miss Kelly is a classroom teacher in St Petra's Primary School. As an Irish person, she had her own education in Ireland. She also grew up in a very musical family, and with her interests in music, she had a wide variety of musical experiences. Although she is a Primary School teacher, she has a strong belief in the wider benefits of Music Education so that she tries to use this commitment and expertise in her own classes.

### 4) Miss Ryan (Grace)

Miss Ryan is a classroom teacher in St Shelley's Primary School. As an Irish person, she had her education in Ireland. She has worked as a Primary School teacher for 2 years, and recently finished her probation as a teacher. Miss Ryan also came from a very musical family background and had a good provision of Music Education in her own school days as a pupil. She strongly believes in the importance of music as cultural heritage.

5) Mrs. Din (Laura)

Mrs. Din is a Scottish classroom teacher in St Shelley's Primary school. She had a variety of music lessons herself as a child which convinced her of benefits of music for pupils in mainstream education.

6) Mr. Thomson (Andrew)

Mr Thomson is a musician who has several music degrees in organ, piano, singing, and primary education. He has worked in schools as a teacher for about 30 years and is currently working as a music instructor in St Shelley's Primary School.

7) Mrs. Foster (Jennifer)

Mrs. Foster is a teacher in St Magin's Primary School. Although she studied Primary Education, she has diverse backgrounds and degrees not only as a Primary School teacher but also as a medical professional. With one of her degrees in theology, she also teaches part-time in a local University which provides Teacher Education. With her great musical talent and experience, she has been teaching music classes and choirs in her school for many years.

C. City Music Administrator and Musicians with a recognised interest in Music Education

1) Mr Miller (Norman)

Mr Miller is one of the members of the Youth Music Initiative tutor team under Glasgow City Council's CREATE programme, established with the aim of raising attainment and achievement in music classes in the city's schools. He oversees how Music Education is being implemented, trying to cover the aims in CfE, and how music lessons are being delivered in partnership with classroom teachers in schools. With his colleagues, he also manages training to all non-specialist Primary class teachers on a regular basis.

2) Ms Winters (Marian)

Ms Winters is a musician and a music educator who has a great deal of teaching experience at all levels. She has a great deal of interest in traditional music, interdisciplinary learning and also music technology. She is now taking a number of roles for overseeing the Music Education of teachers across Scotland. Since 2010 she has been Programme Leader for the

BEd Music Education degree, first at a local university and then through a new position in the Royal Conservatoire, which assumed full ownership of the degree in 2016.

### 3) Dr Murray (Boyd)

Dr Murray is a singer-songwriter who has a great interest in social justice and equality. He spent a long career in primary and secondary school teaching and teacher education, with specialist academic expertise in History and in Music. Reflecting his interests in semi-retirement, he has composed and released many records and overseen several musical projects across a number of schools centred upon fostering wellbeing through active participation in music. He continues to be active in supporting Music in primary schools across Central Scotland.

### 4) Mrs Hota (Kiri)

Mrs Hota is a Japanese sociologist. She gained her degree in Scotland, and with her interest in the social influence of art, she has been running many musical performances and educational programmes in schools for children. She is widely respected across the Music Education community.

D. Finishing Students from the Bachelor of Education in Music of the Royal Conservatoire of Scotland, Glasgow—the major source of supply of expert music teachers to Scottish schools and local authorities

The Bachelor of Education in Music is a vocational programme for musicians, qualifying them for teaching music in schools through provisional registration with GTCS after completion of the 4-year degree. Considering the gender balance, 3 men and 3 women were nominated by lead a lecturer to participate in the Focus Group Discussions the focus and content of which are discussed below.

Given the main purpose of this research—which is developing insights into the nature and strategies for fostering creativity and wellbeing—it should be clear that this phase of the research work adopted a ‘purposive sampling’ method to select participants (Lincoln and Guba, 1985, p. 201). Having focused the study on fostering creativity and wellbeing in a specified timeframe, the criteria for participant selection deliberately highlighted groups and individuals with a prior declared and evidenced interest in the topics under consideration alongside a record of active and recognised promotion of primary school Music Education. Hence it will be clear that the schools themselves were by no means

chosen randomly. Instead, recruitment of schools was made with the support of supervisors and the guidance of Glasgow City Council, the officers of which were supportive of the research and who then recommended schools with enhanced interest in, and commitment to, primary school Music Education across the city and region.

This lack of randomness ought not to be seen as a weakness of the research or a potential skewing of the data. In selecting or being assigned schools, not only was the researcher seeking to optimise the conditions for successful and more generalizable practitioner enquiry outputs: it was in reality an incentive that the allocated schools were, from before this project began, recognised both internally and externally as ‘beacon schools’ for the reproduction of music education at its very best in routinely challenging social settings. The reputation of the schools as centres of Music Education excellence presented a unique platform for promulgating fresh and practical insights into the reform and experiment to which the whole schools estate of urban Scotland could look for inspiration and example.

#### **4.4.2 Classroom Observations, Teaching, Focus Group Discussions with Children**

It is important to note that before pursuing the research as a formal and approved researcher, I had been in St Magin’s Primary School and St Petra’s Primary School previously. After initially observing all stages of classes from Primary 1 to 7, I started working in two classes in each school as an embedded volunteer Music teacher for a complete academic year, endorsed by the Local Authority and the Music Advisor, taking advantage of my eligibility for registration with the General Teaching Council for Scotland (GTCS), and in possession of my ratification under the Protection of Vulnerable Groups (PVG) scheme. At all points in this particular phase, all relevant colleagues and managers were aware of my intention formally eventually to conduct ethically approved educational research in the schools. It is important to explain the purpose and motivation of this approach and my preliminary, ‘pre-research’ decisions. I made these in response, in essence, to my professional objectives for my initial work in schools:

- A desire to gain working professional familiarity and rapport with the environments in which my research would be conducted, wishing not only to make research process go smoothly and efficiently, but also to increase the positive effects of the intervention for the participants

- A desire to see and experience CfE in action over the course of a full school year—especially in relation to the rollout of Health, Wellbeing and Creativity learning in schools, which had become by that stage of the implementation a key priority of the Scottish Government
- A desire to take advantage of, and gain greater familiarity with, the growing practitioner-research commitment in Scottish primary schools, supported by the country’s leading agencies and authorities and bound up with the ‘post-Donaldson’ shared desire to see a Masters-holding and research-led profession in Scotland consistent with best practice internationally (Kennedy, 2018)
- A recognition of the sharp cultural differences between Scotland and Korea and a wish to understand and bridge these before activating a formal research initiative in Music Education

Transitioning to formal research stages, the final participants for the teaching sessions of my research were chosen after having discussions with a music teacher and DHTs in those schools. The criteria for selection of the classes included involving participants who would most benefit most from this research, considering their average ability to understand basic music theories and their capacity to participate in my intended therapeutic interventions. The pupils ranged from Primary 4 to 7, approximately 25-31 children in each class, mostly consisting of similar numbers of boys and girls. Being in each school and spending time for almost a whole academic year helped me to observe the real, everyday environment and atmosphere of the music classes and also of those schools as a whole. Furthermore, reflecting the different outcomes of each session enabled me to select, modify, and revise several intended sessions that would support my enquiries as an aspiring researcher.

As well as this, my subsequent activities in the schools as a formal researcher, in line with my naturalistic and interpretative approaches, started in the academic year after my teaching period (and of course with the children one further stage on in their primary school progression) for 4 months in total. I continued working in St Petra’s Primary School with a new composite class in Primary 6-7, and approached the new recommended school, St Shelley’s Primary School, working with two different classes in Primary 5, consisting of 25-31 children. I made a design decision early on to use focus-group discussions with participating children immediately after each planned activity, in order to capture immediate responses to the interventions. My broad intention was to implement a kind of blend of ethnographic and Action Research methods in the schools in order to understand



the ‘reality as lived by the participants’ (Odena, 2003), and then try to offer in my work enriched surroundings for enhancing creativity and wellbeing through the Music Education experimental lessons. At all points in this work, understanding the backgrounds of the participants and the school environment, and forming reliable relationships with staff, were additional crucial factors in supporting the shape and pattern of my work. Emerson et al. (2001) recommend in settings of this kind the method of writing field notes and I took this up. I recorded my reflections during preliminary classroom observation, took occasional notes as the tasks unfolded, and then enlarged on all of these when I was away from the situation afterwards, so that I could write confidently about both the process and the results, strengthened by my recorded observations.

Retracing to my teaching year, it was of course necessary for an ‘outsider’ teacher like myself, from a quite different culture and education system, to gain preparatory understanding of the nature and environments of chosen schools. Following patient study of these key factors, I then started teaching and happily was invited by colleagues in schools to apply my professional ideas for teaching creativity and nurturing wellbeing in pupils. This enabled me as a serving teacher to observe informally the effects of curricular methods welcomed by the leadership of the schools and local authority. In the formal research phase, however, my teaching sessions were shortened from 60 minutes to 45 minutes, allowing me to allocate an additional 15 minutes for quick and immediate focus group discussions or individual work with children taking part in the research. Among the children in each class, 5-6 were selected by their class teacher to participate in the focus group discussion after each teaching session. They were asked to share their answers to the open-ended questions given in the worksheet (all of this fully ethically approved), and to comment on their experience of the session. While *all* children in each class participated in the collaborative sessions, as per my approved research design, only 5-6 children in each class in each school took part in the focus group discussions on each occasion. This was to allow an in-depth discussion with a smaller group of participants. There was at each juncture a brief interlude to allow any children who wished to opt out of the discussion to do so. The group discussions were recorded and transcribed, to review for accuracy.

The other remaining children in the class (again, all volunteers protected by the ethically approved procedures of the tasks) worked on the same schedule of questions as the focus groups but were asked to answer other types of questions as well—such as multiple-choice questions, ordering, or Yes-or-No questions. For the remaining time, they were invited to

express on paper their feelings about the session, including in forms such as drawing or writing word clouds. Class teachers were working alongside me with the remaining pupils on their regular learning while I worked with the discussion groups in the same classroom, ensuring that the discussion group activity was seen by all as part of the normal evaluative ‘*Assessment for Learning*’ classroom routines of learning, teaching and feedback in the classes.

The main purpose of these discussions with children and their work on the question schedules was to afford pupils opportunities to reflect on their experience and to let them express their immediate thoughts and responses to it. As stated above, I also kept a record of my own reflections on my experience: in this phase of the work not in class but after finishing each session. Reviewing these reflections after every session helped me deepen my understanding of the characteristics of each class to improve future iterations of the work and to secure more reliable outcomes for the research. The samples of the schedule are attached in the Appendix 7 (pp. 485-506).

After the first two strands of the empirical research, interviews and a focus group discussion were undertaken with music experts and university students, both aimed at gaining additional perspective from participants and experts involved in primary education and its musical practices. These strands will be described in the following sections.

### **4.4.3 Interviews**

By conducting interviews, the researcher is often seeking to explore further some matters arising from observations and field subjects’ responses (Simon et al., 2018 ). Interviews can be highly beneficial for the researcher for not only gathering information but also for listening to, and gaining stronger insight into, the beliefs and feelings of the participants. Cohen et al. (2011) explain at several points that researchers should be aware of three stages when undertaking interviews (pp. 419-432). First, when they plan the interview, they should proactively decide on the number of interviews and the participants, the duration, timing, frequency, setting, and location for the interviews. When the interviewers implement the interview, they should be careful to provide proper responses and reactions to the interviewees, such as prompting, clarifying, summarising or supporting their opinions. Finally, at the analysis stage, researchers should try to clarify and contextualise the meanings that can reasonably be extracted from the participants’ responses.

From the last day of the classroom interventions, I started to have important one-to-one interviews of some 60 minutes with classroom teachers, music teachers, and DHTs in the schools. (I met 3 classroom teachers and 2 music teachers, 2 DHTs in three schools. I explain these in some detail in the next section.). After finishing all the strands of work in schools, I proceeded to interview 8 musicians and a music manager in Glasgow City Council on a face to face basis, meeting them in the University of Glasgow and at the City Chambers Council Headquarters. To derive and strengthen data from these processes, I took notes and also audio-recorded the interviews using a digital audio-recorder as per the group discussions with children. All interviews were conducted in accordance with an ethically approved interview schedule, subject to appropriate customization to the formal educational or other roles of the interviewees within music-making and Music Education. Throughout the process of data collection, I followed the Ethical Guidelines of the British Educational Research Association (BERA, 2011), particularly the ones related to ‘Responsibilities to Participants’ and to ‘Responsibilities to the Community of Educational Researchers’

#### **4.4.4 Focus Group Discussion with BEd University Students**

The final stage of the empirical research was organising a Focus Group Discussion with final year students of the BEd Music degree, for those students taught jointly by the University of Glasgow and the Royal Conservatoire of Scotland<sup>3</sup>. The intention was to juxtapose in the interviewees’ natural settings the outcomes of the fieldwork in schools with their experiences and their judgements as the next, emerging generation of specialist music teachers for Scotland. In the standard literature, a focus group discussion refers to ‘a group interview’ or ‘a group discussion’ on particular and tightly defined topic organised for research purposes (Gill et al., 2008). Although a focus group discussion is guided, monitored and recorded by a researcher, it emphasises interactions within the group and joint constructions of meaning by the researcher and the participants. Focus group discussion is therefore used for generating information from collective perspectives, and for drawing out in interactive and dynamic discussion the deeper meanings that lie behind those perspectives (Finch et al., 2014). Participants not only present their own opinions and experiences but also reflect on statements and ask questions of each other. As a discussion

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<sup>3</sup> In 2016, the degree was repatriated to the Conservatoire, which acquired its own powers for awarding qualified teacher status from GTCS. The students in question commenced their studies under the previous arrangements.

progresses, individual responses become sharpened, refined, and move to a deeper and a more considered level of reasoning and reflection. These processes in turn yield benefits for the researcher, who is enabled better to reflect on both anticipated and unexpected concepts and topics rising from the discussions, in focused, but also in multi-dimensional forms.

As stated, the participants of this focus group discussion in the research were 6 students who major in Music Education, completing the BEd Music degree—the principal route into music teaching in Scottish schools. I organised the focus group discussion after all the interviews were finished so that I could also introduce additional issues emerging from the interviews for a more fertile discussion. The discussion took place in a room at the Conservatoire for about an hour—essentially seeking the views of the participants on the current situation of Music Education in Scotland, the profile of creativity and wellbeing in the current, unfolding curriculum, and the responses of the students as beginning professionals to the teaching methods that I had applied in schools. The discussion was also audio-recorded with the approval of the participants, and the researcher also took notes during the discussion to recall the situations and responses of the participants more effectively. The outcomes of the work are discussed in the next chapter.

Thus it can be seen that different types of qualitative strategies were applied to different strands of the empirical study within this doctoral project, in order to enhance efficacy and for better, richer, fuller, more comprehensive understanding of the forces and phenomena under investigation. Overall, the applied data gathering tools, the number of participants, and the duration of each can be summarised as in the table below. It should be borne in mind that my prior voluntary observation and classroom teaching—fully in accord with GTCS Standards, my recognised TQs and the approval of the Local Authority—consisted of bi-weekly teaching in 4 classes across 2 schools for approximately 1 year.

&lt;Table 4. 4. a&gt; Strands of the Empirical Research

	Data Gathering Tools	Participants	Duration
[0]	Voluntary Observation and Classroom Teaching	4 classes in 2 schools	Approximately 1 year (twice a week)]
1	Classroom Observation in the philosophy of 'Teaching as a Researcher'	3 classes in 2 schools	8 sessions in 2 schools (8 weeks)
2	Focus Group Discussions	6 Children in 3 classes in 2 Primary schools	6 sessions in 2 schools (6 weeks)
		6 BEd music students in one university	1 session (1 day)
3	Interviews	2 DHTs, 3 Classroom Teachers, 2 Music Teachers, 3 musicians, 1 Music Administrator	Once for each teacher and musicians (6 months)

As introduced earlier and summarised in the table above, the empirical strand of this research consisted of diverse research strategies within an orthodox social scientific research framework, including enquiry-led classroom teaching, focus group discussions, and interviews. Involving a wide range of research participants from multiple backgrounds and ages, the research viewed the practice of Music Education in wide and multi-dimensional ways. This was essential for fully understanding the policy and practice of Music Education, and then for devising a Music Education curriculum and pedagogy for *all*. Once again, this generated multiple data-streams.

First, my fieldwork methods were explicitly mixed and hybrid. I selected them carefully after much observation, thought and deliberation. I wanted in essence a grounded theory but one that would be usable and viable as both a teaching repertoire for busy teachers and

a practitioner enquiry philosophy that could be adopted and used by all classroom teachers, including those with minimal musical expertise. While conducting fieldwork in classrooms, I opted for a recursive and iterative method where the data could be gathered and presented, recapitulating from multiple perspectives the classroom-researcher experience in terms of planning, implementation, analysis and evaluation—with each pass or iteration increasingly richly informed by the theory and generating new knowledge and fresh insight.

Taking naturalistic and qualitative approaches, however, I was committed to the key data sources being embedded in the narrative flow of the classroom experiences rather than being locked up in appendices or artificially disaggregated from the unfolding activities. This created the kind of reading experience I want for the thesis. Furthermore and in the same vein, along with transcripts of discussions and interviews collected in the varied threads of the empirical strands, classroom work with pupils particularly produced more diverse and fertile networks of research objects—including pictures, worksheets, and fieldnotes.

Approaching experts *after* the fieldwork then enabled the researcher to expand and incorporate themes manifesting in the schools. The chosen experts represented two critical principles: first, that expertise *does* exist in the teaching profession and its local authority and its national support systems, from initial degree training to school leadership. Secondly, that there is extra-educational expertise and creative talent that could be used more effectively and adventurously by the discipline and its gatekeepers to extend the range of Music Education. This selection of the research participants reflected trends within contemporary Music Education in Scotland, emphasising collaboration between schools and communities. Furthermore, engaging with these two types of experts also confirmed the realisation of a kind of ‘noblesse oblige’, which is one of the values being emphasised across the arts in current society: that the talented give back to the society that has supported and furthered their ambitions. As such, approaching a wide range of participants and collecting openly a multiplicity of data enabled the researcher to understand the practice of Music Education in deep and detailed respects.

It is important to recognise that within this project, the proliferation of data is calculated and deliberate. At the same time, the study ventures the view that in its central research design these multiple data-streams are always under control and always convergent upon

the experience of pupil learning and the moral-professional impulses motivating contemporary Music teaching in Scotland. Using the thematic approach in the process of implementing these diverse research methods enabled the researcher to incorporate and analyse a wealth of mutually complementary and reinforcing data, illuminating the findings and the subsequent reflections as well.

## 4.5 Ethical Considerations

When conducting ethnographic research, there are a number of generic ethical issues that have to be considered. These include the process of gaining access, forming relationships between the researcher and the participants, and handling affairs occurring in the field. Furthermore, the procedures for releasing a report on the project findings should be noted (Burgess, 2005, pp. 1-9). Typical issues here include the question of admissibility and voluntarism of participants, and the strict preservation of anonymity and confidentiality (Hopf, 2004, pp. 334-339). Addressing all these ethical themes in advance, this research was approved by the Ethics Committee of College of Social Science at University of Glasgow. Moreover, as noted earlier, the researcher applied successfully to the Scottish Protection of Vulnerable Groups (PVG) scheme to further strengthen the reassurance of safety for the vulnerable children from disadvantaged areas involved in the research. After completing these fundamental requirements for initiating research, several other issues were considered.

First, to reduce possibilities for unexpected or destabilizing eventualities, particularly in schools, all the procedures in classroom interventions were negotiated with the teachers at the outset. Furthermore, all documents including letters to parents, Plain Language Statements, and Consent Forms were distributed to all children and their parents to request the children's availability and vouchsafe their willingness to participate in the research. It was underlined that to satisfy the exacting ESRC ethics and confidentiality requirements embraced by the College, individual participants would not be identifiable and all the names of Schools and individuals would be anonymised or pseudonymised.

This process of ensuring respect for professional participants was applied rigorously to the interviews and the focus group discussions too. I clarified that the participants' words would be audio-recorded for better understanding and for the transcriptions, but their names would be changed to pseudonyms to ensure what is known as 'qualified confidentiality'. Since all the interviews took place individually, there was less danger for

them to recognise each other in the research outputs. It is of course mandatory to observe at this juncture that qualified confidentiality sets limits to what can be protected and acknowledges factors like ‘identification by inference’. The ‘beacon schools’ dimension of the institutional settings and the limited contextual information on the roles and responsibilities of participants entailed recognition of the potential for individuals to be bracketed or narrowed down if peculiarly forensic methods were applied to such an undertaking. All participants were well aware of this (reduced) risk. In mitigation, the likelihood of identification being sought was very low and participants were at no point invited or required to digress into any seriously controversial topics or expressions of controversial views that might in any way attract this attention.

For the focus group discussions with children and with BEd music students, the researcher did not induce or require any participant to speak out in response to the questions but permitted all to feel free to answer if and when they were so willing. Furthermore, in all these strands, video-recordings were avoided to respect concerns of unexpected invasion of privacy, confidentiality and anonymity. Instead, I used an audio-recorder to retain the words from the discussions and the interviews, and transcribed those in a ‘dry’ style, only writing the spoken words. By implementing all of these processes, data collection was completed successfully without any problematic issues occurring. In the next sections, detailed descriptions of each strand of the empirical research will follow.

One further important ethical factor remained: emotion and distress. The listening and making of music, as this study has argued vigorously, is intimately interwoven with human emotional responses and reactions (Salimpoor et al., 2009). This is part of the ground of appreciating, creating, collecting, curating and studying music in all of its diverse forms (Juslin et al., 2008). Hence although this whole project is centred on wellbeing and the therapeutic powers of music in schools, inevitably the risk existed that exposure to music would in some specific contexts or instances excite feelings and sentiments of distress and anxiety for certain participants—especially for young children or those experiencing emotional turbulence in their lives already. In order to mitigate and minimise these possibilities, and to remedy them if and when they arose—and in order to do this in ways that preserved and respected the inescapably expressive features of music—particular steps were taken within the ethical framework and under the guidance of the review committee. First, in the preparation stage, prior advice, guidance and informed permissions of teachers were secured before implementing planned sessions in each class. As noted earlier,



advisories to all participants and guardians were provided, emphasising opt-out provisions at every stage. The chosen schools were also ready to provide support from classroom teachers and counselling from expert staff if and when negative responses arose or in the event of anything eluding these already stringent safeguards. Furthermore, with the teachers' professional advice and knowledge of their pupils, avoidance of some types of music with certain groups and individuals was ensured.

#### **4.6 The Chosen Schools: Music and Music Education in Classroom Contexts— Using Vignettes**

As introduced in the previous section, classroom interventions included observations, classroom teaching, and focus group discussions with children.

Observations took place in various forms of music sessions and programmes, intending to get overall pictures of, and insights into, the nature of Music Education in Scotland within these localised settings. Moreover, the researcher expected to identify the general atmosphere of music classes, and attitudes and behaviours of the children in the chosen schools to support research processes and modify research designs if necessary.

Observations were conducted in all three chosen schools in several settings, including private instructor and group music lessons, and whole-classroom teachings. What made these interventions more valuable and meaningful was that the researcher had opportunities to observe these led by a number of different kinds of tutors, including classroom teachers, music teachers, BEd music students, and a music instructor from YMI programme run by Glasgow City Council.

First, observations of the 2 music sessions for the whole classes led by 2 classroom teachers were conducted in St. Petra's Primary School. Both classes were mixed-age groups of Primary 4-5, and Primary 6-7 each.

Secondly, observations of the music classes taught by music teachers took place in St. Magin's Primary School and St. Shelley's Primary School. In St. Magin's Primary school, the designated music teacher was a core member of the staff in the school, whereas in St. Shelley's Primary school, the instructor who played a role as a music teacher was a musician who had a variety of teaching experiences in schools. In both schools, the researcher observed music sessions run for the whole class for all different age groups from Primary 1 to 7. In St. Shelley's Primary school, however, the researcher also

observed private and group music lessons, in which an instructor taught several different instruments including piano, keyboards, guitars, and drums.

Third, in St. Petra's Primary School, the researcher could also observe 18 music sessions run by BEd Music students as part of the teaching practice for gaining their degree. The first 6 sessions were conducted in a day with 6 different classes, and then the latter 12 sessions were held in two different classes for 6 weeks.

Finally, in St. Petra's Primary School, the researcher also had a chance to observe one music session led by a YMI music instructor for a mixed-age group class with pupils in Primary 4-5.

When observing the classes, it was necessary to collect evidence that could be gathered for subsequent reflection and analysis. The researcher tried to aggregate data by referring to specific tasks or activities, and reactions or comments that children and instructors shared. Specifically, the aims for the classroom observation were to consider the following questions, and the findings of each observed session were recorded in the Classroom Observation Proforma as the means to support research goals.

**<Table 4. 6. a> Observation Proforma**

<ul style="list-style-type: none"> <li>• What was the learning intention of the session?</li> <li>• What kind of topics and contents did the instructor deal with in order to accomplish the learning intention?</li> <li>• How was this session organised? i. e., the order of the teaching and activities</li> <li>• What strategies did the instructor use to support the pupils' learning?</li> <li>• How did the pupils interact with the instructor?</li> <li>• How did the pupils interact with other children in the class?</li> <li>• How well were the pupils able to participate in the lesson and accomplish the learning intention?</li> <li>• How would it be possible to apply what could be learned from the session to the research?</li> </ul>
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The second set of classroom interventions included classroom teaching by the researcher and focus group discussions with children. Classroom activities were devised considering the researcher's aims as derived directly from the understanding and defence of musical creativity explained and elaborated previously in this study: the ability to create, improvise, and make variations on music by exploring and experimenting using sounds as sources. In support of facilitating the development of 'little-c creativity' (See above pp. 33-35), the researcher provided children with the freedom to use any objects or materials in their classrooms—this being one of the important factors that differed from other classes in the schools. To stimulate their musical creativity, the researcher also introduced a wide range of musical repertoires from different cultures and genres, further reflecting significant trends in contemporary Music Education.

Moreover, consistent with the philosophical and methodological themes and suggestions supported by CfE, all sessions were devised to realise child-centred and inclusive education. Aiming for promoting *all* children's active participation and enjoyment

regardless of their musical knowledge or physical disabilities, a majority of sessions were approached with game-based activities and/or a variety of related interdisciplinary methods. In Music Education, such tools can be implemented by setting a broad range of themes for music sessions, implementing strategies reciprocally across other subjects, using a variety of modes of representation: not only music but also stories, movements, and visual objects such as pictures, cards and things more commonly seen and used in daily life and visible in the best interdisciplinary classrooms. As Burnard et al. (2013) illustrate, teachers in these situations must aim to devise interdisciplinary activities while not losing sight of the intrinsic nature of music and the implementation of clearly-defined musical components. Furthermore, for every session in this work, children had opportunities to express their ideas, feelings, and reflections either as individuals or as groups.

The theoretical bases undergirding the curricular interventions were firmly derived from Romantic Aesthetics and the principles of Romantic Irony. ‘Romantic Aesthetics’ are of course closely related to, and indeed in modern senses often the source of, our notions of ‘Creativity’ and ‘Wellbeing’, just as ‘expression of feelings’, ‘imagination’, and ‘experiencing ideal worlds’ are the main themes of the arts-based drivers that conceptualise it. Hence the concept of Romantic Irony was deliberately applied in devising classroom activities from the researcher’s conviction that the concept in both its genealogy and its manifestation harbours the potential to transform the many challenges and pressures children face in today’s society into sources for the development of their creativity and emotional resilience. In this research, therefore, Romantic Irony was applied to classroom practice in relation also to Odena’s four-fold framework (2001) — *creative person*, *creative product*, *creative process*, and *creative environment*, and the concepts of *teaching for musical creativity* and *teaching music creatively*. Sessions were devised with the intention to form musical practices that generate interest, curiosity, and a supportive context in which individuals feel able to take a risk (Burnard et al., 2013).

First, in several sessions, musical repertoires with Romantic Ironic features were chosen to lead pupils to produce ‘unexpected outcomes’ while listening to sounds that stimulate imagination and wonder, and operating—in Romantic Irony terms—at the edge of ‘chaos’ (e. g., Burnard et al., 2013). Murphy (2013), when discussing musical creativity, suggests that musical repertoires for listening in the classroom should be short, varied and colourful so that they can facilitate creative approaches by the teacher and enable creative responses from the children. She explains that colourful music involves contrasts in musical

components such as rhythms, loudness, speeds, tone colours, patterns, features, and mood. These types of music may surprise children and draw their attention and curiosity, exciting and channelling their imagination and creativity. Features of Romantic Irony that involve dramatic contrasts or deviations can similarly stimulate attention and the creative process by enabling active, critical, and focused listening. Moreover, musical repertoires with these provocative and surprising features can evoke images, feelings, memories, or desires. As such, these types of music can then sharpen listening skills and attention, and children can be guided to become critical and creative listeners as a result. Moreover, based on the fact that Romantic Irony is deeply interwoven with the protean concept of ‘self’, the researcher also aimed at providing children with opportunities to realise and manifest their own innate ‘self’ (again a core ambition of much, especially Romantic, music (Watkins, 2018))—a task recognising individual difference in the form of diverse characteristics, personalities, and feelings: although this dimension always has to be carefully moderated and nuanced in practice.

In the fieldwork, fragmentary features of Romantic Ironic repertoires were expected to stimulate creativity, letting children express kaleidoscopic and contrasting ideas arising from listening to music. As selected repertoires and sets of musical pieces included methods of frequent alternations of contrasting parts, unexpected omission or reduction that changed the flow of music, it was also anticipated that children would come up with diverse artistic expressions, and produce creative musical work by imitating those same structural properties. Several parts cited from different pieces of music were expected to stimulate children’s imaginations, guiding them to create something different from the original or previous passage. Several pieces which involved sudden pauses, for example, were intended to provide means for producing creative redirection within the pupils’ own work. In contrast, ongoing repetitions of certain passages were in their inherent unfamiliarity deliberately intended to let them experience ‘strangeness’ and respond with a corresponding ‘strangeness’ of their own. For example, as will be discussed in detail in the following section, when the pupils appreciated the popular song *The Lion Sleeps Tonight*, composed of many repetitive rhythms, they were then inspired to make changes to that piece by manipulating other components of the song, such as its dynamic (loudness) or its speed—where they were able rapidly to accelerate or slow down a feature essential to the song’s organisation.

In other sessions, Romantic Irony was applied in the form of technical guidelines for making creative changes to original musical pieces or generating new sounds through altering, for example, loudness, beat, rhythm, tempo, tone colour etc. The researcher included the activities of learning to recognise the structural conventions in familiar pieces of music, then taught children ways of re-organising the same musical materials and ideas, and of creating contrasts by actually deviating from the underlying theoretical principles. Through this kind of experimentation, it was intended that children could become more active and confident, having chances to be naturally creative in manipulating musical components within the recognisable methodological repertoire of Romantic Irony.

The activities for the teaching sessions were structured in 3 *vignettes*. ‘Vignettes’ in social science research refers to two distinct but related ideas. ‘Narrative vignettes’ relates to the use of micronarratives and illustrative stories that may crystallize a particular fieldwork enquiry or question or dilemma in which the researcher is interested (Spalding et al., 2007; Veal, 2002). ‘Episodic vignettes’ refers to bounded and combined activities that capture or dramatize in the form of a fieldwork activity a research question or intervention in which the researcher is testing an idea or proposition within small-scale, small-data localised conditions (Conroy et al., 2013, pp. 9-35; pp. 85-116). Unlike the survey instrument or questionnaire or RCT, the vignette supports deep examination of an extended episode through which the intervention or activity is experienced and processed.

The ‘Vignette’ method has deep roots in Paulo Friere’s models of community-based learning (Apple, 2011), empowerment and conscientisation, and Augusto Boal’s Forum Theatre practices (Törrönen, 2018)—intended to ‘interrupt’ real-time experiences to understand how they are acting upon us or upon our research subjects. The most eminent feature of the Vignette approach is that it crystallizes moments of live enquiry by sampling and digging purposefully into the small-data elements of a representative process or event already vouchsafed by its alignment with a previously established and credentialised theory (in this case the overarching musical-theoretical architecture of the whole project). It therefore exchanges generalisability of findings for depth of analysis by excavating the experiences of all participants in the research event and seeking thereby to establish a coherent and convincing understanding of how meaning is made by them in and through the event. In educational research, the Vignette method was further developed by Conroy, Lundie, and Davis in their research into Religious Education: with the intention to develop a hermeneutic for understanding the relationship of theory to practice and for opening up to

scrutiny (including self-scrutiny) sedimented assumptions and slogans within which young people's engagement with religion and religious experience was conventionally embedded. The Conroy team also endeavoured to establish a set of tools that could be transferred to other investigators examining their own contexts and their own curriculum and pedagogy. The present study's application of the Vignette model follows and seeks to extend these practices as these various authors intended (Conroy et al., 2012).

Vignette modelling generates considerable quantities of diverse data, often of the 'small-data' category. However, it avoids data swamping by preserving in its conduct and its reflections the holistic, synthesising character of the original event itself, allowing in this specific case the researcher to simplify the music-making process by each time focusing expressly, and from the outset, on certain specific and declared goals and by applying the repetition iteratively across the activities: with each sweep, as it were, offering increasingly fine detail of everything that was happening and how it was to be validly interpreted. The Vignette, in other words, serves actually to marshal its own data.

As will be elaborated below, first, by allocating sessions to establish rapport and awakening pupils' musicality, in accordance with the previously-articulated theory—and before introducing more complex music-theoretical knowledge—Vignette 1 accomplished its key aim to open pathways for fulfilling further musical tasks. Secondly, and further implementing the Vignette approach in smaller units within one Vignette (Vignette 2), the researcher could introduce somewhat more advanced music-theoretical concepts to *all* pupils in classes step by step. Finally, in Vignette 3, which was comprised with an intention to incorporate cumulatively *all* learnings from the previous Vignettes, and to provide opportunities to apply those to pupils' daily affairs, *all* pupils were afforded detailed, textured opportunities creatively to express their ideas and feelings in response to music.

As will also be demonstrated below, throughout the process of classroom interventions, the Vignette approach allowed a majority of research participants from diverse backgrounds and differentiated levels of musical skill to understand and participate in certain tasks, realising the (CfE) moral imperative of music education for *all*. Participating in the musical journey following the pathways set by these Vignettes, pupils consistently expressed their enjoyment of the researcher's classroom interventions, evidencing the possibility of creative music-making which at the same time enhances wellbeing for all through its roots

in a deeply theorised and constructed understanding of music, music-making and their emotional impact.

In this research, 3 vignettes were devised in relation to the stages of learning, with the aim enhancing both creativity and emotional resilience through experiencing and actively producing the benefits of music. These included: ‘Forming Rapport, Stimulating Musicality, Setting the Scene’; ‘Learning About Basic Components’; ‘Working with Specific Interesting Topics’.

## **4.7 Vignette 1: Forming Rapport, Stimulating Musicality, Setting the Scene**

The first vignette of the teaching sessions was fashioned with the intention to establish a rapport with the children and open children’s minds to music by letting them experience the benefits of musical interventions stimulating their innate musical dispositions, or what is commonly referred to in music therapy theory as their ‘musical child’ (Nordoff et al., 1977). Sessions including ‘Introduction’, ‘Music & Imagination’, and ‘Music & Characteristics’ were implemented so as to set the bases for the application of ‘Romantic Aesthetics’ and ‘Romantic Irony’.

### **4.7.1 Introduction**

#### **<Table 4. 7. 1. a> Session 1 – Introduction, Greetings 1 – Activities**

##### **1. Appreciation 1 – One of the Korean Popular Musical Pieces**

- 1) Watching one of the performances by a Korean singer, G. Kim.

##### **2. Appreciation 2 – ‘Ben’**

- 1) Watching a performance by Michael Jackson, singing a song titled ‘Ben’

##### **3. Singing – ‘Ben’**

- 1) Learning how to sing the song and singing altogether
- 2) Singing in front of the whole class, if one wants to



In the first, introductory section, I explained something of my own experience in music in relation to the ‘Aesthetic of Emotions’ concept. First, I showed the children performances of a famous Korean singer, G. Kim, and an American popular singer, Stevie Wonder, to introduce some of the well-attested effects that music brings to its listeners—as a medium to express feelings and to imagine desired worlds; as a tool that can help listeners feel consolation; and as a mechanism to bring individuals together in a shared solidarity (Booth, 1981, pp. 29-47). Furthermore, in keeping with the main aims of this research, I explained how music could and has played a role for many musicians (including the two on which the activity focused) in helping overcome difficulties in their lives and in becoming a source of creativity for them and for their listeners in a shared musical bond. For the second half of the teaching session, I taught the children a song entitled *Ben* sung by Michael Jackson and chosen as an effective example of the kind of music intended to yield the benefits mentioned above with its comforting lyrics and melodies.<sup>4</sup>

**<Table 4. 7. 1. b > Session 2– Introduction, Greetings 2– Activities**

**1. Learning Songs and Singing – ‘Greeting Song’, ‘Laughter’**

- 1) Singing along to the piano accompaniment
- 2) Taking turns and singing
- 3) Singing altogether

**2. Learning how to Add Motions in a Song**

- 1) Singing and doing motions

**3. Making a Presentation**

- 1) Singing and doing motions in front of the whole class

In several classes for younger children, I also introduced other repertoires titled *Greeting Song* and *Laughter*, which were related to those specific emotional and social effects, including the positive imprint of the lyrics. The intention of this session was to focus on the musical-emotional cluster associated with greetings and introductions (including teacher to pupils and pupils to pupils) and to experience what might be termed ‘good

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<sup>4</sup> In the period of this research, disturbing allegations against the late Michael Jackson had not yet assumed the position in public awareness that they have today. Given this context, the song would certainly not be used in primary schools now.

cheer' through singing and performing the accompanying motions together. These may seem relatively trivial effects musicologically and educationally, but they are of course vital to the ethos of every primary school classroom.

Within the section, I also included times where I did not use any technological materials but only a keyboard or piano for myself in order to explain to the children how to sing, and then to accompany them doing it. At the final stage of this introductory section, I also allocated some time for the groups of children who wanted to sing in front of the whole class, giving them the chances to be 'active learners' through this. All these interventions were implemented with the intention to develop the cultures of 'Participation Mystique' in the classrooms, about which several commentators have written in relation to the experience of communal singing (Gioia 2015; Tucker 2009; Booth, 1981). Introduced by Lucien Lévy-Bruhl in 1910 as the term 'Mystical Participation', this concept originally denoted the different mentality of the so-called 'primitive peoples' which influenced their understandings of the world that in contrast to modern societies (Haule, 2014). It was understood that while Europeans found meaning in events by looking for causal, empirical theories, indigenous or pre-modern societies viewed events and affairs as 'participating' in a larger and invisible reality—something in the order of myth (*ibid.*). Several decades later, however, reflecting the trends in a burgeoning interactive theatre in 1960s where anyone could perform—even the audience—regardless of supposed talent or training, Herbert Blau (1990) focused on untapped layers of interactivity and participation that could come from immersion in shared activity beyond the confines of individual intentionality or consciousness. This session aimed boldly at touching both types of 'Participation Mystique', and anticipating through it the voluntary engagement of *all* pupils. This was expected to result in enhancing creativity and wellbeing for both pupils as individuals, and their classes as communities.

## 4.7.2 Music and Imagination: Night and Dreams

**<Table 4. 7. 2. a > Session 3– Music and Imagination - Activities**

### **1. Appreciation 1**

1) Listening to pieces of music and thinking of the way those are expressing the same topic, ‘night’ and ‘dream’

### **2. Writing Words**

1) Writing the words that come up in their minds while listening to the same pieces of music again.

### **3. Appreciation 2**

1) Watching a Video that has a performance by a Korean Figure Skater

### **4. Drawing- Ice Skating**

1) Listening to the pieces of music again with eyes closed.

2) Keep drawing lines along the music using the whole space of a paper, as if doing ice skating

### **5. Making a Presentation**

1) Showing others what kind of shape the lines formed drawn while listening to different types of music

After helping children to be prepared for the intended musical interventions, the next session was devised further to stimulate children’s imagination and ‘awaken their musical child’ by pushing out into less familiar or more exotic musical terrain. The topics chosen for this session were ‘night’ and ‘dreams’—themes that have often appeared as sources for Romantic artwork. Since night times are frequently regarded aesthetically as a quiet time where daily lives are paused for a while, and benign ‘dreams’ are related to the imagining

of ideal worlds, I related these themes to secrets and mysteries. These choices remained consistent with CfE's approach to the uses of cultural heritage for the purpose of stimulating in children affective responses to imaginative stimuli outwith the circle of their familiar experience. The activities included writing words and drawing lines while listening to several pieces of music related to the themes of 'night' and 'dream' (See Appendix 3, pp. 354-359). The repertoires used for this session included diverse genres of music addressing these topics. They embraced popular songs from Western countries and a classical piece. I also used several Korean popular music items with lyrics, intending to observe how the children's imaginations would operate, and how they would react, before song content where they could not understand the actual semantic meaning.

Perhaps echoing 'brainstorming' work that is often (and often unconvincingly) suggested as a way to foster creativity, the pupils writing down word-responses to their emerging thoughts and feelings stimulated by music was intended to capture and record primary, unmediated and pre-reflective reactions. The writing was collected for subsequent examination by the researcher.

The next activity spotlighted the action of 'ice skating' while drawing, in accompaniment to the flow of another well-known piece of music. This activity was related in my thinking to the artistic work and philosophy of Paul Klee, who himself had interests and talents in both art and music. Klee particularly devoted a lot of attention to the relationship between musical lines and drawing lines. First, he emphasised the in-between world of 'becoming' in painting and music as art forms. Furthermore, he also tried to show fundamental relations between musical scores and drawings; ie of time becoming space and space becoming time. His aim was to focus on the gerundive structure of the becoming, and the multidimensional simultaneity of the lines (Schuback, 2013). What matters, he argued, was the meanwhileness and in-betweenness of the 'is-moving', 'is-drawing', 'is-painting', 'is-happening', 'is-being' processes: where the underlying forming forces can materialise as such (Schuback, 2013, p. 430; quotation marks added).

In line with this, Klee also used the term 'the drawing of the drawing lines', which means 'the abstractive sketch-like movement of a becoming' as 'being moving' (Schuback, 2013, p. 430; Maskarinec, 2016). With his particular interest in J S Bach, Klee envisions the musical structure of the pictorial, as 'active linear polyphony' (Schuback, 2013, 419-441). His philosophy of art then further related to Heidegger's understanding of truth as *aletheia*,

as it emphasises the meanwhile and in-betweenness of the is-happening and *das Ereignis*, of the event of the making visible. (Schuback, 2013, p. 431).

For this session, I showed a performance of a Korean ice skater, Y. Kim, performing to Debussy's 'Clair de lune' (Moonlight). This was intended to awaken pupils to the soft and flexible visual movement of the ice skater. As a form of art involving linear and circular movements in a wide, empty space along with music, appreciation of the performance was expected to be an effective means of stimulating creativity. In this particular instance, the children were subsequently asked to 'ice-skate' along with music simply by drawing lines on a blank sheet of paper with their eyes closed. Children then shared their pictures with others and saw how different types of lines were created by individual listeners while listening to the same piece of music. The results of this are discussed below.

### 4.7.3 Music and Characteristics

#### <Table 4. 7. 3. a> Session 4– Schumann- Florestan and Eusebius - Activities

##### **1. Explanation of the Slide**

1) Explain about Schumann, and his two innate and contrasting characters, Florestan and Eusebius.

##### **2. Individual work**

- 1) Listening to a piece of music and writing some words down that arise while listening to music
- 2) Drawing pictures while listening to the same piece of music

##### **3. Group Work**

- 1) Divide the class into 5 groups= 6 people in each group
- 2) Listen to another piece of music and 'feel' the atmosphere of the piece
- 3) Watch some video clips about percussion performances
- 4) Have group discussions to prepare for the presentation
- 5) Be ready for the presentation, and let them make the presentation in front of the whole class.

##### **4. Group discussions/ Working on the worksheet**

The next session focused on two well-recognised and contrasting characteristics of human psychology—being an introvert or an extrovert, often visible in Romantic Ironic work either within one person or as within different created characters. For example, the Romantic writer Jean Paul Richter fashioned these in a number of his works, e. g., Albano and Schoppe in *Titan*, Siebenkäs, and Leibgeber in *Siebenkäs*, Walt and Vult in *Flegeljahre*, Flamin and Viktor in *Hesperus*, and Gustav and Fenk in *Die unsichtbare Loge*. The English Romantic writer, P B Shelley, famously embodied the contrast in his ironic dialogue-poem, ‘Julian and Maddalo’. From this session, the theory of Romantic Irony was illuminated by introducing a well-known Romantic composer, Robert Schuman, who was highly influenced by Jean Paul Richter, utilizing his literary work as sources for his musical pieces and for manifesting his own different ‘selves’.

As discussed in Chapter 2 of this thesis, Schuman was a composer who embraced Romantic Irony throughout his work, experiencing a split-self with contrasting characteristics of the Florestan and Eusebius figures internal to his own troubled psyche: the former being agitated while the latter being calm (Chernaik, 2018). It is often argued that Schuman expressed his symptoms of this ‘self-separation’ or ‘self-estrangement’ in the same composition, transforming his mental suffering into artistic excellence in his music. The initial plan for this session was to let children express *their* private emotions, including potentially their own troubled or unsettled sentiments—impulses so integral to the outworking of the concept of Romantic Irony—and create artistic work responding to the connections between Schumann’s life and his work. Setting the boundaries of this kind of educational practice was carefully regulated by its proximity to the methods of Music Therapy, by the exacting university ethical approval scrutiny, and by the mediation and safeguarding provided, as intended, by the classroom teachers, the music teachers, and DHTs. Similar to the previous session, I included the activities of writing words and drawing while listening to a piece of music. Implementing the method of MI from music therapy on a deeper level, however, children were asked not only to follow the flow of music but to express certain pictures they formed in their minds while listening to it.

First, I let children listen to the piece titled ‘Fabel’, the 6<sup>th</sup> piece in *Fantasiestücke*, op.12, which contains the contradictory elements that represent Schumann’s separate selves, Florestan and Eusebius. As they appear without any transitions in between, the piece is filled with remarkable and sudden changes in atmosphere and flow. I prepared a separate worksheet for this session. On the first page, I put a table with several rows, with half of

them coloured in yellow, and half of them coloured in blue. Although individuals may relate different colours to certain feelings in subjective ways, music-colour correspondences may occur via the underlying emotions common to the musical and artistic stimuli (Barbiere et al., 2007). This association of colour and music is often described as ‘synaesthesia’, particularly in the form of ‘colour-hearing’: the involuntary perception of colours by someone hearing sounds or listening to music (Jewanski, 2002). The children were asked to write the words in yellow columns when the music was turbulent, and in blue columns when the music made them feel calmer.

Next, on the second page of the worksheet, I had drawn a circle coloured in yellow with a blue line covering it. This activity was devised by referring to and then applying a ‘Mandala’ method, which is a circular drawing to express the musical experience through other states of consciousness and other artistic faculties. As a compound word in Sanskrit that comprises the words ‘Manda’ (meaning centre), and ‘La’ (meaning accomplishment) (and, as C. G. Jung described it, possibly also as a ‘cryptogram’ or a ‘coded message from the inner self’), the Mandala is a practice for documenting internal processes. It involves meditation and creative exploration from an intuitive and creative inner space, aiming at self-discovery and materialising the flow of the mind. Ultimately, when used in more contemplative forms of education than are commonly found in the West, it is a species of Mindfulness, which aims at assisting individuals in reaching their centre and essence, allowing them be honest with themselves and ultimately achieve a condition of peacefulness and reconciliation (Hyland, 2015; Ergas, 2017; Kim et al., 2018). It might be noted that this was one of the few genuinely ‘Asian’ interventions I attempted in my work. I asked the children to draw something inside the circle when the music made them calm, and outside the circle when the music made them be excited. The intention of these two activities was to let children feel and inhabit the different moods in music, and to express what they were feeling with different media—words and pictures—and to enrich the interdisciplinary possibilities of this research. This dimension of the work is discussed in more detail in the next chapter.

In addition to these, focusing more on musical activity, I also gave the children chances to imitate and re-compose some music by expressing contrasting and kaleidoscopic features of Romantic Irony with several instruments. I placed the children in several groups for a musical performance, with the intention to reflect the CfE aim for ‘nurturing cooperative learners’. As discussed in previous chapters, collaborative music-making is regarded as a

highly effective mechanism for nurturing creativity and wellbeing (Burnard et al., 2015). Before the children started to have group discussions for the presentations, I showed them several video clips to provide some examples of making sounds from playing a number of instruments. Thereafter, I introduced another piece of Schumann titled 'Florestan', in *Carnaval*, op. 9, which also contained contrasting characteristics in a shorter composition. Using the instruments they had to hand, I let the children express the flow of this music while listening to it. I expected them to search for ways of expressing the different features by exploring and changing the ways of playing the given instruments. All the groups were asked to make a presentation along with music, taking their turns and providing each child with the opportunity to be a performer in front of the whole class.

#### **4.8. Vignette 2: Learning About Basic Components**

Next, three sessions in the second vignette were allocated to deliver some relevant theoretical lessons related to basic components of music, including beats, rhythms, loudness, and tempo. For each session, the learning intention was to provide chances for making changes in musical pieces that were familiar to the children by applying techniques of Romantic Ironic artwork, particularly 'making contrasts' and 'inserting sudden changes' to each of those features. The activities were based on 'the editing of existing musical material', in which 'some compositional parameters are modified in a series of excerpts of music' (Morreale et al., 2014, p. 4). Along with group work, sessions in this vignette also included working as a conductor for a group and for a whole class to create their own music, affording pupils through this further opportunities to become genuinely active learners.



## 4.8.1 Beats

**<Table 4. 8. 1. a> Session 5– 3 and 4 Beats- Activities**

<p><b><u>1. Watching performances of a piece music in different beats and versions 1</u></b></p> <ol style="list-style-type: none"> <li>1) Tapping along with the music</li> <li>2) Conducting along with the music</li> </ol> <p><b><u>2. Watching performances of a piece music in different beats and versions 2</u></b></p> <ol style="list-style-type: none"> <li>1) Tapping along with the music</li> <li>2) Conducting along with the music</li> <li>3) Walking along with the music</li> </ol> <p><b><u>3. Playing along with the instructions given by a Conductor</u></b></p> <ol style="list-style-type: none"> <li>1) Choose a conductor for the whole class</li> <li>2) Let the conductor hold a 3-beat or 4-beat card at certain points in a piece of music, with the rest of the ‘class walk’ following the instructions and the researcher’s piano accompaniment, which changes along with the instructions</li> </ol> <p><b><u>4. Group Work</u></b></p> <ol style="list-style-type: none"> <li>1) Watch a performance of the famous song <i>Edelweiss</i> from the renowned musical, <i>The Sound of Music</i></li> <li>2) Divide the class to 5 groups= 6 people in each group</li> <li>3) Let each group select a conductor</li> <li>4) Let the conductor decide certain points to change the beats of <i>Edelweiss</i></li> <li>5) Let the members of each group play following the conductor’s instruction.</li> <li>6) Be ready for the presentation, and let them make the presentation in front of the whole class</li> </ol>
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In several musical pieces of Schumann, several measures consisting of different beats from the original piece appear, either with indications (e. g., No. 11, 12 in *Papillons*, op. 2; No. 4 in *Fantasiesüke*, op. 12; No. 6, 8 in *Kreisleriana*, op. 16) or even without any notification (e. g., No. 6, 13 in *Carnaval*, op. 9; No. 2 in *Kreisleriana*, op. 16), resulting in important changes to the flow of the music. As human beings, we are used to stable beats because they synchronise with our stable heartbeats and cardio-vascular pulses (Chu et al., 2018). Therefore changes of the kind alluded to draw the immediate attention of listeners.

Applying Schumann's musical ideas directly to the children's work, this session was allocated to provide chances for being creative through the manipulation of given beats in certain unexpected points of songs.

Combining musical activity with bodily movements, the session not only included playing instruments but also conducting, walking, and dancing along with the music—all illustrative of the importance and the regularity of embodied, physical responses to music where listeners move beyond the conventional passivity of listening. This theme will be discussed in more detail in the analysis in the next chapter. However it is vital to signpost here the well-documented scientific truth that physical, embodied interactions with music are actually primal in human communities and throughout the human past (Cross, 2003). The connection of the listening ear to the body's extraordinary range of reactions to, and engagements with, music is a source of much scholarly interest, touching on the thematics of gender, ritual, religion, identity and the whole mind-body relationship. While its supposedly highest expression—the dance—is commonly admitted into many school curricula today, there are also often unstable and less governable manifestations of it towards which schools have traditionally been highly ambivalent, fearing loss of control or the admission of elements menacing to stable school cultures, such as sexuality. It is therefore always a challenge for educators to approach these matters preserving propriety, decorum and sensitivity. Hence also, we might add, the repeated attempted exclusion or abjection of the human body in certain musical-educational regimes—and even in some societies or religions the complete prohibition of music (Holgerson, 2010; Fink-Jensen, 2007).

This may seem a relatively trivial consideration within the research method, or even a disquieting collusion with attempts to constrain embodied responses to music. The analysis will show this not to be the case. The main point is to observe the significance of embodied experience in the appreciation of, and the responses to, music—often of course expressed ceremonially, or in the learning of traditional set dances, or even in the periodic permission visible in many contemporary Western schools for children and young adults to dance freely to the popular and rock music repertoire so important to Western youth culture (school discos!). At times of course, the use of music in this way rekindles anxieties about the premature or inappropriate sexualisation of young people and this needs always to be monitored when the physical body is foregrounded or affirmed as the medium for responding to music. With all of these factors in mind, I first tried to show pupils several

different versions of two musical repertoires. These were chosen from different cultures, eras, and genres in order to broaden their musical experience and perspectives, which was also considered helpful for fostering their creativity (e. g., Leung et al., 2008). I started the session by introducing a Korean traditional song titled *Arirang*. The song represents Korean music, but it has been arranged and performed not only in Korea but across several other countries. The song is originally in 3 beats, representing in essence the melancholy emotions that Korean women supposedly used to experience when deeply affected by the historically chauvinist and oppressively hierarchical cultural environment of traditional Korea. In the class, I first played the music on video performed by professional Korean traditional musicians, in which they were also wearing Korean traditional clothes and using a Korean traditional object: a folding fan called a *Boo-cha*e for their performance. To provide the opportunities for the children to be more active and fully to experience the music, I let them play the beats with instruments while listening to music.

Next, I showed another performance by New York Philharmonic Orchestra in Pyongyang, North Korea. The conductor and orchestra were producing Western, classical sounds from orchestration of the same song. The song hence became somewhat more sophisticated in this arrangement, contrary to the Korean traditional style, which is more natural and primitive.

Finally, I showed a singer's performance, which completely changed the nature of *Arirang*, setting it as an energetic and cheerful musical piece in 4 beats, specifically designed for the soccer World Cup of 2002 held in Korea and Japan. Since that event, this arranged version of the song has been used repeatedly and become a kind of anthem for encouraging Korean athletes. The video was intended to teach the children, and illustrate for them, the learning intention of beat-changing, since the singer first sang the song in its original 3-beat, in a calm and slow atmosphere, and then suddenly changed it to the fast song in 4-beat from the World Cup.

Next, I showed the children other examples of music imprinted with this kind of change. In a Romantic Korean film entitled *The Contact* (1997), the song by Sarah Vaughan, *Lover's Concerto*, appears. This song was originally derived from a Western classical musical piece, the *Minuet in G Major*, BWV Anh 114, by J. S. Bach. Bach's Minuet is in 3 beats, but in this reversioning the beat has again been changed to 4. For this music, I first showed the pupils a version of the composition set for the lyre, so as to let them observe a

traditional instrument made and played from a very long time ago. I also showed them a harpsichord performance, again to show them an instrument that they may not see often in either their ordinary life or in concert performances. Finally, I showed the children an extract from *The Contract* in which the musical piece was used as the background music. Again, the intention was to show the children a different cultural product actualised in diverse and contrasting contexts and through listening to which they then might extend their experience of the uses and adaptations of music originally perceived as belonging to the great and elevated canon of Western classical composition. Following these experiences, I let children ‘walk’ along with the music through empty classroom spaces, first with me playing at the piano the waltz rhythm and then with me also playing the contrasting beat taken from the movie.

Next, I asked some children to be a conductor for the whole class taking their turns. They were asked to hold the 3 and 4 beat card and give the whole class the signs of beats that they should walk along with. The conductors had the freedom to change the beats as frequently as they wanted, and I played that piece of music with piano to help all the children work with different beats.

Following these activities, the children were asked to work in groups to change the beats of the song *Edelweiss*. The conductor chosen for each group was to change the original beat at certain points as he/she wished, and the rest of the members of each group were to follow the direction to create a different kind of song from the (again canonical) original. By performing their work in front of the whole class and appreciating the group performances of others, pupils could see how the same piece of music can be creatively repurposed through simple changes of the beats.

## 4.8.2 Notes, Rests, and Rhythms

### <Table 4. 8. 2. a> Session 6– Notes, Rests, and Beats - Activities

#### **1. Appreciation**

- 1) Watch two different versions of performances of the song *Chopsticks*.

#### **2. Explanation of the Slide & Playing in 2 Groups with a Conductor**

- 1) Divide the class into 2 groups
- 2) I explain each slide
- 3) Decide a conductor
- 4) Let the conductor point to one group, also clarifying the position of the cards -> Let that group play either the upper card or the lower card in the slide, either to imitate or to make contrasts with each other

#### **3. Group Work**

- 1) Divide the class into 5 groups= 6 people in each group
- 2) Let each group select a conductor
- 3) Let each person select their own page among the 6 pages in their prints
- 4) Let them play the instrument that they chose, following the conductor's instruction. (When the conductor points to them.)
- 5) Be ready for the presentation, and let them make the presentation in front of the whole group.
- 6) Repeat the steps from 1)- 5)

In connection with the previous session that dealt with 'beats', I tried to deliver somewhat more theoretical teaching for this session. The intention was to let children learn how to make contrasts when creating music, by using rhythms that may result in creating different features in music. For this session and the following session, I particularly focused on implementing 'concertato style', a musical style that first appeared in the 17<sup>th</sup> century in Church Music. This style is characterised by 'contrasts', created by the interaction of two or more different groups of instruments or voices (Schnoebelen, 1990). The repertoire used for this session was *Chopsticks*, a piece popularly played by all age groups regardless of musical skill. Inspired by several musicians who arranged this simple song in sophisticated ways by adding some notes and using different harmony, I myself also devised several sets

of contrasting rhythms and added an idea of changing the original 3 beat song to 4 beats, reflecting the learning outcome of the previous session.

First, the class was divided into two groups and a voluntary conductor was chosen. Each group was asked to play when the conductor pointed to them and designated one of the two rhythm cards on different slides that showed contrast: either the upper card consisting of a few longer notes or the lower card consisting of many shorter notes.

The next activity was devised for the group work, again to alter the musical piece *Chopsticks* in a more radical manner. I let each group select a conductor, and then let the other members of each group select and play when the conductor pointed to them. Each group of children could be involved in creating different music and appreciate *the same piece played by other groups with these unexpected changes*. As such, compared to the previous session on 'beats', this session was aimed at teaching how to make more subtle changes to an almost stereotypical musical item.

### 4.8.3 Loudness and Tempo

**<Table 4. 8. 3. a> Session 7– Loudness and Tempo**

**1. Playing a Game – ‘Musical Hide and Seek’**

- 1) Choose two people to hide and find an object
- 2) Let the rest of pupils in the class provide clues for the finder by making loud/fast sounds or soft/slow sounds

**2. Appreciation**

- 1) Watch a part of the film *The Lion King*
- 2) Watch a performance of a song entitled *The Lion Sleeps Tonight* in the film *The Lion King* by a singing group *The Tokens*.

**3. Playing in 2 Groups with a Conductor – Sing *The Lion Sleeps Tonight* with different loudness and tempo**

- 1) Divide the class into 2 groups
- 2) Decide a conductor
- 3) Let the conductor point to one group -> Let that group establish their loudness either following the ‘Loud Card’ or ‘Soft Card’
- 4) Let the conductor point to one group -> Let that group play their speed either following the ‘Fast Card’ or ‘Slow Card’

**4. Group Work – Choose One Song for Each Group**

- 1) Divide the class to 5 groups= 6 people in each group
- 2) Let each group decide a song that they would like to sing
- 3) Let each group select a conductor
- 4) Let each group divide themselves to two: Loud/Fast Group and Soft/Slow Group
- 5) Let them play following the conductor’s instruction. (When the conductor points them using four cards- Loud, Soft, Fast, Slow.)
- 6) Be ready for the presentation, and let them make the presentation in front of the whole group.

The final session of the second vignette was allocated to a focus on ‘loudness’ and ‘tempo’. From this session, attempts were made to include more diverse types of activities,

but which still could be realised in mainstream primary education. In addition to teaching theories and providing children with opportunities to work on the application of them, ‘games’ were included which could be beneficial not only for enjoyment but also for accomplishing the learning intention in easier ways. Furthermore, a method of creating sound—implementing *body orchestra*, suggested in the early 20th century by a Swiss musician and educator Jaques-Dalcroze—was introduced. Jaques-Dalcroze developed *Dalcroze Eurhythmics*, which aimed at developing a child’s musical potential through the medium of his or her own living and moving body. The body was regarded as having the potential to become a musical instrument, comprising the eponymous ‘body orchestra’—essentially by creating sounds through clapping or rubbing hands, tapping, whispering and other movements that people can perform with their bodies (Dalcroze, 1930; Juntunen, 2002).

For this session, I particularly chose a game named ‘Musical Hide and Seek’ (that I learned about while observing classes run by Glasgow University BEd Music Education students when they were teaching children about dynamics. I then revised it by including another component, tempo). The game involved playing ‘hide and seek’ using different loudness and tempo signatures as clues for finding the hidden object. Instead of people hiding and others looking for them, a person hid an object, and another person who played a role as a ‘Finder’ had to find the object. The rest of the class were to provide hints for the latter child by clapping and tapping—creating a so-called *body orchestra*. When the child got close to the object, they were to make louder sounds in faster tempos, whereas when he/she moved away from the spot where the object was hidden, they were to make softer sounds in slower tempos.

Following this activity, I showed the pupils a part of the film *The Lion King* (1994) produced by Walt Disney Feature Animation, and then a performance by the group *The Tokens* singing a famous song now strongly identified with the film and the musical, though actually much older than either: *The Lion Sleeps Tonight*. The song itself included many components of interest to children—such as funny words and sounds—and the chosen example of the performance showed a variety of ways of making those sounds.<sup>5</sup>

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<sup>5</sup> *The Lion Sleeps Tonight* was originally composed in 1939 by a Zulu songwriter, Solomon Linda, under the title “Mbube”. Since then, the song has been adapted and revised by many popular and folk musicians, and in 1994, it was included in the musical film produced by Walt Disney Feature Animations, *The Lion King* (Bachner, 2005).



Furthermore, as the song includes many repetitive parts, it was appropriate for children to freely change the loudness and tempo of the same parts and make the contrast within those.

Thereafter, similar to the previous sessions, I divided the class into 2 groups and asked a person to be a conductor. Different loudness and tempo cards were given to the conductor, who had to point to one group and show the group contrasting loudness and tempo cards each time. The members of the chosen group had to sing in different loudness and tempo, following signs indicated in the cards that the conductor showed.

As in the previous sections, this activity was again tried within the groups with their own conductor, but with the new pieces of the other songs they themselves had chosen, such as several nursery rhymes— *London Bridge is Falling Down*; *Old MacDonald had a Farm*; *The Wheels on the Bus*; *Mary had a Little Lamb*; *Twinkle, Twinkle, Little Star*. Although those were selected as voluntary choices by the pupils, it has long been argued that nursery rhymes aid in a child's development by introducing literacy and numeracy concepts including spatial reasoning, building social skills through singing and dancing, and by creating cross-generational and cross-linguistic bonds through the preservation and repetition of these commonly known songs (Bayley, 2004).

### **4.9 Vignette 3- Working with Specific Interesting Topics: enhancing the capacity to 'apply' musically the highlighted components**

After commencing these teaching sessions by first evoking children's innate musicality, and then trying to teach them to apply the features and techniques of Romantic Irony to the basic components of music, the third vignette of the classroom teaching was formed with the intention to provide opportunities for implementing and applying these features in broader musical contexts. Moreover, in this vignette, manipulating 'tone colours' by using different instruments or implementing different techniques of playing them was an important task to practise in order to achieve the learning intentions. The sessions in this third vignette included: 'Exploring and Creating Sounds', 'Creating a Sound Picture', and 'Creating a Sound Story'.

## 4.9.1 Exploring and Creating Sounds

<Table 4. 9. 1. a> **Session 8– Exploring and Creating Sounds- Activities**

<p><b><u>1. Appreciation 1 - different sounds in special places or events</u></b></p> <p>1) Listen to the explanation about different sounds in special places or events</p> <p><b><u>2. Appreciation 2 – Video - Morning</u></b></p> <p>1) Conjecturing about the topic and happenings that were described in the video</p> <p><b><u>3. Group Discussion - describing your ‘morning’ with sounds</u></b></p> <p>1) Discussing what sounds appear every morning and how to describe those with instruments</p> <p><b><u>4. Group Performance and Guessing- Morning</u></b></p> <p>1) Making a presentation in front of the whole class</p> <p>2) Guessing which activities and sounds were described in other groups’ Performances</p>
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As discussed earlier with my own definition of musical creativity, ‘exploring sounds’ may be one of key ways of fostering musical creativity. This particular activity was inspired by a novel entitled *Convenience Store Woman* ([コンビニ人間](#)), written by a Japanese novelist, Sayaka Murata.<sup>6</sup> She created the main character named Keiko, who carefully listens to many different types of sounds that fill the convenience store in which she is working.

The convenience store is filled with sounds—the sound of a chime bell that rings when the customers come in, a voice of a young celebrity who advertises new products from the speaker, voices of the salespeople, the sound produced when people scan bar code, sounds created when

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<sup>6</sup> This is my approximate English translation of the Korean translation of what was originally an autobiographical Japanese novel. The novel describes the daily lives of people in contemporary society, focusing on a ‘convenience store’ — the place that we all frequently visit. In the novel, the main character named Keiko, who is employed as a part-time worker at the convenience store, illustrates her experiences — feeling herself as a mere component in a mechanised and routinised contemporary world; experiencing a variety of sounds in the place where she is working. She submerges her identity in the store’s training manuals. Her life changes, however, when she meets a man named Shiraha, a kind of misfit who tries to hide himself from other members of society—and a representative of those who don’t obey social norms.

people put products in their baskets and when they hold bread bags, the sounds of the steps of people who walk around the store. All these sounds are mixed and together form ‘The sound of the convenience store’ which wildly stimulates my ear (p. 8; English translation by the researcher)

To stimulate children’s innate ability to imagine different types of sounds, I listed these types of sounds with different diagrams to illustrate how various sounds are spread out in an everyday environment such as a shop. In addition to this example, I provided another example that could be used to consider further the ‘sequence’ and ‘flow’ of the sounds around such spaces. Choosing ‘a trip to a concert’ as an example, I described the process of getting to the concert hall, experiencing various types of sounds on the way—from the stage of leaving the house to arriving at the destination on public transportation. These included: stepping sounds when walking on the stairs of subway stations, announcements signalling the arrival of the subway, horn sounds from the cars on the street, whistles by guards guiding people on the way to get to the concert hall, a cuckoo-like sound signalling the start of the concert, the applause of the audiences expressing their excitement, rhythmic and then quiet music, and more applause by the audiences asking for an encore.

The topic chosen for the children’s activity for creating their own sounds in groups was ‘morning’. Again, to let children experience a different culture, I showed them a performance of Korean children with whom I had worked in Seoul, dancing along with a Korean song entitled *The Sun has Risen*. This song describes what young pupils do every morning to get ready to go to school. Applying techniques drawn from early-stages ‘play’, the children were asked to guess which activity the performers were describing, and then to show their own experiences in the morning using a variety of objects, instruments, and body orchestras for making the sounds. The unifying point of these activities was to highlight what might be called ‘the psychoacoustics of everyday life’: the ambient, shifting sound-worlds of our ordinary lived experience as a context for thinking about the sonic envelope within which we perform everyday but nonetheless important tasks. These points are enlarged in the following chapter.

## 4.9.2 Creating Sound Pictures – Weather

### <Table 4. 9. 2. a> Session 9– Weather – Activities

#### **1. Appreciation– several performances that describe different kinds of ‘weather’**

#### **2. Bungalow (the whole class and 2 conductors)**

- 1) Sit in a big circle
- 2) Divide the circle into 2 groups
- 3) Pick a conductor for each group
- 4) Conductor 1- Let the conductor point to one person, saying “Hey, you”
- 5) The pointed person comes to the centre of the circle, and describes the weather card that the conductor shows
- 6) Conductor 2- - Let the conductor point to one person, saying “Hey, You”, and choose a weather card that has ‘contrasting’ features from the previous weather card that the Conductor 1 had chosen.
- 7) The highlighted person in each group comes to the centre of the circle, and describes the ‘contrasting’ weather card that the conductor showed.
- 8) The highlighted person in each group is the next conductor for their groups, and repeats the process.

#### **3. Group Work**

- 1) Divide the class into 5 groups= 6 people in each group.
- 2) Choose a conductor for each group.
- 3) Other members of each group decide one weather card each.
- 4) The conductor in each group decide the order of the members to play, trying to make ‘contrasts’ in music
- 5) Be ready for the presentation

#### **4. Performance and Game**

- 1) Let each group perform in front of the class.
- 2) Let the other children in other groups take notes and conjecture the order of the weather cards that the group performed.
- 3) The group in which a child who gave the right answer performs next.

The next topic chosen for this vignette was ‘weather’, which could be an effective stimulus for revealing creativity. Furthermore, the unexpectedness and ungovernability of weather in our daily lives (and indeed in deep contrast to the ‘mastery’ logic that drives most of the curriculum in most schools most of the time!) provides still more adaptability for applying the concept of Romantic Irony. First, I showed several performances of classical and popular musical repertoires, trying to cover different types of weather that children may easily think of (See Appendix 3, pp. 354-359).

Next, playing games and performing in groups were initiated. The first one was a game called ‘Bungalow’ (which I also learned when I was observing Glasgow University BEd Music Education students teaching children). For this game, all children were asked to sit in a big circle and choose instruments that they wanted to play. The circle was then divided into two, selecting their own conductors each. The conductor in the first group had to come into the centre of the circle, to hold weather cards, pick one of those, and choose a person in his/her group to describe that weather with the instruments that she/he had at her disposal. Thereafter, the conductor in the second group had to follow the same procedure, pointing to one person, and choosing a weather card that had ‘contrasting’ features from the previous weather card that was chosen in the other group. The chosen person had to come to the centre of the circle, and describe the ‘contrasting’ weather card that the conductor showed.

The next activity was to be done in groups each consisting of 5-6 pupils. Before I let children start their group work, I let them listen to Robert Schumann’s piece ‘Florestan’ in *Carnaval*, op. 9, as I did for the session 1. This was to provide an example of music with frequent changes in a short piece, since the children may reasonably experience difficulty in creating music in a long duration, but may be able to create a short piece. While playing this music, I shared my thoughts about how certain types of weather would be matched to the certain parts of this piece.

Thereafter, I let each group select a conductor, with the other members of the group choosing one of the weather cards to describe those with different sounds. The conductor’s task was to decide the order in which the members would play and to keep pointing at the next person to play, trying to produce ‘contrasts’ in the music. I then devised another game to be played with a whole class, which was a ‘conjecture game’. Every time each group made a performance in front of the whole class, the rest of the children in other groups

were to think of what types of weathers were being presented, taking notes to find out the order of the weather cards that the group arranged and performed. The group in which the child who gave the right answer was asked to perform next and make other groups similarly conjecture.

## 4.9.3 Creating Sound Pictures - Atmosphere and Emotion

### <Table 4. 9. 3. a> Session 10– Creating Sound Pictures – Atmosphere and Emotion– Activities

#### **1. Bungalow (the whole class and 2 conductors)**

- 1) Sit in a big circle
- 2) Divide the circle into 2 groups
- 3) Decide a conductor for each group.
- 4) Conductor 1- Let the conductor point to one person, saying “Hey, you”
- 5) The pointed person comes to the centre of the circle, and describes the ‘atmosphere and emotion picture’ that the conductor shows.
- 6) Conductor 2- - Let the conductor point to one person, saying “Hey, You”, and choose an ‘atmosphere and emotion picture’ that has ‘contrasting’ features from the previous one that the conductor 1 had chosen.
- 7) The selected person comes to the centre of the circle, and describe the ‘contrasting’ picture that the conductor showed.
- 8) The selected person in each group be the next conductor for their group, and repeat the process.

#### **2. Group Work**

- 1) Divide the class into 5 groups= 6 people in each group
- 2) Choose a conductor for each group
- 3) Each person decides one ‘emotion card’.
- 4) The conductor points to the person to play, taking turns randomly.  
=> Trying to make ‘contrasts’ in music
- 5) Be ready for the presentation

#### **3. Performance and Game**

- 1) Let each group perform in front of the class.
- 2) The other children take notes and conjecture the order of the emotion card that the group performed.
- 3) The group in which a child who gave the right answer performs next.

The third topic for the third vignette was ‘atmosphere and emotion’: two connected musicological ideas, both rooted in the primary feeling response to music, and one of

which is of course a motivating theme of this research throughout. As discussed earlier, I tried not to let children reflect *their own* emotion, but to take an objective position in order to describe certain named emotions. In this I was essentially applying the theory of *Affektenlehre* (see above p. 81).

The activity that the pupils had to undertake in this session was ‘creating sound pictures’, devised after observing a music session conducted by DHT Miss Wilson in St Petra’s Primary School. I showed the children several pictures that evoke different kinds of atmosphere and emotion. Next, for each picture, I matched a number of musical pieces that express a certain type of atmosphere and emotion that *may be* related to the picture, to provide some clues. I also prepared sections of the scores of those musical pieces in order to explain to the pupils those specific components of the music that were responsible for creating the different moods (e. g., a passage consisting of repetitive 16<sup>th</sup> notes; a passage with a soft dynamic sign (p) from the beginning to the end. The first example creates a mood of fear, uncertainty, edginess; the second creates a mood of calmness and serenity<sup>7</sup>). Similar to the previous session, I then included games that were implemented before—the ‘Bungalow’ game and the ‘conjecture’ game. First, for the ‘Bungalow’ game, I used the same pictures that I showed the children while I was connecting them with several musical pieces with a certain atmosphere and emotion. As I explained about how different beats, rhythms, loudness, and tempo may influence the formation of different moods and emotions, I suggested to the children that they try to focus on those components and manipulate those features when it was their turn to perform.

Next, the group activity and the ‘conjecturing’ game were implemented. For this activity, I distributed several ‘emotion cards’ to each group consisting of 5-6 people. As in the previous session, I asked each group to decide a person to be a conductor, and the rest of the members to select one of the ‘emotion cards’. The conductor’s duty was to point to the

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<sup>7</sup> These sound-mood correspondences are well documented in a number of supposedly scientific ‘Big Data’ toolkits for analysing and processing the emotional responses of large and diverse listener populations to musical extracts. The most well-known of these is the Geneva Emotional Music Scales (GEMS) instrument referenced above p. 84). While GEMS and its offshoots may be very valuable in such large-scale scientific studies, they have been eschewed in this research for two main reasons: they are much less suited to small-scale, interdisciplinary ‘humanistic’ classroom investigations and they do not link well with this study’s twin interest in the active musical creativity of the groups being investigated. Nevertheless, they do provide valuable evidence that valid, reliable and consistent correspondences between music and moods do in fact exist (Zentner et al., 2008).



person to play each time, letting them unpredictably take turns and make ‘contrasts’ in the music. I let each child express different emotions so that they could make a piece of ‘kaleidoscopic music’, and then try to surprise audiences by suddenly changing the features of music that could be related to contrasting emotions. When each group made a presentation, the rest of the children in other groups had to conjecture the order of the emotion cards that the group had performed.

#### 4.9.4 Creating Sound Story

##### <Table 4. 9. 4. a> Session 11– Music and Story- Activities

###### **1. Appreciation and Singing**

- 1) Learning and singing a song by Miley Cyrus - *The Climb*

###### **2. Reading**

- 1) Forming a group and taking one of the part-books from the researcher
- 2) Reading the part-book out loud within the groups, each person taking turns.

###### **3. Group Discussions and Playing instruments**

- 1) Choosing one of the scenes written in the part-books and discussing which scene to be described with instruments

###### **4. Performance and Class Discussions**

- 1) Making a group presentation in front of the whole class
- 2) Sharing opinions about the group work as a whole class

As the last item of the final third vignette of the teaching sessions, this session was devised with the intention to cover and review all the objectives and learning contents of the previous sessions—consisting of activities including singing, reading, and playing instruments.

For this session, I intended to let pupils describe a story suggested by a music teacher, Mrs. Foster (Jennifer)—*Parvana’s Journey—A refugee in the minefields of Afghanistan*, written by Deborah Ellis (2002). The task given for this session was to express certain scenes in the book with instruments in groups, trying to emphasise different features or make contrasts between characters or situations in each scene. First, to let the children warm-up

for the session and also with the aim to encourage them to think of the connections between music and story, I allocated some time for singing a song related to the story of the book. The title of the song was *The Climb*, sung by Miley Cyrus—also recommended by Mrs. Foster (Jennifer). Next, I prepared several part-books of this book to distribute to each group of pupils. I tried to find the parts that conveyed contrasting atmospheres, emotions, or characters so that the pupils could creatively think of how to express those and perform them—seeking again to apply methods derived from Romantic Aesthetics and Romantic Ironic tropes. As such, this activity was expected to afford the pupils a time to make connections between music and stories, and to develop flexible ideas for describing different situations with various musical instruments. As well as this, as in the other sessions, having group discussions and making presentations in front of the whole class were implemented to reflect the CfE philosophy and methods of Music Education in practice.

#### **4.10 Focus Group Discussion with Children**

As introduced in the previous section, after each of the teaching sessions conducted as a formal researcher, a cross-section of pupils were given opportunities to express their impressions of the session, while others were writing about those in a circulated worksheet. The questions included what they liked or disliked about each session, any differences between each session and their regular music classes taught by other teachers (See Appendix 5-6, pp. 372-484). Equally significantly, pupils were also accorded the opportunity to share their experiences of the moments (if any) that they had felt themselves be creative or happy amidst the investigative work. After the final session, I also asked about the forms of musical activities that they had liked most, e. g., individual, pair, or group work, and the meaning of music in their lives—in order to ‘wrap up’ all the experience that pupils had had.

Seen in these terms, the classroom interventions in the chosen schools assuming different forms—through observations, teaching, and discussions with children—provided vital opportunities for me as the researcher also to deepen *my* understanding of the nature of contemporary Scottish Music Education in action (after all—a system, as I have acknowledged throughout these enquiries, very different from my Korean educational background), and for more generally examining the potential and the benefits of the chosen theories and the methods applied to creativity and wellbeing education across the research

investigations. The outputs of these focus groups discussions are assessed in the next chapter.

#### **4.11 Encounters with Students and Experts**

As the classroom observations and the teaching sessions were coming to the end, I started formally to interview the teachers in those schools to ascertain their views on the music sessions conducted by myself. With the support of all the teachers, I interviewed one music teacher, 3 classroom teachers, and 2 DHTs in the primary schools. The DHTs in those schools were also responsible for planning and conducting the music classes and music events and also for supporting in their designated school roles pupil wellbeing. They had themselves extensive musical and professional teaching experiences, which lent them expertise and authority in providing information and professional perspective on managing and overseeing Music Education in the schools. After conducting the interviews with the teachers, I then commenced interviewing a Youth Music Initiative (YMI) key-worker at Glasgow City Council, as well as several musicians who were also centrally involved in Music Education in schools and other educational settings. The identified participants included people of various nationalities and the variety of their backgrounds also helped me broaden my vision and gain further cross-cultural insight into the results of the school interventions.

As the final strand of the empirical part of this research, I also conducted a focus group discussion with BEd students in the final stages of their studies. For all of the interviews, and the student focus group, a majority of the questions raised covered common themes within what was a free-ranging discursive discussion (See Appendix 8, pp. 507-995). The themes included—

**<Table 4. 11. a> The themes for the Interviews and the Focus Group discussion**

- what participants perceived as the fundamental benefits of music and Music Education
- their definition of musical creativity
- the moments in their own education that helped them develop musical creativity
- their views as music specialists of activities that ought to be implemented for fostering musical creativity;
- their views as music specialists of activities that ought to be implemented for fostering emotional resilience;
- their views of the status of contemporary Music Education policy and practice in Scotland, and the place of musical creativity within that
- their views on applying the concept of ‘Romantic Irony’ and related leading-edge forms of the theory of creativity and emotion to Music Education.

As well as this roster of broad themes, supplementary enquiries were made of them addressing each participant’s current relationship to Music Education, e. g., background; (where appropriate) impressions of my classroom teachings; specific information about the music programmes they were being engaged in; (where relevant) how their particular expertise and interests were applied in their teaching; their perceptions of how Music Education is being administered and resourced in schools; their impressions of the outcomes of Music Education from different classes, schools, and regions. For the interviews with university lecturers and the focus group discussion with students in particular, additional questions were prepared to probe more deeply the formal development of, and significance of, musical creativity in the Music Education qualifications and curriculum in Scotland.

Throughout all of these classroom observations, classroom teachings, group discussions with children, interviews, and focus group discussions with students within the empirical strands of this research, the overarching and paramount intention remained the examination of the questions of nurturing creativity and fostering wellbeing through the experience of music. The analysis of the results from these multiple sources will now be elaborated in some detail in the next chapter.

## Chapter 5: Fieldwork Practice and Analysis

### 5.1 Thematic Analysis: the data sources and how they will be used

This chapter is allocated to describing and analysing the results of the data collection phase of this research. As highlighted in the previous chapters, this study was initiated with the fundamental aim of enhancing musical creativity and wellbeing for children in primary schools by drawing upon Romantic Aesthetics and Romantic Irony. To reprise—involving both conceptual and empirical strands equally, the research questions were established with the following intentions:

- 1) to review critically how creativity and musical creativity are conceptualised generally in the academic literature and the primary education policy and curriculum in Scotland.
- 2) to examine the potential connections between the concepts of ‘musical creativity’ and ‘emotional resilience’, particularly by drawing out possible classroom implications of the theory and practice of ‘Romantic Aesthetics’ and ‘Romantic Irony’.
- 3) to conduct fieldwork research to seek out possibilities for implementing these concepts in the four areas of primary Music Education – singing, listening to music, playing instruments and composing; also taking account of the context of the educational philosophy and methods prevalent in contemporary Scottish education.
- 4) to examine how Music Education is being addressed and evaluated in terms of creativity and wellbeing, from the perspectives of children, teachers, musicians, administrators, and Music Education degree students.

To pursue these research questions, the empirical strands of this research investigation were categorised as set out in Table 4. 4 a in Chapter 4.

For the analysis in this Chapter, both types of fixed and non-fixed data sources will be examined using ‘thematic analysis.’ Along with the ‘content analysis’, ‘thematic analysis’ is one of the principal methods of data analysis in social scientific research (Vaismoradi et al., 2013). The definition of ‘thematic analysis’ is a method for identifying, analyzing, and reporting patterns and themes within the data collected (Braun & Clarke, 2006, p. 79). As a non-linear method which emphasizes the context of research and ‘nuanced account’ of collected data, researchers try to analyse the actual behaviour and attitudes of the research participants.

As such, thematic analytical processes involve description, interpretation, and integration of manifest or latent content (Bruan & Clarke, 2006; Vaismoradi et al., 2013). More specifically, the process of thematic analysis includes breaking into and cutting across data in relatively small units of content, searching for common patterns, threads, and themes – ‘a coherent integration of the disparate pieces of data that constitute the findings’ (Sandelowski & Leeman, 2012), and measuring the frequency of those (Vaismoradi et al., 2013; Sparker, 2005). Here, one of the necessary processes is *coding*, which means determining systematic themes across the entire data set. After generating codes, researchers refine the specifics of each theme, select compelling examples, and relate those to the research questions to come up with viable conclusions. At the same time, these styles of thematic analysis must always be alert to ‘non-compelling’ examples, such as counter-factuals, exceptions, random phenomena etc.

Considering these processes, thematic analysis is normally categorised into two types: inductive and deductive. The former method is used with the intention to find out about unique cases, whereas the latter approach tries to test a given theory in different situations and contexts.

For the analysis of data in this research, themes will be drawn in relation to the theories of *creativity*, *emotion*, and *music therapy* – particularly (though not exclusively) focusing on *Romantic Aesthetics* and *Romantic Irony*, and the distinctive philosophies of CfE examined in the previous chapters. The common propositions that can be drawn from these concepts may be the commonplace ones that music has the potential to influence emotions: stimulating memories and imagination in ways that lead to creativity and the nurture of wellbeing. The broader theoretical bases of this research then interact with these arguments – *Romantic Aesthetics* arguing that listeners can indeed approach an ‘ideal world’ through music, and *Romantic Irony* providing techniques for creations that draw listeners’ attention to these creative, dynamic properties of music and music-making, empowering pupils as creators. Furthermore, elaborating these values in the context of education and its practices, other themes will be adduced, intersecting with core educational topics such as emotion, child-centredness, play, active learning, the participation mystique, the therapeutic effects of music—and other concepts showcased earlier in this research (Jorgensen, 2011).

A common contemporary approach to this kind of thematic analysis typically involves the use of powerful thematic tagging tools such as NVivo 12. However, NVivo is really best suited to large scale data sets exhibiting layered and diverse thematics for substantial research populations assembled and examined by teams of researchers. On reflection, the preferred coding and labelling methods for embedded, ‘ethnographic’ and practitioner-enquiry investigation of the type pursued here was felt to be the manual one of sifting organically the data very much by the light of the philosophical and educational ideas explained and defended in the opening chapters of the study. It is this overall approach that colours the analyses that follow.

## 5.2 The Classroom Fieldwork

Classroom interventions went well from the beginning in most classes. The vignette and thematic approaches, devised by considering the process of experiencing and learning music, and applying it in relation to themes in pupils’ daily lives, being affected by the influence of music, were found to be appropriate and effective. Furthermore, the philosophy and methods reflected in CfE—urging for child-centred education and promoting the active participation of pupils, implementing interdisciplinary activities, and including diverse musical repertoires across different genres and cultures to broaden pupils’ perspectives—were found to be important factors that have to be considered in music classes. Finally and most importantly, the chosen theoretical framework of this research—*Romantic Aesthetics* and *Romantic Irony* was found to be beneficial for developing musical creativity and wellbeing for pupils in primary schools. Despite the different degree of learning intention achievement, data collected in each session produced meaningful, frequently genuine and unexpected outcomes that gave significant insights into realising the objectives of the research.

&lt;Table 5. 2. a&gt; Vignettes and Activities

<b>Vignette 1</b>	<b>Forming Rapport, Stimulating Musicality, Setting the Scene</b>
Introduction, Greetings 1	
Introduction, Greetings 2	
Music and Imagination – Night and Dreams	
Music and Characteristics	
<b>Vignette 2</b>	<b>Learning About Basic Components</b>
Beats	
Notes, Rests, and Rhythms	
Loudness and Tempo	
<b>Vignette 3</b>	<b>Working with Specific Interesting Topics: enhancing the ability capacity to ‘apply’ musically the highlighted components</b>
Exploring and Creating Sounds	
Creating Sound Pictures – Weather	
Creating Sound Pictures – Atmosphere and Emotion	
Creating Sound Story	

### 5.3 Vignette 1 and Pupil Focus Group Analysed and Evaluated

In the first vignette, all sessions went quite well in most of the classes. Several common findings were: the effectiveness of interdisciplinary work; providing diverse repertoires; and a variety of forms of musical interventions. There were also common challenges that often appeared throughout all of the sessions and which included deciding proper levels of academic and musical expectation. An early issue manifested linked to what would constitute the working definition of ‘music’ in classes where, initially, pupils were often off-task and ‘messaging about’—but this fluidity improved as the fieldwork moved on and ‘musical behaviours’ became more stable. Dealing with the different and distinctive atmosphere of each class was also an initial adjustment. These will all be discussed in detail in describing the results of each session in each vignette.



### 5.3.1 Introduction

In the first two introductory sessions in Vignette 1 in particular, the chosen framework and methods for this research were immediately beneficial for easily forming a rapport with pupils and communicating positive messages about music and wellbeing. Attempts to foster the two main effects of music on emotion with which the Vignette was concerned—promoting cheerful feelings and comforting when feeling sad—were found to be successful. Musical repertoires with contrasting features—one being more appropriate for making listeners calm, and the other ‘for cheering the listeners up’—were both found to be valuable for attaining the intended goals for the sessions.

Urging for the first of these effects—sharing by classroom input, discussion and dialogue their thoughts about meaning and power of music, then using musical repertoires associated with positive vocabulary to initiate the classroom interventions—these were all, as the accompanying discussion showed, remarkably effective for reaching children’s minds and affording them comfort. This effort was similar to the ones emphasised in the outputs of *Fischy Music*<sup>8</sup> (introduced in the previous chapter), which include a number of candidate musical repertoires intended to promote wellbeing. For example, one of the publications, *These are Our Emotions* (2009), includes songs written by the members of the team such as—‘I feel good’; ‘Be yourself’; ‘Nobody is a no-one’; ‘You can hold on’; and ‘Someone is with you’. Interestingly, in view of the fact that St Magin’s is also a school for the hearing impaired, sign language discussion and interaction with children also captured a lexicon of wellbeing in the classroom in the wake of the activity.

Introducing several creative popular musicians, including those from the researcher’s own country and the other countries outside Scotland, and showing audiences being affected by their performances, also drew pupils’ interest and seemed genuinely to awaken their innate musicality and creativity in line with the CfE objective of broadening their experiences of other cultures. Fieldnotes and subsequent discussion (Appendix 5, 6 and Appendix 7, pp. 372-506) confirm that pupils enjoyed watching these performances.

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<sup>8</sup> *Fischy Music* does not normally identify compositions by individual composer. Instead items are associated with the whole *Fischy Music* collective.

Particularly, when they watched the Korean singer and Stevie Wonder singing the same song, *Isn't she Lovely?*, in different versions, one singing with a band, and one singing with another person in piano duo, they became absorbed in seeing the non-Western singers changing a familiar piece of music in creative ways. In one class in particular, the children asked me many questions about the Korean singer, expressing deep interest in another culture more 'exotic' than the American one of Stevie Wonder, to which they are of course exposed every day in mass and social media.

As well as this, reflecting upon Stevie Wonder as a 'disabled' singer—sharing the researcher's desire for pupils themselves to use music to overcome difficulties just as he had, and harnessing visual sources using media technologies—also powerfully reiterated the inclusive education values of St Magin's, as it strove to offer the same quality of Music Education experience to its own 'disabled' pupils as far as it possibly could. With the help of Mrs. Foster, who was able to sign fluently along with the lyrics of the song *Ben*, the field notes confirm that *all* children in the classes were able to participate actively in appreciating and responding to the song in inclusive terms. Showing Michael Jackson's performance further reinforced the informal and relaxed atmosphere in classes. When teaching how to sing the song, I particularly highlighted and repeated the refrain, expressly foregrounding the capacity highlighted by many musicologists for music to establish shared, corporate and inclusive identities in the act of singing: the 'I and me' translated into 'we' (Booth, 1981, pp. 125-139; Gioia, 2019, pp. 76-84). The refrain is: 'I used to say, I and me, now it's us, now it's we.'

This line also stimulated a deepening of the active participation of the children.

Unexpectedly, in one of the classes, there were children who wanted spontaneously to sing the song in front of the whole class. When a child first asked for the chance, many pupils lined up asking for their own time. I eventually had to let several pupils sing in groups, which further captured and promoted the social benefits of musical activities. I was surprised by their enthusiasm, and this was very helpful for conducting the subsequent sessions for my research.

The success of the session continued in another class as well. Moreover, in the focus group discussions with pupils (Table 5.4), it was observed that the majority of pupils themselves had already begun to acquire what we might term 'Romantic Aesthetical' perspectives on the given music, opening them to the embrace of the positive influence of the music on their emotional experience. Interestingly and conversely, one child declared what would be understood as an 'Absolute aesthetics' view on the music, insisting that it materialised only for its own sake. Children in the group discussion expressed these thought-clusters in different but related vocabulary.

**<Table 5. 3. 1. a> A part of the script from the Focus Group Discussions in the session – Introduction – ‘meaning of music’**

Researcher: First, I want you to tell me what music means to you. Is it a difficult question? What does music mean to you?

Pupil 1: Music really means to me a place in my heart because it really... when I have sad times... listen to rock. I will listen to music and it makes me feel better. And more of life, and I like to just jump around.

Researcher: Oh, that's good....And, how about you?

Pupil 2: Music is important to me, because I think of it all the time when I need it. It is really important to my life.

Researcher: Ah, okay. How about you?

Pupil 3: Oh, I think music means to me part of my life, because it's so peaceful and also fun, energetic.

Researcher: Oh, energetic. And, how about you?

Pupil 4: Music is music.

Researcher: Music is music? So, what do you mean by that? Just music? You don't enjoy it?

Pupil 4: It's good.

Researcher: It's good? Okay. Because it's kind of 'theory' that you said. How about you?

Pupil 5: It makes me really happy.

Researcher: Oh, happy. So, you are mostly positive of music?

Pupil 5: Yeah.
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The comments from the unique child who had different views on music provided another meaningful insight into how to promote creativity and wellbeing in music classes for different groups of children. As with this child, pupils in one of the other classes showed quite a contrasting reaction throughout the teaching sessions. The children in this class were all very quiet, not showing any facial expressions or conveying their own emotions perceptibly throughout each of the sessions. The event nonetheless remained a meaningful experience, in part because it was the first time that I faced reactions different from the ones that had become normative. These experiences evidenced the significant influence of environments and the atmosphere of the surroundings in promoting creativity and wellbeing in Music Education—including variable prior degrees of interests in music and, of course, the individual personalities of the children. Furthermore, it also underlined an important point that realisation and delivery of the ‘participatory’ philosophy of CfE may itself be significantly influenced by the classroom environment, and that teachers ought to be conscious of the need to maintain a ‘dynamic systems’ understanding of the classroom methods and interventions necessary for achieving the aims of CfE in their own classes and schools.<sup>9</sup> There is also indicative vindication here of the view of ‘cultural capital’ and ‘prior knowledge’ in pupil performance and outcomes recently and explosively highlighted by Natalie Wexler (2019).

The success of the session for awakening pupils’ innate musicality—although again to a lower degree in the class where pupils were seemingly less active—appeared in the second session as well. The intention of this session was introducing, ‘greeting each other’ and ‘cheering up’ by singing and doing motions together (see Chapter 4 pp. 187-188). Doing the motions along with the music seemed to be effective for younger children gaining enjoyment and better understanding of the music—as reflected in the argument for musical ‘monism’ discussed in Chapter 2. It showed pupils interacting with the music through their bodies and their minds together. It also intersected with the principles of CfE related to ‘interdisciplinary learning’ by integrating two ‘traditional’ subjects—*Music* and *Physical Education*—with the

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<sup>9</sup> Of course, these demands of CfE on teacher time and professionalism have been the grounds of serious criticism of the reform: that the ‘opportunity costs’ are too high for the benefits gained. See Convery (2017) and Paterson (2018).

goal of fostering enhanced attainment from their interaction (Kaittani et al., 2017). As proposed in Ch. 2, which examined the relationship between ‘music’, and ‘health and wellbeing’, these two subjects are historically closely connected, because ‘movement’ often intrinsically symbolizes the natural human response to ‘music’ and has therefore for some time been seen as vital to childhood musical experience *per se* (ibid). Affording children the chances to make a presentation in front of the whole class also met another capacity in the philosophy of CfE, in encouraging pupils to be active learners. As explained, I also allocated some time for the groups of children who spontaneously wanted to sing in front of the whole class. The activities and repertoires chosen for this session seemed to be appropriate to achieve the learning intentions.

Overall, these introduction sessions were successful, particularly in terms of deliberately awakening the ‘musical child’ that many argue may be innate in pupils’ minds, evidencing the power of music for influencing social and emotional wellbeing, and forming an important rapport intended to make it easier for conducting further and more complex investigations (Appendix 7, 485-506). These reflections were also borne out in the group discussions, particularly in the first session in which a number of pupils expressed their feelings after appreciating and singing the song *Ben* (Table 5.3.1.c).

**<Table 5. 3. 1. b> A part of the script from the Focus Group Discussions in the session – Introduction – *Ben* (positive statements)**

Pupil 1: I liked it because it was beautiful

Pupil 2: I liked type of songs and that one was good

Pupil 3: It was a nice song and it was by Michael Jackson

Pupil 4: I liked singing *Ben* because it was a good song

Pupil 5: I liked the tune of it

Pupil 6: It was a nice song

What we see here is that pupils were being influenced by, and reacting to, the features of the song that made them feel calm. Another important point to be made is that pupils were coming up with positive words, from the vernacular of everyday musical appreciation—e. g., ‘beautiful’, ‘nice’, ‘good’—when they were expressing their thoughts, feelings, and reflections about their own musical involvement and participation. We see evidence here that

even simple popular and sentimental song-structures have the potential to nudge listeners towards better states of wellbeing and receptivity.

Given my prior footnote reference to the disquiet now attached to uses of the music of Michael Jackson (p. 186), another notable theme that emerged in the discussions of his song *Ben*, and in the worksheets that pupils worked with (Appendix 5, pp. 372-431), centred on the obligation laid on researchers and teachers to monitor carefully the impact of musical interventions on child listeners. For example, in contrast to the overall reactions of the pupils in the session that they sang *Ben*—which seemed to show the effectiveness of the chosen song for demonstrating the positive influences of sung music—I discovered in the more forensic settings of focus group and worksheet that a number of children had very negative thoughts on the song and the singer, which may have had the potential to affect their wider involvement in the classes.

**<Table 5. 3. 1. c> A part of the script from the Focus Group Discussions in the session – Introduction – *Ben* (negative statements)**

Researcher: Please tell me what you liked or disliked about this session.

Pupil 1: I don't like Michael Jackson songs

Pupil 2: I dislike this because Michael Jackson is creepy in my opinion

Pupil 3: Ben was a bit rubbish. Michael Jackson is creepy

Without exaggerating disproportionately its ramifications, what we see here is that cultural, moral and political questions circulating in the wider media impact upon the responses to (especially) popular music among young people.

As such, the first two introductory sessions brought meaningful insights, enabling the researcher to adjust further plans for the next sessions.

### 5.3.2 Music and Imagination: Night and Dreams

As introduced in the previous chapter, the aim of this session was again to provide opportunities for experiencing emotions associated with several different musical pieces, and for expressing these in the media of the other arts—whilst also attending to the interdisciplinary nature of CfE, in which music and art (traditionally two independent timetabled subjects) are integrated into the single domain known as ‘Expressive Arts’. The session was devised to stimulate children’s imaginations and awaken their musical child so that their sensitivities could be extended while listening to music, which of course is one of the factors seen as essential for enhancing creativity. The repertoires used for this session included diverse genres of music from different cultures describing the two themes— ‘night’ and ‘dream’. These included Korean traditional music, Korean and Western popular songs and classical pieces. The intention was to extend the degree and range of sympathetic and intelligent engagement with the items. The researcher was particularly interested in watching pupils’ reactions while listening to the songs with foreign language lyrics that they could not understand. This was also a type of session where children’s creativity could be revealed while promoting some of the fashionable methods of classroom ‘mindfulness’ (Auerbach and Delport, 2018; Varona 2018). Creating artwork in an empty space in calm and quiet surroundings was expected to allow them to be relaxed and to concentrate on the flows of their thoughts and feelings.

The effectiveness of the chosen themes and interdisciplinary activities for promoting creativity and wellbeing could be evidenced chiefly from children’s work. First, expressing their reactions to music with words, children reflected back in their writing the high degree of influence of the music, and a wide range of thoughts and feelings that could be drawn from listening to it. Although the researcher did not in this instance specifically invite writing about ‘feelings’ as such, and sought instead to observe pupils’ natural reactions to the sounds, a majority of them recorded written responses related to ‘emotion’ and ‘atmosphere’. It was surprising to note that several unique, unexpected but common lexical sets came up from a number of children. It should be noted here also that some of these were very different from the researcher’s intentions and the ethical precautions taken (and approved) when the repertoires were chosen. The title of the chosen pieces and the keywords that 14 pupils in particular clearly recorded while listening to the chosen musical repertoires are set out in Table 5.3.2.a.



<Table 5. 3. 2. a> The chosen musical repertoires and written emotional keywords-  
Session – Night and Dreams (n= 14)

1) S. Yoon- *A Summer Night Dream* (sung and piano accompanied by G. Kim)

: a song in C major with soft and calm atmosphere. In this version, a piano is the main accompanying instrument, with a guitar and a drum being added in certain parts

Positivity/ intensity	Words	Number of pupils
weaker  ↓  Greater	Cry	1
	<b>Sad</b>	<b>7</b>
	Unhappy	1
	Bored	1
	Relaxed	2
	Smooth	1
	Calm	3
	Peaceful	2
	Emotional	1
	Cool	1
	Grateful	1
	Kind-of-happy	1
	<b>Happy</b>	<b>5</b>

<unique words>

**@ musical (1), loud (1), Christmas music (1)**

From the types of words chosen by pupils, what the responses here show is that the most popular are the two contrasting emotions of happy and sad—but also showing the wide range of emotions in between these poles that music can evoke. Moreover, it is interesting to note that one pupil felt this song was a piece of ‘Christmas music’ that may be mostly heard in winter—whereas the original piece is intended to describe ‘summer’, a contrasting season.

## 2) S. Bang-*One Night Dream* (sung by G. Kim)

: a song in E<sup>b</sup> major, The song includes a guitar and a bell-sound percussion as accompanying instruments, forming an antique, elegant, and cosy atmosphere.

Positivity/ intensity	Words	Number of pupils
Weaker ↓ greater	Sleepy	1
	Bored	1
	Relaxed	2
	Calm	2
	Love	2
	Cool	2
	<b>Joyful</b>	<b>6</b>
	Wonderful	1
	<b>Happy</b>	<b>9</b>
	Bright	1
	Excited	1
	Fun	1
	Energetic	1

<unique words>

**@ tropical (3), casual like it's sang on the beach (1), Sunny (1), Danceful (1), catchy (1), annoyed (1), odd (1), jazzy (1)**

The clusters and comments here interestingly show common themes that arose in pupils' imagination, such as a beach in a sunny, tropical area. It is also interesting to note that pupils came up with higher numbers of words related to summer than they did in the previous song. This result shows another, effective, but less directive, method of fostering creativity and imagination: that is, *not* providing prior ideas or knowledge but letting pupils think themselves first.

### 3) G. Kim– *A Moon in Seoul* (sung and piano accompanied G. Kim)

: a song in c minor. Composed by the singer himself with the influence of an American singer, Ray Charles, this song consists of a majority of non-harmonic tones and jazzy progression.

Positivity/ intensity	Words	Number of pupils
weaker	Dark	1
	<b>Sad</b>	<b>4</b>
↓ Greater	Unhappy	1
	Bored	1
	Slow	1
	Gentle	1
	<b>Smooth</b>	<b>3</b>
	Calm	1
	Peaceful	1
	<b>Lovely</b>	<b>3</b>
	Emotional	1
	Kind-of-happy	1
	Joyful	1
	Happy	1
	Fun	1
	Powerful	2

<unique words>

**@ catchy (1), party (1), party sounding when it was starting. Emotional it looks like and sound because someone crying (1), faithful (1)**

Here we see again that the same piece can stimulate contrasting subjective feelings and emotions, as well as unexpected or divergent words such as ‘faithful’. This raises factors that are in tension with the prevailing ‘universalist’ claims made for the link between musical stimulus and individual responses, present in contemporary analyses from sources such as evolutionary psychology, neuroscience and even GEMS itself. It may be possible that we can have both phenomena coexisting: general, high-correlation trends of a stimulus-response character across larger population samples alongside individual difference and variation related to context and personality. Alternatively, it may be necessary to re-examine the adjectival scales, acknowledging, for example, that an item can be both ‘sad’ and ‘lovely’.

**(4) C. Debussy- *Clair de lune* (orchestra version) – Yuna Kim (Ice Skating)**

: a piece in D<sup>b</sup> major, the third movement of the piano suite titled *Suite bergamasque*. With the designated sign ‘andante très expressif’ (andante very expressive), this piece is intended to be played mostly in pianissimo, forming a quiet atmosphere.

Positivity/ intensity	Words	Number of pupils
Weaker	Sad	1
	Unhappy	1
↓ Greater	<b>Bored</b>	<b>2</b>
	<b>Calm</b>	<b>3</b>
	<b>Peaceful</b>	<b>2</b>
	<b>Joyful</b>	<b>2</b>
	Happy	1
	Fun	1
	Energetic	1

<unique words>

**@ Imaginative words: adventurous (1), magical (1), Twinkerbelle a little bit sound like a princess escaping (1), Disney music (1), winter (1)**

**@ unique words: beautiful (2), faithful (1), grateful (1), thankful (1), scared (1), heavy (1)**

**@ expressing contrary emotions together: bright/dark (1), happy/sad (1)**

In these responses in particular, we see how the piece, composed by the impressionistic composer Claude Debussy, extends the imaginations of the listeners. Compared to the succeeding two pieces, also introduced to pupils by showing performances of the ice skater, pupils came up with more diverse and unique words. Another interesting point to be made is that two pupils wrote contrasting words together.

**(5) L. v. Beethoven - *Moonlight Sonata* (The Piano Sonata No. 14 in C# minor "Quasi una fantasia", Op. 27, No. 2, 1<sup>st</sup> movement) (orchestra version) – Yuna Kim (Ice Skating)**

: a slow movement of piano sonata, consisting of soft dynamics throughout the piece. A lamenting melody is played against an accompanying ostinato triplet rhythm.

Positivity/ intensity	Words	Number of pupils
Weaker	<b>Sad</b>	<b>5</b>
↓	Unhappy	1
greater	Calm	1

<unique words>

**@ creepy (2), mythical/ mysterious (5), adventurous (1), scared(1), horror (1), mean (1), magical (1), enchanting (1), midnight (1), loud footsteps (1), thoughtful (1), powerful (1), sounds like a funeral at the start. Sounds like an evil, witch taking a baby cause it's a princess and powerful.**

With the piece written by Beethoven, it is interesting to note that many pupils expressed feelings of fear and even the 'gothic horror 'atmospherics' that popularly appear in children's literature and stories. The written words such as 'mean' and 'funeral' again show a high degree of imaginative engagement.

**(6) Korean Traditional Music – *Arirang*- Yuna Kim (Ice Skating)**

A representative Korean traditional song, rearranged as a slow, peaceful, spacious folk song. This song has been arranged by a number of composers across the world, including a number of different instrumental versions.

Positivity/ intensity	Words	Number of pupils
Weaker	Sad	2
	Unhappy	1
	Tiring	1
↓	Calm	2
Greater	Peaceful	1
	Joyful	2
	Happy	1
	Excited	1

<unique words>

**@ happy/sad (1), powerful (1), Disney (1),**

In the less familiar setting of this music, pupil responses again show how the same piece of music can stimulate contrasting emotions. It is also interesting to note that a pupil came

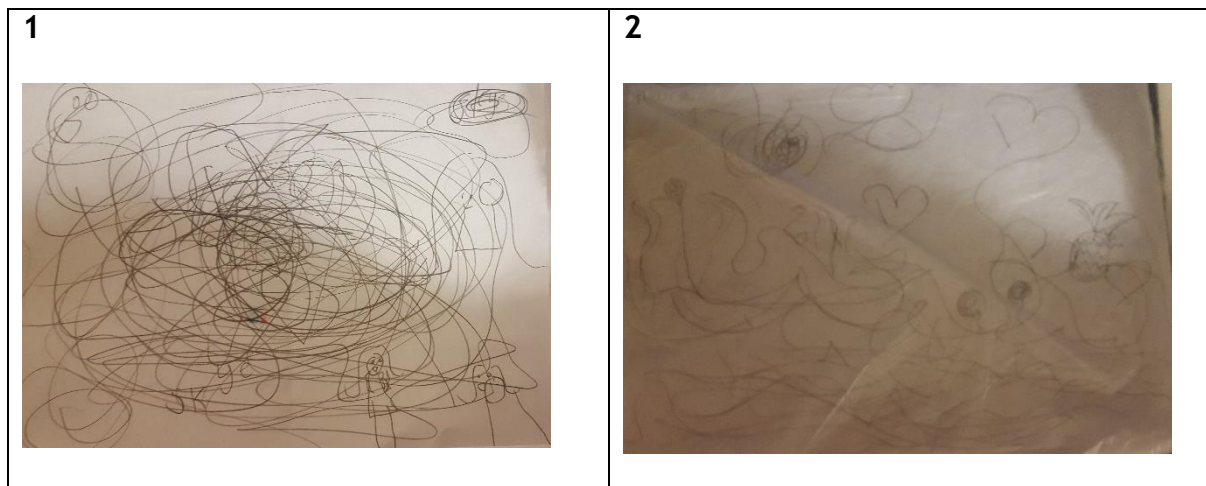
up with the word ‘Disney’ – reflecting Western cultural-material values and popular soundscapes while listening to a piece of traditional music from an Eastern culture!

This activity enabled the researcher to register the degree of emotional responses of pupils, and effectiveness of brainstorming activities (See Chapter 4 pp. 187-188). It was curious to see how contrasting emotions appear in the expressions of the individual pupils and across different pupils. It is possible, of course, that judgment of the music here was affected by linking it to the ice skating visuals, which may have induced, independently of the music, the sensation of excitement before an activity attractive to the children but which few have actually experienced. Field notes do confirm the children’s concentration and interest.

The next activity—‘ice skating along the flow of music’ (a drawing activity: see Ch 4 pp 187-190) was also found to be stimulating in sometimes unexpected ways the children’s creative reactions to the music. As indicated earlier, the chosen piece for this activity was Debussy’s *Claire de lune* (meaning ‘moonlight’) played as background music for the performance of an ice-skater, and which had already been used for the previous activity so that the pupils knew the title in advance. This piece is a standard part of the classical repertoire commonly associated with impressionistic and symbolist representations of natural phenomena, colour and light, and the rich emotional associations these have for us. Reflecting the musical trend in which this piece was written—*Impressionism* in the late 19<sup>th</sup> century—the piece focuses on invoking the theme of ‘moonlight’ and forming a contemplative impression of it, rather than stressing intensive feeling. Perhaps being influenced by the essence of Impressionism, several pupils further came up with not only lines but also shapes and pictures. Moreover, although the researcher did not provide any explicit guidance on how to use the stationary materials around them, many pupils voluntarily chose colouring pencils and paper. Furthermore, as the musical pieces played, a number of children naturally started to write words that came to their minds in the process of ‘ice skating’ along with the music. The children’s work showed unexpected results, and a higher level of creativity than the researcher had expected (More examples can be seen in Appendix 4, pp. 360-371). More importantly, this activity—by virtue of the thoughtful interactions it created between researcher and pupils centred on the drawings—enabled the researcher to understand more deeply the thoughts and emotions that pupils from disadvantaged backgrounds were experiencing. This was true even when pupils did not record these in words: adding to the

appreciation that music could indeed can be a medium for supporting the expression of these responses in creative ways using other interatrial media and thereby moving beyond simple word-association reactions. It also had to be noted, however, that this particular phase underlined that musical interventions targeted at self-conscious emotional reflection have to be carefully manipulated in schools. Although the researcher was always aware of the ethical guidelines and had had exhaustive discussions with classroom teachers prior to planning the sessions, the effects of musical interventions covered a broader emotional spectrum than anticipated, and not only in positive but also in negative ways. Several examples are provided in the table below.

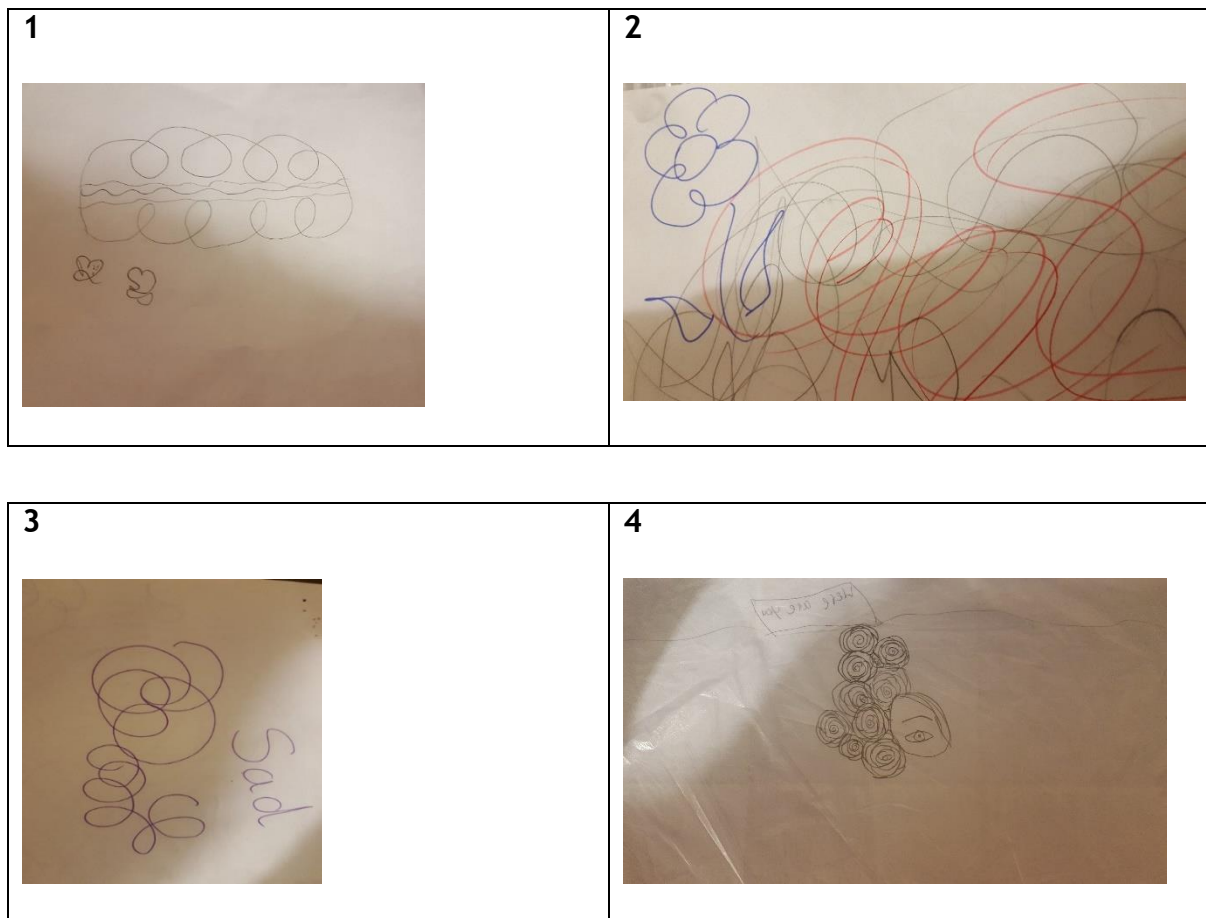
**<Table 5. 3. 2. b> Examples of pupils' work- Ice Skating Activities- Session – Night and Dreams**



In the first picture, it can be seen that the pupil drew a girl who seems to be an ice-skater at the bottom right part of the paper, and several faces with varying degrees of clarity that seem to be looking at the girl, all smiling. The lines drawn freely using the whole space of the paper seem to reflect the unexpected flow and movement of the skater.

The second picture also reflects the linear and curved flow along the music, this time coming up with *shapes*—hearts particularly being emphasised. Hearts are of course a powerful cross-cultural symbol of romantic love and this may be the obvious association being made between music, movement and female skater. The pineapple drawn at the bottom right corner shows an ‘exotic’ ‘leap’ in the thinking process!

<Table 5. 3. 2. c> Examples of pupils' work- Ice Skating Activities- Session – Night and Dreams



A number of pupils came up with themes related to nature. In the first picture in the table above, it seems that the pupil drew a leaf consisting of three lines and a curved line around it, and two butterflies that seem to reflect the movement or 'flight' of the music.

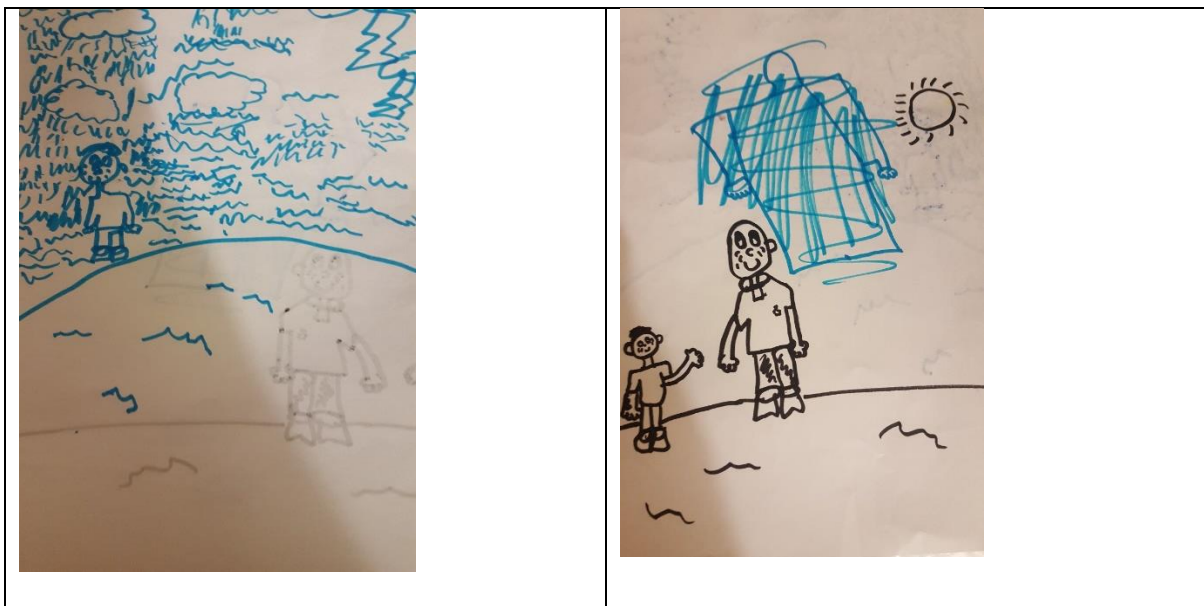
Pictures 2 and 3 emphasise more the *freedom* and improvisation of moving along with music. In Picture 2, the pupil naturally came up with a flower and several curved lines in different colours. Picture 3 also contain curved lines along with a word 'sad'. It seems that music naturally stimulated sad emotions for this pupil.

It appears also that the chosen piece induced a deeper philosophical reflection for the pupil who drew Picture 4. Reflecting, perhaps, the character of music formed by the relatively less-centred harmonic progressions that typify Impressionistic styles, the pupil seem to draw several 'eyes' trying to find something: also indicating a profound question—'where are you?' This also may reflect the circumstance, in that the pupil did not know where the skater



was to be moving to. Furthermore, it is interesting to note that the sentence is written from right to left consisting of a ‘mirror image’, showing another aspect of creative, experimental and even playful work of the pupil. Responding to modern music in these aleatory forms was, of course, a feature of the early 20<sup>th</sup>-century modernist treatment of performance and reception.

**<Table 5. 3. 2. d> Examples of pupils’ work- Ice Skating Activities- Session – Night and Dreams**



The two pictures above drawn by a same pupil using both sides of the paper also reflect a philosophical and emotional response to the music. In the first picture, at the upper left corner, there is a child standing isolated, and many short curved lines around him that seem to describe rain, thunder, and maybe lightning, along with clouds that also may reflect the unstable and trembling state of the child. On the other hand, in the second picture, the child is with another taller person who seems to be an adult, offering his hand to the child (although the hands do not actually touch). Unlike in the first picture, the child is smiling—perhaps showing a better state of mind? A sun and blue lines that consist of a square above seem to express the improved change in the weather. As such, the pupil who drew these pictures seems to be expressing the changes of mood from negative to positive.

<Table 5. 3. 2. e> Examples of pupils' work- Ice Skating Activities- Session – Night and Dreams

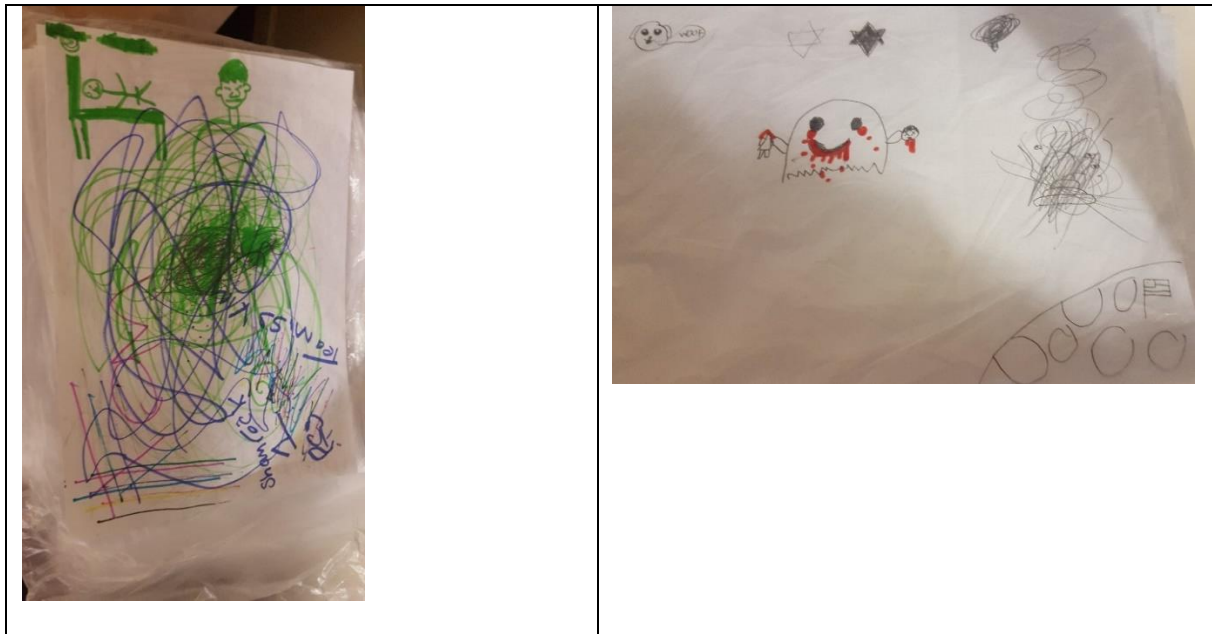


On the other hand, the next two pictures that also involve philosophical reflections from music reveal negative themes. The squares drawn in both pictures with a cross inside it seem to be describing a coffin. This is more clear in the first picture as a person is lying down inside the square, and there is another object with a cross which seems to represent a tomb. The pictures placed at the right side express the theme ‘death’ even more obviously, illustrating what seems to be a dead child who has become an angel, and another person crying. The communities from which these children come live amidst challenging circumstances and deprivation. Even family life itself is often subject to great pressure and sometimes breakdown, creating for a proportion of pupils an ambivalent and estranged emotional response to attachment and parental care. Some of these tensions may be reflected here, by virtue of the emotional zone into which the music has carried some of the children.

The second picture also reflects a second-order ‘philosophical’ treatment of the music. It seems to represent a girl contemplating, looking at a dress to wear. The written question, ‘Should I skate for life?’, reveals a quite profound thought inspired by music and the film,

and the finality of the question is emphasised with a tomb drawn at the left side with question marks, representing the end of the life. So the seeming dream career of the skater pursuing her art is questioned by the fear of what might be involved in committing a life to the demands of an all-consuming performance art like figure skating, which curtails individual choice and freedom.

<Table 5. 3. 2. f> Examples of pupils' work- Ice Skating Activities- Session – Night and Dreams



The first picture contains a taller person with a seemingly angry face, and a shorter person without hair and clothes lying down on a chair who seems to be dead, as the two clouds above the chair provide a hint. The complex lines in different colours and several words written in different directions seem to reflect great turbulence of emotion, with possibly yet again the spectre of a sporting or artistic life controlled menacingly by others.

Finally, the picture at the right side contains a vampire holding dead people in each hand with blood. A face drawn at the left corner also draws attention, and the picture at the bottom right corner seems to represent the US, probably where the two people came from. The straight and curved lines above seem to emphasise the theme, 'death'.

As seen in the examples above, the children's responses move in quite diverse directions—from artistic creations of lines and figures to pictures and words involving emotional responses and philosophical contemplations. For the purposes of this research, several salient features and themes emerge. First of all, perhaps affected by the title of the piece, 'moonlight', a number of pupils came up with topics related to nature. Furthermore, many pupils expressed other literary and artistic themes in Romantic era terms: e. g., dream and fantasy, edging sometimes into the popular genres of the gothic which hold such great appeal for the young today. The technical term for this manner of responding to music is *reverse ekphrasis* (Bruhn 2000; Popablanariu 2013). The term 'Ekphrasis' refers to 'a description of a work of art by a verbal text' (Bruhn, 2000). Being a form of transduction by means of semantic extension, Ekphrasis becomes more generally a rhetorical device in which one artistic medium responds to another (Popablanariu, 2013). In music particularly, *musical ekphrasis* refers to composers responding to poetry and painting (e. g., Mussorgsky's *Pictures at an Exhibition*). *Ekphrasis* produces images for the mind's eye by means of words and pictures (Goehr, 2010). Hence in *reverse ekphrasis*, a visual or written image responds to the stimulus provided by a piece of music (Bruhn, 2000). As the two activities here included writing words and drawing pictures while listening to musical pieces, pupils' work may be referred as *reverse musical ekphrasis*. The creative vector coming out of this is not straightforward one. But it is fascinating educationally. The 'unregulated' character of the exercise demonstrates that the children, possessing only a modest acquaintance with classical musical conventions, will respond (and 'frame' their responses) from out of many different layers of cultural association, allusion and popular perception. This is quite liberating for them, but it poses some challenges for the teacher.

Taking all of these interpretations of the visual images into account, including the potentially more troubling ones, this session overall was effective for stimulating pupils' innate musical imagination and creativity in the context of a different visual art form. From the discussion with pupils and their worksheets, the researcher could again explore the benefits of interdisciplinary activities for promoting creativity and active participation in music classes.

**<Table 5. 3. 2. g> Pupils’ words from discussions and worksheets – interest in interdisciplinary work**

Pupil 1: Ice skating is amazing made my imagination think a lot.

Pupil 2: When I finished ice skating, I coloured in it looked nice.

Pupil 3: I like the art.

An important result that appeared in this session was that the same musical repertoires could excite quite contrasting moods for different pupils. While a lot of pupils showed their positive feelings stimulated by the chosen musical pieces (many of them using words such as ‘calm’ and ‘peace’), a number of children said they were ‘boring’. The researcher could nonetheless operate at the borderline of these different reflections, recognising that the subsequent sessions had to be more carefully planned and directed to foster musical creativity and wellbeing for *all* present in the room.

**<Table 5. 3. 2. h> Pupils’ words from discussions and worksheets – different thoughts about the six chosen repertoires**

Pupil 1: I liked the peaceful music

Pupil 2: When it was quick...

Pupil 3: I liked when it went quick but not shouting

Pupil 4: I like the music

Pupil 5: I didn’t like the song

Pupil 6: It was a bit boring

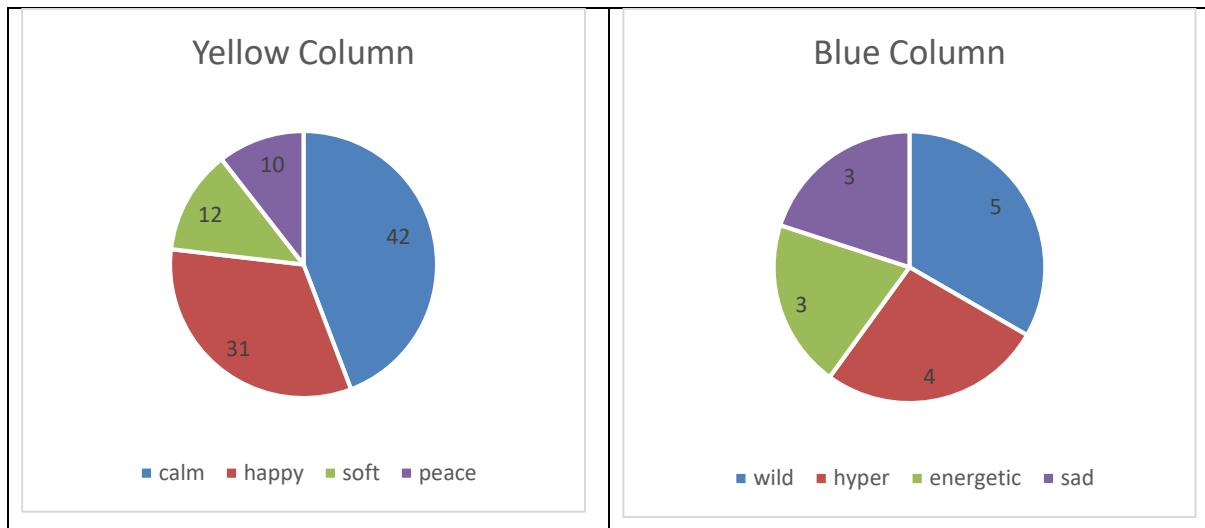
### 5.3.3 Music and Characteristics

Similar to the previous session, this session was intended to first awaken the children’s own ‘musical child’ and stimulate their musical imagination. Furthermore, applying not only Romantic Aesthetics but also Romantic Irony—using a piece, *Fabel*, written by Schumann—the session aimed at letting pupils meet different personalities present in human beings (changing the original intention to let pupils approach their own selves — as explained in the previous chapter). The goal was to let pupils objectively experience contrasting characteristics involved in musical pieces, and to let them express those using words and pictures (reverse ekphrasis). Comparing to the previous session, the researcher presumed that

pupils might come up with somewhat more clearly discriminated words and images. As expected, they revealed an even higher and wider degree and range of imagination and creativity, showing different ways of expressing feelings in themselves and presenting thoughts. Focusing on ‘personality’, the chosen musical piece of Schuman brought more dramatic and unexpected reactions from the pupils.

In the first activity, the written words by pupils contained themes from both their daily lives and special occasions. Furthermore, it was interesting to note that they were naturally thinking of words related to ‘emotion’—showing effects of a piece composed on these terms in the Romantic era. Among those, the most commonly appearing words in all classes were:

<Table 5. 3. 3. a> Words frequently written while listening to *Fabel* (n= 68)



Several pupils were expressing feelings and actions with more specific words such as ‘heart jumping up and down’, ‘jumping for joy’, ‘dancing’, and ‘running through a forest’. There were also several pupils who came up with unique words associated with nature (e. g., water, rainbow, rain forest), food (e. g., hot chocolate), music (e. g., lullabies, orchestra), and certain events (e. g., ball, wedding). Furthermore, pupils also came up with words describing something distant from their daily lives such as ‘the end of the film’, ‘freedom’, ‘Disneyland feel’, ‘adventure’, ‘fairy’, and ‘fantasy’, revealing the direction in which their imaginations were stimulated. From these outcomes, the potential and the wider possibilities of the music for drawing out certain feelings and images could be observed. It was also interesting to note that at times, pupils were feeling similar emotions (e. g., happy, sad) while they were

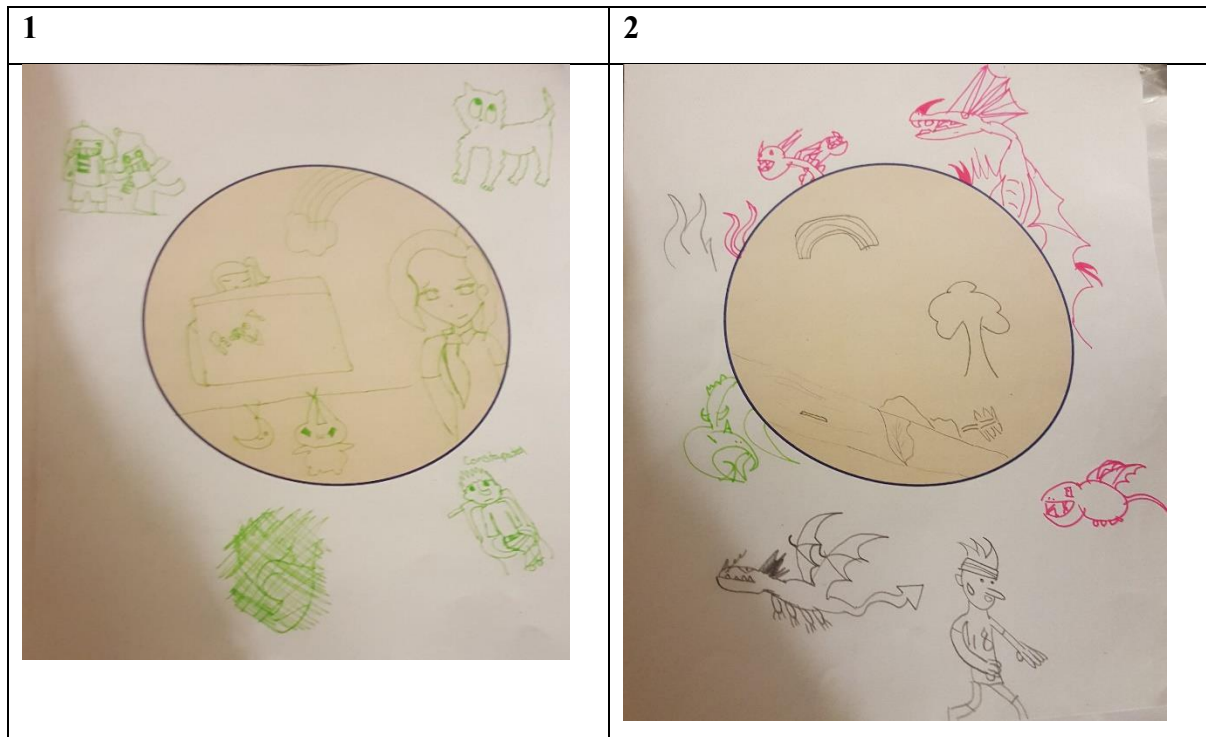
listening to the contrasting parts in the piece. This could be related to ‘divergent thinking’ in the theory of creativity— appreciating music and responding to it in different ways.

Moreover, a pupil interestingly wrote an expression, ‘full of life’, showing a possibly more objective philosophical reflection—an unexpected level of response for a pupil of a Primary 5 school age.

In this first activity of the session, however, the necessity of taking care of pupils’ states of wellbeing and specific circumstances also appeared again. Compared to the previous session, which focused on the topics of ‘night’ and ‘dreams, more pupils wrote generated lexicons revealing negative feelings such as ‘sad’, ‘alone’, ‘people crying’, and ‘depressing’. More strong expressions such as ‘angry’, ‘hard’, ‘crazy’, ‘pressured’, and ‘frustrated’ and even ‘death’ and ‘suicide’ were very striking as well. Although another significant finding was that more pupils focused on expressing positive thoughts related to the calming parts in the composition and recorded fewer words in the more intense part, coming up with these strongly negative words was an unexpected result. The researcher again regarded that thinking of these types of themes and feelings would be uncommon for pupils in primary schools.

The higher degree of extended imagination also appeared in the pictures that pupils drew, although several pupils did not follow the direction to express contrasting moods in and out of the given circle but used only the inside of the circle, dividing it into two halves. They were revealing their creativity by communicating diverse objects and contrasting moods with discriminative pictures alongside the kaleidoscopic music: in this case, as was highlighted in Chapter 4, in which the composer was revealing his spilt-self. The pictures contained themes from both everyday life as well as special occasions. Again, the common themes appearing in those pictures were ‘nature’, ‘weather’, ‘people’, ‘animals’, and ‘insects’, and different shapes and figures. However, with the increased extent and depth of expression that the drawing activity could facilitate for more pupils (including some SEN pupils still not able to write words in correct forms), there were also many unexpected and negative themes and even traumatic expressions discernible to a higher degree. Some examples of the pupils’ work follow (see Chapter 4 for the rubrics and instructions).

<Table 5. 3. 3. b> Pictures from the worksheets drawn while listening to R. Schumann-  
*Fabel*

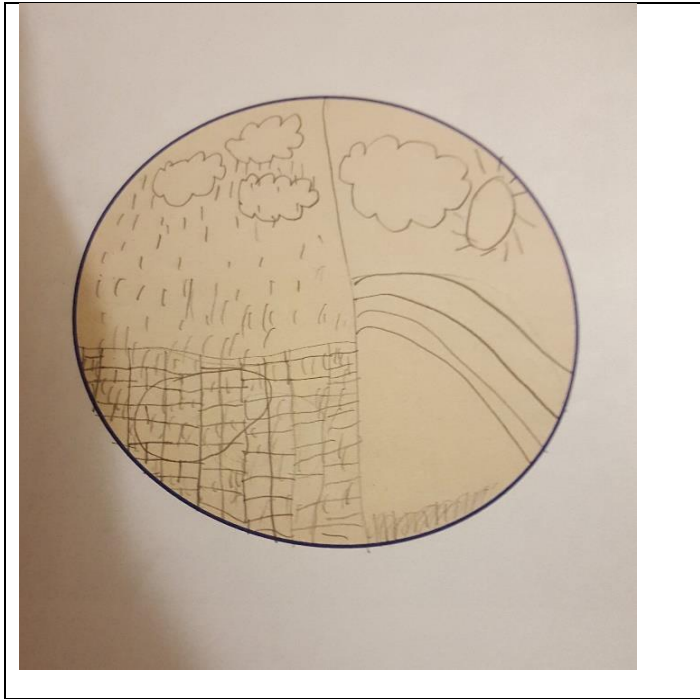


The first picture shows contrasts of different times of day and seasons. In the space outside the circle, a day is represented with a person taking a rest in a courtyard and two children playing, themselves also indicating two different seasons of a summer and a winter (hinted by their appearances). There is also a cat and a sign which seems to indicate a heart. On the other hand, inside the circle, a night is expressed with a girl sleeping and an older lady watching her. A baby's mobile under the bed and a shape consisting of a cloud and a rainbow also form a quiet, safe and cosy atmosphere.

There were a few other pupils who drew a rainbow inside the circle, as seen in the second picture. Here, nature is described inside the circle with mountains, a tree, a dragonfly, portraying a calm atmosphere. By contrast, at the outside of the circle, an energetic, dynamic, and a violent mood is created by a runner sweating, dragons either staying on the ground or flying, and fires.

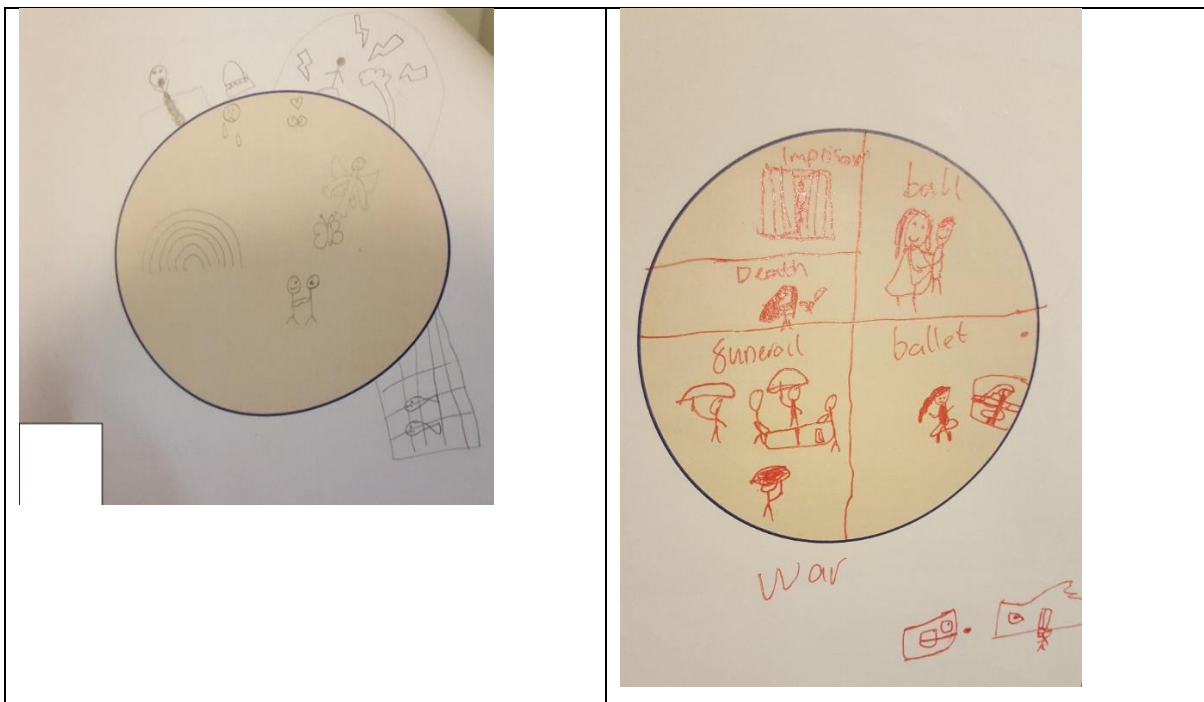


<Table 5. 3. 3. c> A picture from the worksheets drawn while listening to *Fabel*



A rainbow appears in the picture above as well. The pupil who drew this picture came up with contrasting changes in weather—raining and then clearing up.

<Table 5. 3. 3. d> Pictures from the worksheets drawn while listening to R. Schumann-*Fabel*



As indicated above, there were also many pictures with violent and quite extreme expressions inspired by the music. In the first picture above, a rainbow appears again along with a butterfly and two people dancing (or probably just hugging) together. On the other hand, negative and sensitive themes appear outside the circle with a person under the lights, a person screaming, and two dead fish trapped in a net.

Another strong reflection of the music appears in the next picture. Again, dividing a circle into two, a woman and a man dancing at a ball with smiles and then a ballerina dancing in front of a mirror, once again suggesting a reassuring, recreational and pleasant mood. However, on the left side themes such as prison and death are being conveyed. The negative reflections are expressed outside the circle with a word 'war', and two shapes that seem to indicate two fighters. It is important to note that although the researcher was on grounds of confidentiality not privy to individual circumstances, several pupils in the schools used for the research came from refugee backgrounds where exposure to violence had been periodically present. It should also be stressed again that all of the school-based ethical safeguards were in place as this work was completed.

<Table 5. 3. 3. e> A Picture from the worksheets drawn while listening to *Fabel*



Finally, a pupil seem to revealed quite strong and severe feelings in the picture above, with curved but unorganised lines inside the circle, contrasting with straight lines almost forming a square.

Taken together, significant (if predictable) issues appeared in the responses regarding children's personal wellbeing, underlined since I could see some expressions associated with trauma, as well dangerous and negative words and pictures linked to unusual objects, forms and appearances. It underlined the ethical safeguards built into this research and the important role of the teachers both as first contacts for any manifestations of pupil distress (and indeed exit from the research) and as sounding boards in setting the boundaries for the activities themselves. By seeing pupils' work up close, I could appreciate better some of the damaging forces at work in modern society across many countries, the increasing sense in schools sometimes of emotional crisis and the professional awareness of threats to pupil mental wellbeing. The impact of these realities on the care with which teachers and researchers devised plans and chose repertoires for music classes was also very evident. As this research project has stressed throughout, however, this obvious intersection of music, mental health and emotion is emphatically about taking health and wellbeing seriously and recognising that the impulse to promote these powerful curricular values often comes from a place where they are absent. We need as educators to recognise this—which may be part of the so-called mental health crisis in our schools. We must not run away from this responsibility or erase and deny music's role within it, but instead find ways through art and music to enable children to manage and make sense of emotional turbulence and distress, just as the arts and music that we celebrate and promote do this in their very grammar and structure, from out of a site of origin that is frequently one of pain and loss.

In the next activity, pupils were directed to search for the ways of expressing contrasting features contained in another piece by exploring and changing the ways of playing instruments. By imitating a renowned musical composition which includes key features of Romantic Irony, entitled 'Florestan' (the 6<sup>th</sup> item of *Carnaval*, op. 9, and also written by Schumann), pupils were invited to create sounds with contrasting atmosphere and emotions being juxtaposed to one another. Allocating some time for all pupils to compose their own work using instruments that they themselves chose became unique experiences for them, further letting them more actively engage with music—and in this instance in an overtly 'musical' and music-making manner. During the focus group discussions, most pupils pointed out this as the main difference between this session and their ordinary music classes where they mostly only sing. A number of pupils underlined the enjoyment and satisfaction

of being able independently to create their own music, and they felt themselves being creative when playing instruments.

**<Table 5. 3. 3. f> Pupils’ opinion on active engagement in music— composing, playing instruments, and performing**

Pupil 1: I had a very big experience with this session because when I was learning music before everything was in time but here everybody was what they want.

Pupil 2: Yes I was feeling creative.

Pupil 3: I liked how everyone got a chance to play an instrument.

Pupil 4: I liked it because we could think of our of own music.

Pupil 5: I liked how free I was

Pupil 6: I loved, how we got to choose our own instruments

Moreover, pupils also emphasised here that they felt themselves be ‘creative’ while they were working in groups. It was impressive to see them having active discussions, expressing their ideas, trying to cooperate to create something with their instruments, and being excited while making presentations in front of the whole class—which also led individuals to be more responsible for their tasks.

**<Table 5. 3. 3. g> Pupils’ opinion on group work and presentations**

Pupil 1: I like the groups performing.

Pupil 2: When we got to present our music to the class....

Pupil 3: When we talked to our group about music, I felt creative

Pupil 4: Yes, we got to make up tunes with our group.

Listening to a classical piece of music was found to be a special experience for pupils as well, with most (but not all) of the pupils enjoying the pieces. From the discussion below, it can be observed that a pupil is feeling intuitively that the classical piece belongs to an ‘older’ repertoire—vaguely realising that it is something both ‘special’ and ‘unfamiliar’—a habitual categorisation of serious music within mass society and perhaps a signal of its uncertain profile in Western educational systems today. Another pupil exhibits a more active response to it— interacting to the music with her body— again justifying the ‘monist’ perspective discussed above. Hence as well as some stereotyping, these pupils also display an attitude

tacitly critical of the ‘elitist view of music’—that classical piece is not only for musically talented—instead acknowledging that it is a genre that ordinary people can enjoy.

**<Table 5. 3. 3. h> Pupils being fond of classical music**

Pupil 1: I liked the classical music

Pupil 2: Yes. It felt like it was older than most music I’ve listened to.

Pupil 3: I was moving and some dancing when I was doing music to the classical music with my group

Some pupils particularly focused on the Romantic Ironic features of the pieces introduced in this session that attracted them: recognising contrasting changes in the music. It was also interesting to note that several children interpreted the Romantic Ironic devices through alternative concepts of which they have some familiarity, such as ‘jazz’ or ‘rock’ repertoires. These showed the potential of Romantic Ironic pieces to stimulate listeners— by letting them recognise changes.

**<Table 5. 3. 3. i> Pupils’ opinion on the chosen musical repertoires with Romantic Ironic features**

Pupil 1: The first song was sad then happy.

Pupil 2: I liked the soft part in the music and I liked it when it turned hard.

Pupil 3: The music felt relaxing crazy and I liked it.

Pupil 4: The difference is that now we are doing calm and then we were doing rock music.

Pupil 5: I liked the Jazz.

Once again, interdisciplinary activities— such as writing words and drawing while listening to music—included in this session, as well as the use by the researcher of visual tools such as PowerPoint were found to be effective for stimulating pupils’ musical engagement and supporting their wellbeing by letting them have fun in their interactions with the music. Among the pupils who made comments below, the last pupil is particularly stressing that he felt himself be ‘creative’ in the activity. As discussed (cautiously and with some reservation) in the previous chapter, interdisciplinary activities *may* be intrinsically related to Gardner’s ‘multiple intelligence’ idea—bringing out diverse types of skills that pupils possess and

through these eventually accomplishing the learning intentions of duly dynamic music classes.

**<Table 5. 3. 3. j> Pupils’ opinion on interdisciplinary activities**

Pupil 1: I also liked drawing with the music.

Pupil 2: When drawing and writing about how the music feels...

Pupil 3: I liked it when I in the circle about how I feel.

Pupil 4: I Liked this session because I did like drawing with.

Pupil 5: We got worksheets and drew and wrote.

Pupil 6: I Liked the PowerPoint.

Pupil 3: It was good fun doing that

Pupil 5: It was more fun than...

Pupil 1: I did feel creative.

As intended from the initial stage of fieldwork design and planning, I was able to realise the possibility of providing pupils with genuine opportunities to reveal their innate creativity by doing both individual and group work, attending directly to the musical pieces with clear Romantic ironic features. It is also worth noting that transcripts and fieldnotes strongly suggest that these activities further helped the researcher and the research participants to develop the kind of positive relationships that are essential to successful music teaching.

In all classes, however, several other issues regarding musical creativity arose. First of all, although I was satisfied with the results that I could get from the words and pictures that children created—which all showed remarkable appreciation of and response to the ‘contrast’ principle that the concept of Romantic Irony involves, they did not seem to identify the clear distinction of contradictory characteristics and atmospheres in the Schumann’s piece when they were asked to imitate it with their instruments in their groups. I could see pupils creating unique sounds by using various instruments, but the intention to let them reflect that the piece of music that had a ‘contrastive’ atmosphere—that defining structural characteristic of Romantic Irony—was not accomplished to any degree of real satisfaction (See Appendix 7, pp. 485-506). This may suggest that the typical pedagogy of encouraging children to respond to listened music with a music of soundscape of their own needs deeper rationalisation and more structured, phased instruction and guidance from the teacher. CfE

certainly does not in any way prohibit this style of teaching, but its popular perception among primary staff does often work against it because creativity is frequently constructed in such loose, non-directive terms.

Watching the pupils' *musical* performances, I came to observe other challenges and issues—ranging from suspect definitions of music, uncertain identification of formal levels of musical ability, and deficiencies in the shared, usable criteria of musical creativity among staff (and indeed in the curricular guidance). Most of the groups of the pupils seemed to be playing instruments and using objects just as they wanted: only messing around with many musical instruments rather than trying to create a piece of *music per se*. I realised as a researcher that I had to be more aware of their musical levels and modify some of the activities and criteria of achievement for the succeeding sessions (See Appendix 7, pp. 485-506). Nevertheless, and despite these issues, the two sessions aimed at stimulating musicality following the two introductory sessions were completed successfully and to the general satisfaction of the pupils, teachers, and the researcher (See Appendix 7, pp. 485-506). I also learned from the classroom teachers that the pupils in their classes asked them to repeat this session at other times, which was very encouraging.

I found real evidence to support a number of constructive measures for leading pupils to express their musical, linguistic, and artistic skills in forms that could influence positively the development of their musical creativity. This particular session showed the effectiveness of the musical pieces with Romantic Ironic features for stimulating imagination and enhancing creativity. Moreover, the reflections of pupils—written in the worksheets and expressed in the focus group discussions—enabled the researcher to understand more deeply the individual participants' different musical backgrounds and experiences, as well as the distressed and deprived circumstances of many pupils that were conditioning their achievement of authentic and sustainable 'wellbeing'.

As initially planned, and further evidenced in the last session of this vignette, in which pupils had opportunities to create music, it seemed to be necessary to conduct some theoretical lessons in order to provide some bases for pupils to develop their formal musical creativity further and to learn how to apply the concept of Romantic Irony constructively. These were included in the allocated sessions of the next vignette.

## 5.4 Vignette 2 and Pupil Focus Group Analysed and Evaluated

As introduced in the previous chapter, sessions allocated to Vignette 2 focused on teaching theory and ways of applying the features of Romantic Irony to individual musical components. To take account of the average levels of acquisition of musical knowledge, and again considering the philosophy and methods contained in CfE, the sessions in this vignette also involved group work and presentation activities, with the attempt to stimulate pupils' potential to be active learners. Furthermore, in this second and the next, third, vignette, the researcher allocated a new 'position' to be taken—becoming a *conductor*—either for the whole class or within individual groups. This intervention resulted in one of the significant and impressive outcomes of the vignette— a significant number of pupils voluntarily and spontaneously being willing to be the conductors, as will be described below. Indeed, one welcome challenge for the researcher was trying hard to reassure and compensate those pupils who for timing reasons could not be chosen! To handle this issue, I always asked the classroom teachers to select other pupils to have that opportunity in a subsequent, post-research iteration (See Appendix 7, pp. 485-506).

Hence this Vignette, though in scale smaller than its predecessor, was essential to the structure of the investigation. A popular perception exists that modern, inclusive, process curricula such as CfE trade expert knowledge and attainment in areas such as Music for participation and inclusion, with a corresponding reduction in specialist understanding and performance. Indeed, a version of this prejudice has been active in the campaign, referenced above, to remove or much diminish the teaching of music in primary schools on the grounds that it can never reasonably reach a large constituency of pupils without loss to its essential technical character. My purpose here in this more narrow Vignette was appropriately to enhance pupil understanding of some entry-level academic musical theory and knowledge while showing that this could be made accessible to all or most learners in the class by maintaining a creative and participatory vector running through it. The evidence base in the vignette is thus not as varied as in Vignette 1. However the richness of the resultant playful activities, the group outputs, the field observation notes and the pupil discussion are integral to interpreting what unfolded across the Vignette as a whole. It may be noticed here, of course, that there is some repetition in pupil vocabulary—partly the result of many children



being second language learners and partly the effect of the restricted codes and low cultural capital of a significantly deprived area. In that sense these records need to be juxtaposed carefully to the relevant appended material and the other records of activity and involvement.

### 5.4.1 Beats

In the session ‘Beats’, pupils seemed to be recognising the contrast between 3 and 4 beats, while tapping and walking along across the room floor in time with the music. Introducing musical pieces from diverse genres and cultures, including the researcher’s own culture, was again an effective means for attracting pupils’ attention and interest, and in continuing to strengthen rapport. It was also surprising to find out the different musical tastes of the pupils, compared to pupils in Korea. The majority of pupils in Korea are more exposed to, and more fond of, Western music than Korean traditional music, since the latter consists of unfamiliar modes and progressions for contemporary listeners. Despite the efforts of the Ministry of Education—increasing the portions of ‘Korean traditional music’ in the music curriculum in primary and secondary schools—not only pupils but also teachers have found it difficult to deliver and be involved in those curricula (Shin, 2019). On the other hand, pupils in all three classes in this research enjoyed appreciating the first traditional version of the piece *Arirang*. There was even a pupil asking to watch that version again (See Appendix 7, pp. 485-506).

As expected, however, pupils showed even more interest in the final example of the same piece sung by the Korean popular singer, D. Yoon—the beats being changed from 3 to 4 beats, forming a cheerful and energetic atmosphere to encourage the Korean soccer players in the latter part. The majority of pupils started to smile as the music went on, and many pupils naturally started to shake their bodies as part of the movement encouraged by the activity (again, in striking contrast to their Korean counterparts) (See Appendix 7 pp. 485-506). Again reminiscent of the arguments of the musical ‘Monist’ tradition, there was obvious confirmation of how music can affect listeners under the right conditions, and how they interact with music with both body and mind when afforded the right opportunities and permissions. These two Korean performances drew more attention than the classical version of *Arirang* introduced in between. Many pupils mentioned this in the discussion and in their worksheets:

<Table 5. 4. 1. a > Pupils' Enjoyment of the Korean traditional music

Pupil 1: I liked listening to the Korean music.

Pupil 2: The music was in a different language.

Pupil 3: I liked some songs like Korean...where you are from.

Pupil 4: It was really... the music sounded like those other countries.

Pupil 5: I liked nearly everything, especially the South Korean music.

This same involvement—absorbing music with the whole body—was also manifested in the next activity, when the pupils were asked to ‘walk along’ with the musical piece, *Minuette*, played in different beats. The range of movement in this session was extended beyond that seen in the introduction session in Vignette 1, where pupils added motions to a song; or in the ‘Night and Dreams’ session, where they ‘ice-skated’ by drawing. Here, instead, pupils were walking and freely moving around the floor space along with the music, using the whole space of the classroom, suggesting that the music was more strongly awaking their innate musicality and embodied responsiveness, preparing them for creative musical work as well. Furthermore, inviting them to pretend they were ‘kings and queens’ to the accompaniment of music composed in the Baroque era was also effective for stimulating their imaginations, evidenced in the researcher record of their enthusiasm, enjoyment, facial expressions and responses as they moved (see Field Notes, Appendix 7, pp. 485-506). There was classroom corroboration here of the growing popularity in Scottish schools of the ‘Theatre Play’ initiative, which similarly seeks to integrate music, dance and performance in the Expressive Arts curriculum. Pupils commented very favourably on the activity, including some normally quite reluctant learners:

**<Table 5. 4. 1. b> Pupils' Enjoyment of Moving along the Music**

Pupil 1: I liked the singing and dancing the beats to 3 then 4.

Pupil 2: Yes, when we were listening to the music while walking.

Taking advantage of all the effects of this warming up activity, pupils showed a high degree of creativity and activeness in their group works as well. The chosen conductors in each group successfully played their roles in allocating changing points of the beats in the chosen pieces, and the rest of the pupils in each group cooperated well to choose, make, and arrange music by manipulating the beats, especially in their singing responses. As each group performed arranged versions of diverse songs, this activity drew the interest of the rest of the pupils. From the discussion and worksheets, it could be observed that a majority of pupils were attracted by this type of activity of changing the original piece of music to their own version. As many pupils noted:

**<Table 5. 4. 1. c> Pupils' opinion on the group activity of changing beats**

Pupil 1: I liked to feel the changes from beat 3-4.

Pupil 2: we could pick if we wanted to pick 3 beats or 4 beats.

Pupil 3: I learned how to come for beat three to beat four.

Pupil 4: We don't usually change the beats of songs [in other music classes].

Pupil 5: [I felt myself being creative] when I was in a team, and when we made our music, and I liked how we got to change the beats.

Pupil 6: [I felt myself being creative] when we could choose our own beat.

## 5.4.2 Notes, Rests, and Rhythms

On the other hand, the next session —‘Notes, Rhythm, and Rests’—was found to be more difficult for most of the pupils in two of the three classes. It was clearly not easy for many pupils to understand music theory in a relatively short timeframe. Choosing and reorganising the given rhythm cards for the group performance as a result did not go as well as anticipated

in achieving the learning intention. (See Appendix 7, pp. 485-506). The difficulty of learning theory was also evidenced in the discussion with pupils. For example, several pupils said:

**<Table 5. 4. 2. a> Pupils’ opinion on learning theory – having difficulties**

Pupil 1: We learned about notes, rests, and beats.

Researcher: Have you learned it before?

Pupil 2: No.

Pupil 3: It was challenging.

Pupil 4: [I] disliked [this session because] it was too hard.

Pupil 5: I found finding out music notes a little bad.

There was one class, however, which showed a better understanding (Class B from St Shelley’s ), in which, interestingly, many pupils were involved in the school choir (See Appendix 7, pp. 485-506) and hence were relatively more familiar with concepts of musical notes, different rhythms, and other basic musicological ideas such as rhythm. This seemed to signal the benefit of possessing prior knowledge recognised by many researchers. For example, according to classical constructivists (powerfully influential in the establishment of CfE), pupils ‘interpret new understandings of their worlds in relation to previous knowledge and experience’ (Scott, 2006, p. 17). When pupils acquire new ideas, these are combined with existing knowledge, and the learner constructs new or adapted rules to make sense of the world (Matthews, 2000). As a number of pupils in this class had learned about basic theories in music, they could understand and achieve the learning intention better. Although they of course did not have much experience of making changes to rhythms by themselves, it was easier for them to understand and play around with rhythms once empowered to do so. Having the opportunities to apply their pre-existing musical knowledge, and to make their own music, allowed them to be creative and active learners—also at the same time evincing the confidence to share those attributes with others. In contemporary educational theories more sceptical of constructivism, and drawn back to traditionalist notions of direct

instruction, modelling and memorisation, these approaches and their effects are also and equally vindicated, underlining that the committal of technical knowledge to long-term memory offers a strong foundation for confident experimentation and creativity in various curricular paradigms.

**<Table 5. 4. 2. b> Pupils' opinion on learning theories and applying those in activities**

Pupil 1: One of the differences with the other class was that we could change notes and time.

Pupil 2: I found myself creative when we were doing the music with the instruments. Slowly, and we did it... You taught us like on the smartboard. And, slowly we got it.

Pupil 3: I liked it when we were doing high notes and low notes.

Pupil 4: Yeah. Changing directions...

Pupil 5: I liked when more people were going up, and every time they change notes. And then everybody changed the notes.

Pupil 6: We never made our own music for our music sessions.

Pupil 3: I found myself creative when we were like... you know.... Like during the lesson... and like we were understanding the notes.

Pupil 1: I thought... like this... one person at each time here, then like.. we could... like for example, like this... and we could add up like this.

Pupil 4: I felt myself creative when we were making our own musical notes and everybody was showing it off.

Experiencing distinctive results in different classes, this session made the researcher think of one of the challenges in contemporary Music Education—the level and the layers of musical knowledge that mainstream schools should provide to all pupils. The reflections from the classes indicated that Music Education in the curriculum needed a stronger theoretical

foundation and a more academically credible basis, as educators such as Allen Britton, Charles Leonhard, Bennett Reimer, and Abraham Schwadron have insisted since the 1950s and the 1960s (McCarthy et al., 2002), an era when the trends in Music Education were strongly focusing on practice rather than theory. Nothing in the present research suggests that the acquisition of musical knowledge and vocabulary of even a rudimentary kind need stifle musical creativity or smother learner enthusiasm in sterile and abstruse formalism. Indeed, the opposite seems to be the case. Children welcome usable concepts which accord them greater control and comprehension of their own creative ideas and can integrate this knowledge into a very pupil-centred and dynamic experience of music listening and making.

### 5.4.3 Loudness and Tempo

The final session of this second Vignette, ‘Loudness and Tempo’ went very well in all classes, to a similar level of success. As the same results were also found in the next vignette, these two components of music were the ones that a majority of pupils found it easy to manipulate creatively, further fortifying their confidence. This session also provided the evidence for the argument in favour of the benefits of ‘play’ and ‘games’ in teaching and learning, which was sustained into the next vignette. The chosen game for this session, ‘Musical Hide and Seek’ was effective for letting pupils easily learn theories of loudness and tempo in music, and also, again, for encouraging their active participation—enabling each pupil to make unique sounds with voluntarily chosen objects and creating changes in the tempo and loudness of the sound. Concentrating on these changes, this game was found to be one of the best means of stimulating pupils’ sensitivity to sounds as well, particularly for those who played their role as a finder. In this session and throughout the whole remaining period of the classroom research, many pupils kept asking to play this game again, and the session accordingly was one of the most popular sessions for them (See Appendix 7, pp. 485-506). This showed the importance and the effectiveness of reflecting children’s tastes for these kinds of recreational activities. As two pupils particularly highlighted:

#### <Table 5. 4. 3. a> Pupils’ opinion on playing games

Pupil 1: I loved playing games. I think that made me learn more.
Pupil 2: It was fun.

The chosen example of the performance of the song, *The Lion Sleeps Tonight* by *The Tokens* further enabled pupils' active involvement in manipulating loudness and tempo in certain parts of the song; attracting them by particularly showing a wide range of sound types that could be created by the human body. Exemplifying a number of different onomatopoeia and mimetic word-clusters contained in the song, the performance also stimulated pupils' musicality and creativity by exposing them to unique sounds from outwith the customary patterns of popular song (See Appendix 7, pp. 485-506). *The Lion Sleeps Tonight* exploits a distinctive time-signature, the call-response pattern that signals its origins in Zulu Isicathamiya *a capella* chant, and the famous 'Winoweh' repetition (a mondegreen of the original Zulu 'Uyimbube' chorus), which gave the initial 1951 recording its name and which highlights the song's somewhat ambiguous relationship to African indigenous music-making (Hutcheon, 2017). The result is certainly to the trained ear a questionable pop appropriation of folk performance, but enough of that highly unusual and 'embodied', dancing soundscape is retained in the pop version to appeal directly to elements we have encountered before, chiefly in the zone where singing interacts with physical response, children's play and noise-making, and sensual pleasure. All of this further enabled pupils to be ready for more creative work in the next activity because the encounter with the song actively encouraged it. Loudness and tempo were easier components to manipulate in reaction to this song owing to its unique use of them in projecting its exoticised sound world. Hence pupils subsequently succeeded quite disinhibitedly in making contrasts and sudden changes in their own chosen pieces better than they did in the previous sessions.

Also as in the previous sessions, allocating conductors to provide direction on manipulating loudness and tempo, and letting pupils make different sounds following the signs given by the conductor, enabled them to be actively absorbed in creating these sounds (See Appendix 7, pp. 485-506), which were imitative of the stylised sedimented studio effects and overdubs of the original. Again, the group activity and presentation also went well, with the chosen diverse repertoires in each group. Just as in the previous session, 'Beats', listening to different and unexpected songs sung by other groups could also draw out pupils' interest and concentration—as if they had somehow entered the same freely expressive aesthetic space of *The Tokens'* song itself.

**<Table 5. 4. 3. b> Pupils’ opinion on group activity and presentation**

Pupil 1: I liked the singing like forte and piano.

Pupil 2: I liked that it goes loud and then quiet.

Pupil 3: I liked making our own songs.

Pupil 4: I found myself creative when we were like doing the instruments faster and then slower.

Thus the second vignette evidenced the necessity of providing a variety of musical sources, and different forms of engaging with music for teaching, and making real to pupils, basic musical theories.

At the same time, and as already discussed, we must be frank in acknowledging that insufficient musical knowledge appeared as a challenge (although in different degrees in each class) to some learners. This provided an important reflection on some of the assumptions and preferences evident in contemporary primary Music Education in Scotland, which continued to be revealed in the next vignette. Moreover, the researcher thought more concentratedly about the ways of implementing music sessions considering the difficulties that introvert or bullied pupils might experience in high-octane, highly active lessons such as this one (See Appendix 7, pp. 485-506). Implementing all these activities can place great pressure on such children, threatening rather than fostering their wellbeing (StGeorge, 2010). This issue seemed to remain an unresolved problem in some of the participating classes, also appearing as an issue more generally in contemporary Scottish Music Education, with its strong emphasis on adopting group work, aimed at nurturing active, participatory and ‘cooperative learners’.

## **5.5 Vignette 3 and Pupil Focus Group Analysed and Evaluated**

As explained in advance, the last vignette of the classroom interventions aimed at describing certain themes and subjects by applying the features of Romantic Irony to each specific component of music reviewed in Vignette 2. Furthermore, as already illuminated in the last session of Vignette 2 (which dealt with ‘Loudness’), ‘Tone colour’ was added as another



musical component to play with when creating sounds. In this vignette, the researcher tried to stimulate pupils' musical creativity by expanding their experience of an enlarged range of sounds, by paying attention to 'the psychoacoustics of every life' (as introduced earlier). This attempt was related to using 'Found Objects' and 'Experimental Musical Instruments', created by modifying or adding unusual percussive elements to an existing instrument or coming up with a new class of instrument. First attempted by composers such as Russolo, Partch, and Cage, these are made from a wide variety of materials, using a range of different sound-production techniques. The creations of 'Found Objects' and 'Experimental Musical Instruments' are related to the 'principle of multiplicity' cited by Deleuze and Guattari (1980), denoting the creation that necessarily changes in nature as it expands its sonic connections. Paying attention to sounds around, and trying to experiment with everyday objects and musical instruments, have appeared as effective ways for pupils to come up with unique combinations of sounds, as will be discussed below with descriptions of the results of each session.

### 5.5.1 Exploring and Creating Sounds

The first session of Vignette 3, particularly focusing on 'exploring' sounds, enabled pupils to think of various sounds they experience in different places. Exemplifying various sounds by introducing a book—*Convenience Store Woman* and the researcher's 'flâneuse' experience, *a trip to a concert* (see Elkin 2016)—proved an effective mean of stimulating pupils' awareness of the sounds around them and their potential relationship to music.

Furthermore, showing a video of a miming performance of Korean pupils describing the theme of 'Morning' drew still more interest and made pupils more actively engaged in exploring and creating sound in groups. Creative ideas being inspired by watching the miming motions of the Korean pupils, the Scottish pupils first set down their thoughts in words, and then expressed those in music in what was therefore again another form of *Ekphrasis* in action. After watching the video performance, each group of pupils came up with words that were related to their experience and actions every morning in their own lifeworlds and that, in themselves, itemised a variety of environmental sounds—all of this coming to a total of 65 sets of words.

&lt;Table 5. 5. 1. a&gt; Written Words Describing ‘Morning’

Group	Content	Theme
1 (11 words)	<b>Yawn</b>	WAKING UP
	Crunch	KITCHEN/ EATING
	<b>Brush teeth</b>	RESTROOM
	Clothes on	PREPARING
	Clock ticking	ENVIRONMENTAL SOUND – INDOOR
	<b>Walking</b>	GOING TO SCHOOL
	<b>Bang (closing the door)</b>	ENVIRONMENTAL SOUND – INDOOR
	Children screaming	SCHOOL
	Bell ringing	SCHOOL
	Teacher talking	SCHOOL
	The car beeping its horn	ENVIRONMENTAL SOUND – OUTDOOR
2 (17 words)	Birds chirping	ENVIRONMENTAL SOUND – OUTDOOR
	Baby crying	WAKING UP
	<b>Yawning</b>	WAKING UP
	Chewing	KITCHEN/ EATING
	Slurping	KITCHEN/ EATING
	<b>Walking</b>	GOING TO SCHOOL
	Bauble’s snapping	ENVIRONMENTAL SOUND – INDOOR
	<b>Doors opening</b>	ENVIRONMENTAL SOUND – INDOOR
	<b>Opening window</b>	ENVIRONMENTAL SOUND – INDOOR
	Water running	RESTROOM
	Shower running	RESTROOM
	Hairdryer going	PREPARING
	Blinds opening	ENVIRONMENTAL SOUND – INDOOR
	Wind blowing	ENVIRONMENTAL SOUND – OUTDOOR
	Milk pouring	KITCHEN/ EATING
	Dogs barking	ENVIRONMENTAL SOUND – INDOOR
Cars	ENVIRONMENTAL SOUND – OUTDOOR	
3 (15 words)	Eating	KITCHEN/ EATING
	Cooking Bacon	KITCHEN/ EATING
	Dog Barking	ENVIRONMENTAL SOUND – INDOOR
	Tea	KITCHEN/ EATING

	<b>Brushing your teeth</b>	RESTROOM
	Footsteps	GOING TO SCHOOL
	Cars	ENVIRONMENTAL SOUND – OUTDOOR
	Opening can of Pepsi	KITCHEN/ EATING
	Tomato sauce	KITCHEN/ EATING
	Parents moaning	WAKING UP
	Branches breaking	ENVIRONMENTAL SOUND – OUTDOOR
	Flushing toilet	RESTROOM
	Baby crying	WAKING UP
	<b>Yawning</b>	WAKING UP
	Zippering up your bag	PREPARING
<b>4 (10 words)</b>	Parents moaning	WAKING UP
	Birds	ENVIRONMENTAL SOUND – OUTDOOR
	Cars/Bus	ENVIRONMENTAL SOUND – OUTDOOR
	Rain/wind	ENVIRONMENTAL SOUND – OUTDOOR
	Barking/meowing/tweeting	ENVIRONMENTAL SOUND – OUTDOOR
	Kids moaning at Parents because they don't get up	WAKING UP
	Doors slamming	ENVIRONMENTAL SOUND – INDOOR
	Flushing toilet	RESTROOM
	And tap running	RESTROOM
	Baby's crying	WAKING UP
<b>5 (12 words)</b>	Clapping noise	WAKING UP
	Tapping noise	WAKING UP
	<b>Yawn</b>	WAKING UP
	Moan: don't want to wake up	WAKING UP
	Blink	WAKING UP
	Get out of bed	WAKING UP
	Going down stairs	ENVIRONMENTAL SOUND – INDOOR
	<b>When brushing your teeth</b>	RESTROOM
	Dog bark	ENVIRONMENTAL SOUND – INDOOR
	<b>Mam calling you</b>	PREPARING
	<b>Mum cooking</b>	KITCHEN/ EATING
	<b>Walking to school</b>	GOING TO SCHOOL

From the written words above, it could be observed that pupils were particularly focusing on their journey from home to school and a number of similar activities that could be captured by different representative sound signatures (some onomatopoeic, some symbolic). Being aware of the linear sequence of their experience further enabled pupils to create music within this quite tight frame of reference. Music is, after all, the classical art of ‘time’, which structures time processes of symbolic events and creates emotional conditions, and which also on some occasions even alters the consciousness of listeners attending to it (Fachner, 2011; Ruget, 1985). Mirroring their everyday experience, the common places that they pass through and get into, and the tasks they complete—all of them creating specific sounds—the following nine themes or phases emerged:

<Table 5. 5. 1. b> Common Themes of Words Describing ‘Morning’<sup>10</sup>

	Themes	Categories of sounds
1	Waking up	Yawn (4)
		Baby Crying (3)
		Parents moaning (2)
		Kids moaning at parents because they don't get up
		Moan: don't want to wake up
		Clapping noise
		Tapping noise
		Blink
		Get out of bed
2	Restroom	Water running
		Brushing teeth (3)
		Shower running
		Flushing toilet (2)
		Tap running
3	Preparing	Clothes on
		Hairdryer going
		Zipping up your bag
		Mum calling you
4	Kitchen/Eating	Crunch
		Chewing
		Slurping
		Milk pouring
		Eating
		Cooking bacon
		Tea
		Opening can of Pepsi
		Tomato sauce

<sup>10</sup> The numbers in the parentheses indicate the number of groups that came up with the same words.

		Mum cooking
5	Environmental Sound – Indoor	Clock ticking
		Bang - Closing the door
		Bauble’s snapping
		Doors opening
		Opening window
		Blinds opening
		Dogs barking (3)
		Doors slamming
		Going down stairs
6	Going to School	Walking
		Footsteps
7	Environmental Sound – Outdoor	Cars
		Cars/Bus
		The car beeping its horn
		Birds chirping
		Birds
		Wind blowing
		Rain/wind
		Branches breaking
		Barking/miaowing/tweeting
8	School	Children screaming
		Bell ringing
		Teacher talking

What we see here is that, as well as articulating a ‘grammar of time’, music can also and equally be a part of the ‘grammar of space’ and our habitation and interpretation of space. Indeed, the current enthusiasm for ‘place-based studies’ across education and the social sciences opens up new possibilities for understanding the relationship of music and music-making to space and place and to learners’ navigation of both. This is the heart of Deleuze and Guattari’s (1980) concept of ‘territorialisation’ (see above p. 259) and the marking of the boundaries of home and unhome, familiarity and estrangement, security and abandonment,

safety and risk (Blackwood, 2005). In their essay ‘1837: Of the Refrain’ from *A Thousand Plateaus*, Deleuze and Guattari explain this function of music in protecting territory and group: ‘Now we are at home. But home does not pre-exist: it was necessary to draw a circle around that uncertain and fragile center, to organize a limited space...marking out a wall of sound, or at least a wall with some sonic bricks in it.’ (1980, p. 311; Davis, 2005). Music and sound are for Deleuze and Guattari ‘markers’ of territory and the surfacing or rediscovery of the acoustic landscape of our most familiar places and experiences enables us, they argue, to understand and humanise these afresh as locations that are making *us* even as we also organise and fashion *them*.

Hence while pupils were expressing those common experiences with sound in groups, it proved absorbing to watch them being creative in organising and manipulating the different types of sounds from this vernacular, everyday repertoire of temporal and spatial movement (See Appendix 7, pp. 485-506). Working in groups let each pupil responsibly play their role in making their ‘own’ allocated sound, also allowing them to reveal their ‘individual creativity’ in a collaborative context. Pupils liked creating their own sounds with instruments, which enabled them to perceive with enhanced clarity the variety of tone colours that each instrument possessed, and also to manipulate different techniques for playing instruments and producing discriminative sounds. For example, the most common techniques that pupils used to produce sounds in creative ways were ‘scratching’ and ‘rubbing’ instruments instead of playing them in their conventional, assigned ways. Selecting ‘morning’ as the topic to describe drew more interest from pupils, affording them opportunities to look back at the daily activities with which they are familiar, but to which they had of course not been paying much conscious attention. In the process of describing diverse actions and processes, pupils also could attempt to allocate unique sounds for different themes—e. g., ‘pupils yawning’ versus ‘mothers clapping trying to make them get up’—based on the surprising and *contrastive* nature of the Romantic Irony method with which they had gained a strong working familiarity, and which attracted more informed attention of other groups of pupils.

As expressed consistently by pupils across the sessions, having opportunities to appreciate other examples of musical performances, to play instruments (or make sounds from them in other ways), and to make presentations in front of the whole class enhanced their enjoyment and their creative autonomy in being engaged with music as a kind continuum of sound-

making and listening. This is referenced, albeit with their typical hesitancy and economy, in the discussion below:

<Table 5. 5. 1. c> Pupils' opinion on the session – Exploring and Creating Sounds

Pupil 1: I just liked it.

Pupil 2: Music is good... because it is fun.

Pupil 3: the acting...

Pupil 4: When we played with the instruments and the acting...

Pupil 5: Liked it because we were using instruments.

Pupil 6: I enjoyed making the noise.

Pupil 3: Performing.

The success of this session in achieving the learning intentions emphasised in the title—‘Exploring’ and ‘Creating Sounds’—continued to recur in the next session, which will be discussed in the following section.

### 5.5.2 Creating Sound Pictures: Weather

Pupil attraction to creating sounds with instruments continuously appeared in the succeeding sessions of this vignette. Watching and listening to instrumental performances related to the topics enabled pupils to be more open to the environmental sound around them (See Appendix 7, pp. 485-506). Several classical musical repertoire examples were used to showcase different types of *weather* and these drew pupils' attention distinctively, echoing the researcher's sense of some of the changes required in contemporary Scottish Music Education to create better and more appealing opportunities for encountering and responding to classical music in natural, meaningful and appropriate ways in the classroom. Similar to the reflections in Vignette 2, it could be noted again in these episodes that mainstream schools did not appear to be including classical music in the curriculum in sustained ways, despite the inescapable fact that it remains a fundamental requirement for learning and appreciating music as an expression of cultural life. Listening to classical pieces was an unfamiliar experience for most of these pupils, yet when they heard the items many noted them approvingly,



<Table 5. 5. 2. a> Pupils reflection on listening to classical music

Pupil 1: I Liked listening to the music about the weather.

Pupil 2: I liked the different weather music.

Pupil 3: We did another type of music.

Pupil 4: Different kinds of music...

The special intervention implemented in this session and the next, called ‘Creating Sound Pictures’—thinking of sounds or musical pieces that would *interpret* pictures (*Ekphrasis* again, and the opposite concept of *reverse Ekphrasis* implemented in the session ‘Music, Night, and Dreams’)—was highly effective for enhancing pupils’ level of concentration: trying to look at the pictures and imagine different sounds in states of mindful attentiveness.

Although an unexpected result appeared—pupils *not* enjoying ‘Bungalow’ in the single class that had been always less active than other classes (See Appendix 7, pp. 485-506)—the game provided still more obvious opportunities for each pupil to reveal their ‘individual’ creativity, with interest sharpened, of course, by the remainder of the pupils watching him/her as audiences! As pupils could not predict which picture the conductor would choose, who would play next, which instrument would follow, and what different sounds successive pupils would make, the game did attract a lot of attention and interest. Some pupils responded,

<Table 5. 5. 2. b> Pupils being fond of playing the game ‘Bungalow’

Pupil 1: The ‘Bungalow’ I loved.

Pupil 2: It was fun because we’d got to choose what instruments to play.

Pupil 3: I liked it because... um... when we... when everyone sat in a circle and we had to listen and we had to do the same...

Pupil 4: I found myself creative when we did ‘Bungalow’.

Pupil 5: Expressing the weather in different ways.

Pupil 2: I found creative when I made my own song.

Pupil 1: Yes. When we were doing the weather with instruments...

The word that the last pupil in the discussion above used—‘doing’ the weather—was especially notable, since significant numbers of pupils expressed their opinion about this session with this same word. As introduced in Chapter 2, ‘doing’ music is conceptualised musicologically as *Musiking*, which stresses active engagement with music and the process of creating music. The increased frequency of this word suggested that pupils had found it easier to improvise and respond with different tone colours and to express the chosen topic when actually given the chance to ‘play’ with musical instruments, and other objects utilised for music-making purposes, in ways which restored that primal, visceral, spontaneous sense of ‘play’, rather than the elite sense of being able to ‘play’ an instrument to a formally recognised level of competence commonly accessible only to a minority.

Appreciating significant numbers of pupils creatively describing weather with instruments enabled more creative outcomes in the attendant group activities too. As was repeatedly observed in all of the sessions, providing opportunities for playing instruments was discovered to be effective and valued, since pupils particularly emphasised it in the accompanying discussion. Furthermore, playing the ‘conjecturing game—again learning through ‘play’—could bring the whole class members together in reacting to others’

performances—helping larger numbers of pupils gain positive feelings and a sense of belonging. Pupils expressed this in the discussion and worksheet:

**<Table 5. 5. 2. c> Pupils being fond of the group performance and conjecturing game**

Pupil 1: I liked playing the instruments and express [the] weather.

Pupil 2: We were on the instruments longer.

Pupil 3: I found we creative when we did this together.

Pupil 4: When we performed in front of the class...

Pupil 5: And, trying to guess what the weather was....

Since pupils were in general feeling sufficiently relaxed to play around with different sounds in instruments, excitement levels did rise throughout the session (See Appendix 7, pp. 485-506). Compared to the very first time that pupils were playing instruments, to imitate a piece in the session ‘Music and Characteristics’, and compared also with the previous session, ‘Exploring and Creating Sounds’, pupils showed significantly increased inclinations to be creative while using the instruments (See Appendix 7, pp. 485-506). One of the reasons for this was clearly that pupils had grown very interested in the topic ‘Weather’, which as we have observed previously combines daily familiarity with unpredictability and direct, occasionally extreme, forms of physical encounter and reaction (Rooney, 2018; Robinson, 2011, Lewis et al., 2010).<sup>11</sup>

Reflecting their experience of a number of different ‘weathers’, pupils tried to come up with ways of making diverse features of sounds by applying many techniques for using the objects

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<sup>11</sup> ‘Weather Education’ has grown in significance recently at the interface of Expressive Arts and Environmental Studies. In part this is influenced by the climate crisis. But it also reflects deeper anxieties at the heart of Outdoor Education with the pervasive ‘mastery’ curriculum favoured across the OECD and regarded by many commentators as inimical to fully creative learning. The weather by its essence cannot be mastered, yet the physical experience of it is a recurrent source of creative responses from children and artists. See Lewis and Kahn (2010), Rooney (2018) and Robinson (2011). See also the ‘posthumanist’, post-anthropocene work of [commonworlds.net](http://commonworlds.net).

and playing the instruments. Another striking outcome was that many pupils particularly expressed their reflection on the session in very positive language. As one of the sessions in the final vignette, aiming incrementally at providing opportunities to apply what pupils had learned about musical components in the second vignette—and subsequent also to the attempts to awaken their ‘musical child’ in Vignette 1—this session was conducted successfully—although pupils again lacked the theoretical knowledge and skills of application to manipulate beats, rhythms, and rests with any real dexterity, whilst showing greater confidence with concepts of loudness, tempo, and tone colour. In addition, it could be seen that the musical interventions in this session indeed affected pupils in terms of enhancing wellbeing: one of the objectives of this research. Although most pupils showed positive reactions in several other sessions, it was interesting to note that pupils were coming up with certain words to emphasise their enjoyment for this specific session.

**<Table 5. 5. 2. d> Pupils being fond of the topic ‘weather’**

Pupil 1: We never had done the weather.

Pupil 2: Yes, it was about weather music, not normal music.

Pupil 3: And, different... the difference between this week and last week was... we kind of had more fun.

Pupil 4: I felt musical.

Pupil 5: I was happy

Pupil 6: It was really fun.

The result of this session, recorded in transcripts, fieldnotes and musical outputs, showed pupils’ strengthened creativity strongly associated with the discourses of individual and group wellbeing.

### 5.5.3 Creating Sound Pictures: Atmosphere and Emotion

Similar results all appeared in the next session, dealing with the theme ‘Emotion’.

Voluntarily changing the term to ‘emogies’—reflecting their youth culture, pupils liked the chosen topic. Again, similar to the previous session, ‘Weather’, the introductory part based on *Ekphrasis*—devised to open pupils’ minds to sounds and stimulate musicality—went particularly well. Once again assuming a form of ‘play’, the researcher showed several pictures that intended to excite certain emotions in pupils, and to let them conjecture which emotion they could be related to. After listening to the researcher’s contextualisation, pupils listened to musical pieces that could be related to the pictures chosen by the researcher, mostly from popular cinema. This part of the session particularly showed the positive influence of the chosen repertoires being appreciated through the channels of mass media and popular culture, as in contemporary society, where pupils are often learning more and more of relevance and interest to living with and using media and information technologies (Regelski, 2006). Appreciating the musical pieces along with certain pictures related to the same cluster of emotions was again intended to stimulating their imaginations, support their creativity, and position all of this within the curricular discourse of happiness and wellbeing. As several pupils expressed:

#### <Table 5. 5. 3. a> Pupils opinion on chosen pictures and repertoires

<p>Pupil 1: I liked... I liked listening to different music.</p> <p>Pupil 2: [I liked it] because we were doing sound pictures.</p> <p>Pupil 3: I felt like I was in space.</p> <p>Pupil 4: I liked the sounds.</p> <p>Pupil 5: The music made me happy.</p> <p>Pupil 6: It made me... like, calm down, and made me happy.</p>
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As in the previous session describing ‘weather’, the group work expressing ‘emotion’ went well in providing opportunities for making sounds creatively. Pupils were trying to implement different tone colours to describe certain emotions. Fashioning group performances and with the rest of the pupils conjecturing about the chosen emotions proved to be a lot of fun, although pupils felt it more difficult to guess which emotions were being expressed. ‘Emotion’ proved on this occasion a more abstract concept comparing to the theme of ‘Weather’ in the previous session (See Appendix 7, pp. 485-506). A number of

pupils expressed their opinion regarding this session, appreciative of both the opportunity to reflect in groups and the freedom to express difference.

**<Table 5. 5. 3. b> Pupils’ opinion on the Session – ‘Creating Sound Pictures – Atmosphere and Emotion’**

<p>Pupil 1: I liked [it because] we had to do the emotions</p> <p>Pupil 2: I liked to choose the emotions.</p> <p>Pupil 3: I Liked the emotion band</p> <p>Pupil 4: I liked how people expressed different emotions</p> <p>Pupil 5: This lesson was good and it was fun.</p>
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As ‘emotion’ is one of the main themes of this research, it was important to find out how this session particularly attracted pupils. It was also interesting to note that pupils exhibited a broader and more diverse spectrum of emotion in the session, reflected in changes to the loudness and tempo of the sounds when they were playing in response. On the other hand, they were still not confident enough to change beats or devise more diverse rhythms (See Appendix 7, pp. 485-506), owing, I speculate, to lack of technical capacity. These results were maintained into the final session of this phase of the research.

This may seem an appropriate juncture to make some further observations on the creativity-wellbeing axis. In common with many other studies of children from materially deprived backgrounds, this research encountered difficulties with ‘restricted code’ oral and written responses to the experiences with which the children were presented in the classroom (Wright and Davies 2010; Shore 2014). The effect of this in relation to transcript data may sometimes be to suggest that the link between creativity and wellbeing consisted chiefly in pupils liking or disliking, finding happy or sad, both the stimulus material before them and their own participation in the activities. On the face of it, this may seem a reductive binary distant from the hopes for an emotionally rich and subtle ‘wellbeing curriculum’ such as CfE.

The first thing to be said here, however, is that the ‘happy/sad’ polarity may be much more important than we first think in the lives of children from backgrounds such as these—ranging from experiences of severe poverty to actual trauma. ‘Wellbeing’ does not equal just ‘happiness’, to be sure, as philosophers have argued from Aristotle to Mill. But there has

been a surge of interest in ‘happiness education’ in recent times, perhaps because so many young people across the world seem to be ‘unhappy’ and not flourishing in our performative educational systems (Deardon, 1968; Suissa, 2009; Boniwell et al., 2014). So the restoration of happiness and happy responses in the arts may well be an important component of an effective schooling for wellbeing.

Secondly, transcript data ought not to be read in isolation. It is interpreted through other research lenses such as field notes and creative outputs. In these settings, the language used repeatedly by pupils should be read chiefly as signposts for a wider experience of creative flourishing for which—for multiple reasons—they do not possess a ready vocabulary or a confidence of expression to capture.

### 5.5.4 Creating Sound Story

The final session of the final vignette was ‘Creating Sound Story’, based on a book *Parvana’s Journey: A refugee in the minefields of Afghanistan*. Similar to the two previous sessions—‘Creating Sound Pictures’ of ‘Weather’ and ‘Atmosphere and Emotion’—this session was based on the concept of *Ekphrasis*: making music using a ‘story’ as a source of creation. Each group chose a scene and described it after discussions intended again to enable active and creative pupil involvement with a ‘soundtrack’.

It was observed that there were a number of pupils in all groups who found it difficult to read the given part of the book in which a particular scene was being described. One of the reasons could be related to their disadvantaged and multi-lingual background, resulting in variable language proficiency in reading and speaking English. On the other hand, it was important to note that pupils who were relatively confident in English helped other members of their groups to understand the contents of the book—all being *cooperative learners*, which is one of the aims of CfE. This commitment of pupils also seemed to be effective for nurturing their potential to be good citizens in broader communities and societies.

Unlike the reading activity, most of the pupils—regardless of their background—could actively be engaged with musical activity and performance of the given text. Pupils’ enthusiastic involvement exemplified the argument that music is a ‘universal language’, which has the potential to affect ‘all’ listeners (Bose et al., 1961). Each group of pupils could

‘transcend’ the barriers of their differences through music. A part of the ambition in this classroom session also undoubtedly related to the fact that some of the pupils had themselves experienced the trauma and emergency of refugee migration. But whether migrants or not, all pupils participating in the activities demonstrated engagement and commitment. It was valuable to observe that the philosophy of ‘inclusive education’ and the concept of ‘creativity for all’ were being realised in practice. Furthermore, in musicological terms, expressing the story related to their own experience of being refugees could also form ‘Zweite Welt’ for those pupils, by letting them face their ‘past’ reappearing through their memories. This experience thus could further be a *catharsis* for them, in classical performative and music-therapy theory, which could help them at the very least *start* the journey of meeting their trauma and then commence the process of healing.

Implementing Romantic Ironic techniques to create ‘sound story’ of certain scenes was found to be an effective mean to describe creatively a number of different characters, states of affairs, and atmosphere through making contrasts and changes. Pupils tried to relate different sounds to several characters, diverse places, and various situations described in the scene. A result similar to the previous sessions, however, could be observed again. Pupils were being creative in producing different sounds along with the flow of the story by allocating diverse instruments (including body sounds) and changing loudness and tempo to the narrative as they were experiencing it. Again, too, they were for the most part still not able enough in the technical skills of music-making to think of the ways of playing around with various beats and rhythms (See Appendix 7, pp. 485-506). Nevertheless, making connections between music and ‘story’—in ways which needed more, and more complex, ideas compared to linking music with certain themes—was effective for stimulating pupils’ divergent thinking to a higher degree than in the previous sessions: chiefly because pupils were approaching, with their own music, different, more thickly narrativised episodes from the social realist novel text. Each chosen scene included more characters and more complex situations than in the previous sessions, all against the backdrop of a pervasive, volatile atmosphere rich in the emotional contrasts of crisis, flight, hiding and escape and selected with the intention of embedding the experience and usage of Romantic Irony in the pupils’ work. Hence classroom learning prioritised on this occasion individuals fashioning their own unique sound worlds. Several pupils subsequently highlighted,



**<Table 5. 5. 4. a> Pupils opinion on the Session ‘Creating Sound Story’**

Pupil 1: I liked it when we were playing on the instruments and when I was reading the paper.

Pupil 2: I liked the music.

Pupil 3: I liked it because we had to read.

Pupil 4: It was all good.

Viewed in the round, all sessions in the third vignette went well in affording chances for pupils to be creative, particularly by utilizing and focusing on both ‘quotidian’ themes and extremes of stress and relief drawn from realist story writing. Although the fundamental intention of integrating what they tried with beats and rhythms in Vignette 2 was not achieved with satisfaction, the creations of pupils could be quite clearly connected to one of the genres of music in professional music today—‘ambient music’. This term, coined by rock musician, Bowie-collaborator, producer and creative innovator, Brian Eno, in the mid-1970s, refers to a style of electronic and acoustic music that emphasises tone and atmosphere over traditional musical structures, beats, or rhythms. It has since gone on to enjoy a vast digital commerce and popularity, part of which relies upon its embrace of both serious art music production and the kinds of localised and improvised outputs that can be seen in schools and neighbourhood collaborations. Its scale and diversity makes it an increasingly attractive medium for music educators working with both minimally trained students and the resources of computers in music (Toop, 1995; Bicknell, 2019). It connects closely, also, with the educational interest today in music and mindfulness and music as an immersive therapeutic-aesthetic renovation of the self. This outcome in part compensated for some of the technical shortcomings. If there were more time, however, for pupils to fully understand and become better acquainted with different beats and rhythms, they may well have been able to do better work in applying changes to those components. As discussed in Chapter 2, and emphasised again in the concluding chapter of this study, fresh possibilities for allocating some time for teaching music theory in the curriculum should be seriously considered.

Overall, approaching the concept of ‘musical creativity’ with the main features of Romantic Irony—‘contrasts’ and ‘sudden changes’—duly referenced and integrated into pupils’ practical-conceptual understanding seemed to be an effective means for stimulating, developing, and enhancing creativity for pupils with different degree of interest, in and knowledge of, music. In line with repeated iterations and activities from this whole enquiry, providing child-centred tasks and implementing the interdisciplinary approach, including group work and presentations, also seemed to be beneficial for nurturing wellbeing: letting pupils truly become *successful learners* and *confident individuals*, and encouraging them also to cooperate with each other to be *responsible citizens* and *effective contributors*—all of these aspirations emblazoned, of course, across the objectives and the values of CfE.

After these several classroom interventions, the same themes were also examined by conducting several interviews with a number of educators and musicians, and a focus group discussion with university students. The results are discussed in the next section.

## 5.6 The Expert Perspectives: Themes and Practices

As introduced in Chapter 4, expert perspectives were examined by conducting 11 interviews with interviewees from a number of different sectors, and a focus group discussion with BED Music Conservatoire students to examine the two major themes of this research—*creativity* and *wellbeing* in Music Education—in the elements of both theory and practice and across common and contrasting purposes. The individual interviews were conducted in a more precise and guided fashion, taking careful account of the professional and personal backgrounds of each individual interviewee. Conversely, taking advantage of its nature, the focus group discussion was implemented in a much more flexible way, not only including periodic ‘interview’ questions but also through encouraging the discussion of additional themes emerging from the interactions.

The first group of interviewees that were approached were classroom teachers in two of the schools: Miss Kelly in St Petra’s Primary School, and Miss Ryan and Mrs. Din in St Shelley’s Primary School, each with the intention of evaluating the process and the outcomes of the researcher’s classroom initiatives. The aim here was also to understand further the educational practices of the chosen primary schools, so as to gain deeper understanding of the school environment and explore legacy possibilities for applying the strategies for enhancing

creativity and wellbeing in Music Education across classroom practice. Conducting conversations of these kinds and for these purposes was beneficial before the interviews were undertaken with other expert groups, since they enabled the themes to be duly considered, and co-constructed with fellow professionals, in the context of daily educational realities.

The second group of the interviewees were music teachers, to focus more specifically on ‘music’ in schools. Since these teachers were also working in schools, it was anticipated that they might yield practical reflections as well as expert observations on the chosen themes. It was especially valuable to interview the two music teachers in order to assess their views of the two major themes of this research – *creativity* and *wellbeing* in Music Education. The first was Mrs. Foster. Mrs Foster was a staff member in St Magin’s Primary School responsible for its hearing-impaired pupils alongside its non-disabled pupils—and therefore realising the philosophy of ‘inclusive education’ in a peculiarly obvious and challenging form. She was able to share her experience of integrating pupils in very diverse conditions, while also commenting robustly also on how Music Education could play its distinctive role in strengthening wellbeing under some very exacting conditions. As well as this, Mr. Thomson, as a musician himself taking a major role for administering and conducting Music Education in St. Shelley’s Primary School, was able to provide more perspectives on, and insights into, the enhancement of musical skills for *all* pupils. He was also able to share his experience of taking care of, and strengthening, the musicality of gifted pupils, since he was also in charge of the private and group music lessons being provided for free in a nearby mainstream school.

For this research, in order to acquire further appreciation of these music programmes in terms of creativity enhancement and wellbeing capacity-building, it was necessary to understand how such elements were being managed, resourced, and supported—particularly in the chosen schools, where it was already clear that these themes were receiving greater emphasis owing to the disadvantaged backgrounds of pupils. To fulfil comprehensively these requirements for the research, the next group of interviewees approached were two DHTs: Miss Wilson in St Petra’s Primary School, and Mrs. Hay in St Shelley’s Primary School, to investigate how Music Education is being strategically funded and conducted, and the possibilities that existed for providing Music Education of a genuinely high quality within this envelope. The DHT roles linked well also with that of Mr. Miller, who—as one of the team members of the YMI delivering music lessons across schools in Glasgow—was able also to comment expertly and

constructively on these often vexatious yet always crucial administrative, management and leadership issues affecting the provision.

The last group of interviewees was the two musicians—Miss Winters and Dr. Murray—and a sociologist, Mrs. Hota, all also engaged with Music Education in schools in multiple ways and who had worked in diverse places and over lengthy periods with many different age groups of young people. With their unique experiences of running Music Education programmes in various locations, and their particular interests in the role of music in relation to social justice, it was possible to have deeper conversations with them regarding musical creativity and wellbeing, in each of the key dimensions of *musicianship* and *inclusive learning*.

Finally, identifying another type of group in the category of ‘expert’, a focus group discussion was conducted with final year BEd Music Education students at the Royal Conservatoire, in their roles as future agents for the delivery of Music Education in schools, expected to influence and reshape the nature of Music Education in contemporary society and beyond.

Reflecting the overarching purposes and precise objectives of this research, the interview questions and themes for the focus group discussion were composed in order to advance the examination of theory, policy and practice in Music Education in relation to the successful cultivation of creativity and wellbeing. Theoretical questions were mostly posed in common, whereas queries regarding practical issues were addressed more specifically, with due consideration given to the position and the background of each participant or contributor.

First, common themes investigated and topics explored with all the participants were as follows:

&lt;Table 5. 6. 1&gt; Common topics and questions investigated with all the participants

Topics	Question Themes
Music, Health and Wellbeing	Benefits of Music (Extra-Musical Benefits)
	Music and Emotional Resilience (Strategies for Fostering Emotional Resilience and Enhancing Emotional Wellbeing)
Music Education and Curriculum	Status of Music Education in Schools
	The place that Music Education should assume in schools
Musical Creativity, Wellbeing, and Romantic Irony	Definitions of Musical Creativity
	Possession/ Possibilities of Nurturing Musical Creativity
	Strategies for Fostering Musical Creativity
	Connections between ‘Creativity’, ‘Wellbeing’, and ‘Romantic Irony’ Views on possibilities and effectiveness of ‘Romantic Irony’
	Place of Creativity in CfE

Secondly, distinctive themes examined only with interviewees or the participants in the focus group discussion were as follows:

&lt;Table 5. 6. 2&gt; Different themes investigated with certain participants

**1) A Question for classroom teachers and a music teacher**

Topic	Question Themes
Researcher's Classroom Interventions	Reflections on and evaluations of the Researcher's Classroom Interventions

**2) A Question for DHTs and a Music Administrator**

Topic	Question Themes
Music Education in Schools and Communities	<i>How</i> Music Education is being Resourced in Schools and Communities

**3) A Question for DHTs and a Music Administrator**

Topic	Question Themes
Conducting Music Education in Schools	Challenges of Conducting Music Education in Schools

**4) A Question for the Focus Group Participants**

Topic	Question Themes
Music Education in Conservatoire	The place of Musical Creativity in the BEd Music curriculum

One additional factor is worthy of preliminary recognition. From the interviews, it could be quickly ascertained that not only were participants working directly for Music Education, but several such as classroom teachers and DHTs all personally had diverse and abundant musical experiences from their youth onwards. It was interesting to note that a majority of them (across their nationalities and backgrounds) had first-hand personal experience of academic, elite, and formal Music Education in schools that, they were perfectly clear, was *not* closely related to the enhancement of *musical creativity* and *wellbeing*, leaving them to experience and fulfil these two key aspects of music from extra-curricular or outer-school activities or from their homes and leisure. This is a most interesting feature. As several participants highlighted,

&lt;Table 5. 6. 3&gt; Abundant Musical Experiences of the interviewees

Miss Ryan: I am from a musical background. My family are all musical. So, I think it's very important that it is a huge part of my life. I love music, and as I said, in Ireland, we are very passionate about our Irish music, that are our culture, it is our heritage. So, very, very important to us. So... [On the other hand,] I was in... a couple of schools back home in Ireland where music wasn't really... Wasn't really taught.

Miss Winters: My father came home with a violin, and said, 'Would I liked to play the violin'. And, that was 9, I said, 'Yes, I would'. And, I've always had it in my life. And, now, I play in an orchestra. I play my violin in an orchestra in Glasgow. It's an amateur orchestra. [However,] I don't think there were so much emphasis on creativity or composition when I was growing up. we had to follow the strict 'rules'. You know? The 'rules'. It wasn't... There wasn't really a creative process. You weren't allowed to just go off and do it. You had to follow strict, step-by-step rules. So... And, I don't think that makes you very creative.

Mrs. Hota: We were forced to study western music. My background of the oldest town is not... um.... is very...Strict. But, I... My friends and I...we tried to persuade them to... make our own band. We decided to make our own band, but making a jazz. We listened to radio in the night time and wake up next morning. And, before the school opens, we play together. Because, our ears... at that time... Yes. It was one of the last 50 years' top jazz players in Japan. And, we listened to his videos at midnight, playing and... yes. We always tried to copy... not difficult ones, but not so easy, but not so difficult, but, tried to copy those.

These experiences were all reflected in their statements of selected themes in each question, which will be discussed below.

## 5.7 The Expert Perspectives: Categories of Analysis

### 5.7.1 Benefits of Music

Having music as an important source in their lives, *all* expert participants stated clearly the benefits of music in its many and varied forms. They all cited recent arguments that have arisen in contemporary Music and Education debates that defend the positive impact of music not

only in and for itself but also in other fields of education, highlighting what has been called elsewhere in this thesis ‘Education *through* Music’ (e. g., Dickson, 2011). The themes arising from the interviewees covered these well-attested benefits of music for creativity, health, and wellbeing, all examined in Ch. 2, and particularly related to cross-disciplinary research into Music Education conducted by Odena (2018) and Hallam (2015). As these two researchers have highlighted, such claims include the influence of music on intellectual, physical, social and emotional wellbeing. First, it was interesting to note that a number of participants, especially among classroom teachers and DHTs, highlighted the effects of music that can enhance the *intellectual* development of pupils. These included using music for memorisation, concentration, counting, or dealing with other technical tasks. As a number of participants remarked:



**<Table 5. 7. 1. a> Statements of Benefits of Music for ‘intellectual ability’**

Mr. Thomson: Your brain. You know.... Music skills... you know... yourself... There’s so many... People have studied... you know... how music is beneficial to... your brain development, and intelligence.

Dr. Murray: But, I also think that it has the ‘ability’ to enhance... probably ‘every subject’ in the curriculum. Because it can ‘permeate’ the other subjects. You know...

Miss Kelly: So, for learning a new language, and we do a lot of singing. And, for example in Spanish.

Mr. Miller: Counting the rhythm patterns helps in terms of mathematics.

Miss Kelly: Um... I think it can be really, really good for getting their attention. So, in the ‘infants’, you can say, ‘One. Two. Eyes on You’...

And, I think for the children and class, it can be really good thing to put on to let them know it’s time to finish, and tidy up. Let’s say, ‘It’s tidy up time’, we might play music.

Miss Wilson: I think when you have a very dull task in the house, it kind of lift you up... Like my son, he always puts his earphones on, and I say, ‘Why do you put that on, when you are supposed to be doing your homework?’, he says that certain music really inspires him to focus. So, I take his word for it.

As also illuminated in Chapter 2, from its introduction of arguments in favour of ‘Monism’—by exemplifying the use of music for physical rehabilitation in the field of music therapy, and by stating how pupils react to various musical interventions with their bodies and minds (borne out also in the school fieldwork in this study), the positive effects of music on enhancing physical wellbeing are by now well documented. These convictions were also highlighted here by several participants. For example,

&lt;Table 5. 7. 1. b&gt; Statements of Benefits of Music for ‘physical wellbeing’

Mr. Thomson: Health... Plays... Education... You know? If we take singing... Singing is physically good for you. It promotes... you know... health. Doesn't it? You know? Exercise... Your lungs and your heart.

Mrs. Foster: Yeah. And, even of... from a kind of health point, it give you all the breathing exercises, and all the... things like that... is really good for children who... even ones who got asthma or whatever that is just... it kind of develops... some of that way as well. And, also, in terms of fine motor skills if they were learning to play an instrument.

Mrs. Hota: *Taiko* is a vibration, feeling your body. *Taiko* is a vibration, feeling something. That is the reason I recommend it to handicapped people to do *Taiko*. Because... they want to. Some of them teach a kind of performance. It's not using the whole body, but they are shaking hands or shaking bodies or shaking heads... They feel something through the body.

However, the most popular statements of the benefits of music highlighted by the majority of the participants related clearly to the influence of music on ‘social and emotional wellbeing’: a most welcome finding with regard to current educational priorities in Scotland and beyond. Expert responses in this area were also particularly illuminating in relation to ‘Romantic Aesthetics’ and the concept of ‘Zweite Welt’ discussed in Chapter 2. Participants recollected their experience of the *different world* from their daily lives that is manifest when they become involved into musical activities such as playing instruments, going to musical concerts, or singing in a choir. Many of them especially related the last point also to the *social* benefits of music, with the participatory features of music playing a vital role, they suggested, in integrating and affirming people from varied backgrounds. This aspect can again be related to another function of *Zweite Welt* in music, with music forming *another world* that diverse members of groups or communities can temporarily share and occupy and which enables participants to cooperate and develop an authentically meaningful sense of belonging. For example:

<Table 5. 7. 1. c> Statements of Benefits of Music for ‘social wellbeing’

Mrs. Hay: I think... the choir that I am involved in the church, it's also very... It's very social... um... experience. You make friends.... I think as well, for our children it kind of promotes friendship, as well. You get a chance to... to chat. And, just to talk... and be... with the shared interest... in because it's the.. it's a shared interest. And, an expression I use quite often is, I think that ‘music binds a child to a life of a school’. And, I suppose it's a very supportive environment. And, it's a bit teamwork, isn't it? So, the teamwork in... um... you know that... pulling together and resilience... the keeping on going, and try to make things better. Um... so... that cooperation and interpersonal skills....Involvement in any, any kind of...um...team effort or... that makes a child really feel part of something that goes on.

Mrs. Foster: I think, for children, it is probably... one of the most important things they can do in school is to have a good musical education. It doesn't have to be polished, but it can be like... you know... Singing together in a choir can make... you know... people feel very part of community. And, it really boost their confidence, as a group.

Mr. Miller: And, also, in terms of the bigger pictures, they learn to turn up in time, to be disciplined in a practice. So, that helps for the better life (bound line) when they maybe... get a job... it doesn't need to be music-related, but...

Miss Wilson: Um.. it's also something that you can... cross generations. You know, it's not something that just young people like, or just old people like. All kinds of people like music, and it can unite people, too.

The effects of music on ‘emotional wellbeing’ were also highlighted by many participants. Their arguments again illuminated the concepts of ‘Romantic Aesthetics’ and ‘*Zweite Welt*’. They explained how music could be the medium for the expressions of feelings, and how it could change the ‘inner mind’, all resulting in the further consolidation of emotional capacity, also strengthening motivation and confidence. Several participants emphasised equally the experience of being away from daily routines while they are involved in different forms of musical activity.

**<Table 5. 7. 1. d> Statements of Benefits of Music for ‘emotional wellbeing’**

Mrs. Din: I think it gives them an outlet, emotionally as well. For letting them express themselves.

Dr. Murray: it touches the emotions in a way that is deeper than the word. And, if you can ‘share’ that with people, and ‘they’ realize it, and they will have love of that.... It can be a very, very... it can be a very ‘healing’ thing. It can be a very good thing. You know...

Miss Wilson: I think it gives children opportunities beyond their normal, everyday lives. For example, children in this school have performed... So, you are taking them out of their normal place, and went have seen... maybe something that may inspire them. But, I think it’s very important. So... I think, it is very good that... the children’s confidence, taking them out, let them sing, and also, there’s different situations where they probably normally go, like this week, we sang at the cathedral, in Glasgow. And, they are singing in front of all these people didn’t know in great setting. You know...

Student 5: In music... you are going like... perform in front of people. And, that as a skill... And, if you come to your life, you even think you are going into an interview, you will know that like... if you put that sort of effect going in... even if you are not going in to perform a musical instrument, it just give you skills. it’s just become a well-rounded person.

Mrs. Hay: You know, so... for me, the music is... To me, music’s like Yoga. You know... It’s for my... wellbeing. I feel... I feel I am in a different place...when I am singing or... you know... being part of it. It takes you somewhere, and it gives you away from stresses a day. It puts you in... it takes you away from the... that goings on of the day. You know, and you... You end up... For me, I... I get so... into the feeling of the music that I forget about all the other things that you’ve been worrying about. And, I find it very energizing. And, then, sometimes I go feeling tired, but I come back feeling different.

The last theme in particular, ‘emotional wellbeing’, was emphasised by the majority of participants, and it provided further evidence again that fortifying ‘emotional resilience’ has become one of the major responsibilities of much contemporary (arts) education. Many programmes and activities for cultivating emotional resilience were being implemented in the

chosen schools. Music in these contexts was playing an important role in enhancing pupils' mental wellbeing and letting them be aware of social justice, both in mainstream and extra-curricular domains. Considering the philosophy of Scottish education and the disadvantaged environments where a large proportion of pupils continue to live, Music Education was also—in the context of Scotland's distinctive confessional sector—assuming a significant role in coordination with Religious Education. This ranged from the RE curriculum itself, to musically-enriched Roman Catholic Masses and other 'recreational-spiritual' events also designed to focus on nurturing pupils' personalities in settings spanning small groups to the whole school. It also went far beyond staple traditions of Scottish hymn-singing (noble though these may be!). Other educational institutions and communities of a non-confessional kind associated with the expert interviewees had also devised musically-themed events for the same basic purposes of enhancing emotional resilience and nourishing the roots of spirituality.<sup>12</sup> For example, Mrs. Hota was particularly aiming for enhancing pupils' confidence through basic musical performances, which tended to take place in shared community spaces using both simple percussion and the import of Japanese instruments such as the *Taiko*. As a number of participants indicated:

**<Table 5. 7. 1. e> Activities for strengthening emotional wellbeing and emotional resilience**

Participants	Activities
Miss Wilson	<i>Fischy Music</i> activities— singing songs related to <i>Emotion</i>
	Assembly and Masses— including music-based activities to bring pupils and teachers altogether, e. g., singing a song
Miss Kelly	Meditation— having some time to relax and calm down
Miss Ryan	Circle Time— sharing own experiences and feelings with other members of a group

<sup>12</sup> In Scotland, Religious Education (RE) is a compulsory subject in all schools. So also is what is called Religious Observance (RO). Descended from an older tradition of daily Christian worship, RO is now basically an interesting vehicle for education in spirituality, spanning various religious and secular-humanist practices. Inevitably, music of many different kinds is prominent in RO. (Scottish Government 2017) <https://www.gov.scot/publications/curriculum-for-excellence-religious-observance/>

	Writing— expressing feelings with words
	meditation— having some time to relax and calm down
Mrs. Din	Games— having some time to play with others
	scenarios— creating stories
	role-play— having opportunities to complete certain tasks or to become a different type of person for a while
	drama making—creating stories, preparing for the stage setting, and performing
Mrs. Hota	<i>Taiko</i> — playing a percussion instrument to express feelings
	Origami club— having opportunities to calm down while creating an object with papers
	anti-nuclear movement— expressing thoughts for prohibiting the use of nuclear
	Kimono corner— concentrating on making Kimono (Japanese costume)
Student 2	Song Writing— expressing feelings by creating songs
Mrs. Hay	Circle time strategies— sharing own experiences and feelings with other members of a group
	Second Step Programme used across the school and in conjunction with the Community Work: A Community in Motion—4 local schools, work together to help build resilience in children and help them deal with local issues relating to gangs and crime, etc.

	<p>Emotional Scaling Type strategies— Understanding the range of emotions from the most negative to the most positive, and learning the ways to deal with those emotions</p>
	<p>Themed weeks across the school year e.g. anti-bullying week, Health Week— having time to focus on certain themes and developing proper thoughts and behaviours</p>
	<p>A focus on developing core values in children, i. e., the school values: Respect, Responsibility, Resilience, Honesty and working hard— having time to focus on certain values in human life, and developing proper thoughts and behaviours</p>
Mrs. Foster	<p>Emotions in Music— experiencing different types of emotions expressed in musical pieces</p>
	<p>Watch Film— experiencing different types of emotions expressed in films</p>
	<p>Assembly— including music-based activities to bring pupils and teachers altogether, e. g., singing a song</p>
	<p>Nurturing school— all staff playing their roles for nurturing the pupils and looking after their wellbeing</p>
	<p>Pot (nurture room) — taking care of pupils who have particular difficulties and gradually integrate them to their own classes and the whole school as a community</p>
	<p>Seasons for Growth— a trained teacher taking groups of traumatized pupils out and</p>

	having conversations with them, e. g., during lunchtime
	Rainbow Room— younger pupils having conversations with Primary 7s if they've got a problem and getting advice
	Teach rooms— teaching pupils with certain difficulties (e. g., autism) separately, looking after their emotions, and then integrating them with the whole class on special occasions
Miss Winters	Playing instruments— building confidence and resilience by practising and mastering musical instruments
	'The Big Noise' — being involved in music-making to build confidence, resilience, ambition, and a multitude of transferable skills for life
Mr. Thomson	Writing songs— expressing feelings by creating songs
	Recording— having opportunities to create musical pieces and to develop professional skills as a performer
	anti-racism, anti-beggary projects— expressing thoughts against discriminations caused by racism and beggary

Having all these diverse benefits, music was unanimously regarded across the expert group as an important source for educating pupils in broadly liberal and humanist terms. This principle was deepened in the group's views on the status and importance of Music *Education*, which will be set out in the following section.



## 5.7.2 Status and Importance of Music Education in Schools

As expected, all the participants from different sectors agreed on the importance of Music Education in Schools. From the conversations, it was however clear that that status of Music Education in Primary Education depended much on individual schools and separate regions of the country. As all 3 schools approached in this research have laid emphasis on Music Education, reflected edifyingly in the educational philosophy and ethos of the schools, there were no structural problems found in protecting the place of Music Education in those particular schools. Most of the teachers and other participants stated that music classes should enjoy the same status as other subjects in primary school. Mrs. Hay particularly noted that having music may be beneficial for meeting the needs of contemporary society—nurturing ‘creativity’ and, reflecting interdisciplinary nature of CfE, music can be implemented while teaching other subjects :

### <Table 5. 7. 2. a> Opinions of Status and Importance of Music

Mrs. Foster: And, I suppose in the past... very far past... to be well-educated, people were considered only well-educated if they had a good education, a good ‘musical’ education, and they could speak languages, and they can do whatever else. Whereas.... I suppose there is too much going emphasis on... you know... maths and languages... things like that... which is also important. But, music is to be up there then as well. I do think it should have... especially... for the whole school, but especially for the younger children, it should be a really important part of the curriculum.

Mrs. Hay: It’s very important. Yeah. I think, there is a general feeling that the academics are... I think, there still is that Math, and English... These are the academic subjects that are more important. But, I think there’s a bit of a mind-set change, because people are now talking more and more about creativity. And, we know what we are reading now, even from the PISA result and things like that... that the actual fact... We are leading to promote ‘creativity’. We are finding... whole country is of people who are very academic, but aren’t very creative. And, we are needing... If you look at what the things are successful now. It’s ‘Creative Minds’.... You know...

There’s... the curriculum... Scottish curriculum places importance, a higher level of importance on ‘Literacy’, ‘Numeracy’, and ‘Health and Wellbeing’. So, you have those

three... and it's very... in Primary school and secondary school, the responsibility of all teachers... regardless of what you teach, to promote attainment and achievement in those areas. Now, that means that you can afford the same section of time... almost for music. However, 'Interdisciplinary learning'.... is, is a huge factor in the Scottish system. And, also... So, if you are tied in 'Health and Wellbeing' with Music Education, you don't have inner or... or with dance and arts and... you know... there's... there's a way of...make... of... you know... you can cover these things in an interdisciplinary way... and make more use of music. You can deliver lots of music and it enhance the learning in other areas.... Through music.

Mr. Miller: Yes. Yes. Absolutely. Yes. There is no one subject within the curriculum that has a hierarchy over it, in terms of... So... certainly, the primary, there should be equal emphasis put on all discipline, should I say.

On the other hand, one of the participants, Miss Ryan, stated that music really ought to take a place among the curricular subjects in primary school subordinate to literacy and numeracy, which, she insisted, have to be prioritised (she was not actually alone in this). She argued that the latter two subjects still may have to be regarded as more important considering the 'reality' and 'requirements' of schools for fulfilling mainstream academic needs; e. g., the duty to prepare pupils to do well in future national exams by providing proper knowledge and cultivating core skills. She also noted insightfully that although CfE putatively provides autonomy and freedom for teachers, literacy and numeracy in CfE clearly have priority in curricular content, timing and resources, compared to the location of music simply as a part of the 'Health and Wellbeing' pillar. As she observed,

**<Table 5. 7. 2. b> Miss Ryan's opinion on the place of music that should be taken in schools**

Miss Ryan: I think it is very important. Well, I think literacy and numeracy, science... should be their priority. I say, that's their top. But, I think music should be... definitely second or third...

Since all the participants still believed in the importance of Music Education, it was easy to keep the conversations flowing and to narrow the focus of the conversations to the concept of

musical creativity. Reflecting equally their professional-personal backgrounds and the trends of contemporary Music Education, a majority of the participants took practical approaches, also, to the concept of musical creativity: emphasising the empirical aspects of musical interventions, which are discussed below.

### **5.7.3 Creativity/Musical Creativity**

As introduced previously, the themes and questions investigated with expert participants regarding creativity and musical creativity included the definition of creativity itself, the issue of the individual possession of innate musical creativity and the possibilities for nurturing musical creativity for all pupils through mainstream education. The interviewees and the participants in the focus group discussions viewed the concept of musical creativity particularly in relation to ‘musical practice’— emphasising practical and active involvement with music (including group activities), rather than the possession of music-theoretical knowledge. Several common concepts raised in this important semantic discussion surrounded the ability to ‘explore’, to ‘experiment with’, to ‘select’, and to ‘respond’ to sounds—similar to the definitions that were initially conceptualised for this research as a whole. For example, several interviewees and participants in the focus group discussion suggested that ‘musical creativity’ referred to:

**<Table 5. 7. 3. a> Definition of Musical Creativity**

Student 3: Again, we are back to Primary school after all, I think, ‘any’ experimentation with ‘any’ sounds... if there is... students have an awareness of what they are doing, and make it sort of... exploring their tensions, and I think, that’s creative. They are just... randomly walk around, and hit walls, and create rhythm, but really without attention, but, for me, that’s not creativity. It has to be at the level... attention, and understanding of what they are doing.

Student 1: I see, some ‘collaboration’. Working with others. And, maybe... composition within a group. Being creative in that. With music technology, if you have the equipment with that... maybe.. a keyboard into the computer, you can pick nearly any instrument you want. And, play with sounds... sounds like that. And, then, you can just add, build onto that. And, you can create something with loads of instruments that you might not be able to use in a classroom. There is also... like, any manipulation of sound, is creative. So, they can take existing pieces, or they do... like, kind of... ‘Musique concrète’ thing, where they take... a ‘speech’, or various speeches for... like political speeches for they want their thing to be... And that, you can manipulate them into a ‘composition’... which today... could be very creative. Not whether they like ‘Musique concrète’... It’s not conventional music, how you would see or perform it, but they can have an electronic resources they’ve got, what they are used to... kids are working with those... even something like making a play list of ‘Spotify’, is creative. They are having to choose which of them they want... their music, to play in. They got a reason in behind that, with it’s not necessarily... something that contributes... they can be creative in a classroom.

Mrs. Foster: Sometimes, their creativity is actually taking them to watch performances, to see how ‘other’ people are responding to the music. And... it’s just about allowing the children to respond to music. It could be dancing. It could be moving... it could be like ‘tai chi’... it could be anything, you know... in any way they want to... respond.

Moreover, similar to the views on the importance of Music Education, it could be seen that all the participants, regardless of their background and current position, cherished democratic and humanistic views, believing that everyone possesses innate musical creativity of some kind or another. Dr. Murray further raised a theoretical basis for this argument by referring to Howard Gardner’s (as we have observed, controversial) concept of ‘multiple intelligences’(MI),

particularly highlighting the potential of some pupils for being musical even when they were not particularly accomplished at other subjects in schools. This angle of course lies in some tension with the ‘music for all’ philosophy that has run through this study, because it implies that ‘musical intelligence’ may not be present in some children and that cultivating it in them may therefore not be worthwhile. Alternatively, there are some supporters of MI who argue the opposite of this: that it is the absent or deficient ‘intelligences’ in the child learner that should be nurtured in a personalised model of MI (See Marshall, 2006).

The responses included:

**<Table 5. 7. 3. b> Views on the possession of Musical Creativity**

Dr. Murray: And, I believe that the most pupils, in my experience, respond to ‘music’. So, in actual fact, rather than being exclusive, it’s ‘inclusive’. Because... most people hear songs. Most people know ‘nursery rhymes’, for example. Lullabies, nursery rhymes right through... And, it’s a very ‘powerful’ way of engaging people and being inclusive. They can... if they are ‘encouraged’, and if they are allowed, they can. Most people have the ability to be a musician, and I am happy... so, one of your greatest assets. I think the ‘appeal’ of music is... it can be universal, and it can be all ages. That’s one of the beauties of it. It’s from an ‘infant’ to somebody who is in later-life.

It can be more inclusive... I think it can be, because, you will know from... I am sure you’ve come across Howard Gardner. Multiple intelligences. And, I believe that the ‘most’ pupils, in my experience, respond to ‘music’.

Mr. Thomson: But, I do think... You know... everybody ‘can explore’ music, and... to a certain extent. And, they have a chance to ‘express’ themselves. You know...

I think, creative people have the ‘drive’... which will come out... you know... And, if they have... been in a musical environment, that will... obviously be beneficial to them.

Again, a majority of the participants noted that, although everyone has innate musicality and creativity, there exist *differences* between pupils who are more musically gifted and talented than other, more average pupils. Some participants further argued that teachers should be aware of pupils’ proficiencies, and schools should support them to further develop those potentials in order to flourish at higher levels of attainment. This is, incidentally, quite consistent with the

‘Gifted and Talented’ movement in many education systems, which sees exceptional achievement in specific domains as a form of ‘special educational need’, entitled to intensive support and mentoring (Brown, 2006; Rogers, 2002). Exceptional musical ability has of course often been bracketed in these terms. As the respondents argued:

**<Table 5. 7. 3. c> Views on different levels of Musical Creativity between pupils**

Miss Winters: I think everybody can be creative, but, you have to... It’s better, if you start it young. You start young. But, they are quite open. Children are very open to listening to different types of music, I think. Once they get to secondary schools, they are quite like narrow-minded, and they think, ‘I only like this type of music, and I am not going to listen to anything else.

Mrs. Din: Um... I think people... some children or some people, I suppose have more of an interest. And, if you are not interested in something, it’s very difficult to be creative about it. So if there are some children... There are... I would say that everybody has potential to be creative, some children not so much in a musical way. They might be more creative in gymnastics, or... because of their personality... because of what they are interested in... I think we can’t force them to be creative, if they are not...interested with it.

Miss Ryan: I think every child whether or not they can play something or sing something, I think every child can kind of sing a song, tap a melody. Every child... unique. Some are better than others. But, I think, every child has musical... in them somewhere. So, I think, even from a young age... They are very musical, and... I think it just needs to be ‘brought out’.

Mrs. Hay: There’s huge differences in levels. But, I think the we do... we find out... every child got musicality in them.. and it’s about giving experiences to harness that.

With their beliefs in pupils’ ability to be involved in musical activities, and reflecting the trends of contemporary Music Education and philosophy and the methods of CfE, a number of participants also pointed out the effectiveness of using technology such as computer programmes for teaching music. It was interesting to find out that the programme called *Charanga* was popularly being used in all three schools. The *Charanga’s* Musical School

Scheme provides teachers with week-by-week lessons for each year group in primary school, from ages 5–11 (Charanga 2013). It is in essence a Music Education syllabus, structured around detailed lesson plans, prescribed assessment, clear progression, and multiple whiteboard resources for every lesson. *Charanga* was found to be particularly helpful for teaching music inclusively, especially for classroom teachers who have not had specialised musical training. As reflected in a number of responses:

**<Table 5. 7. 3. d> Benefits of *Charanga***

Miss Wilson: We bought in, an online programme called ‘Charanga’. So, ‘Charanga’ is... is very good for non-specialist music teachers, for people who don’t have a huge musical skill back themselves. Teachers use it with... in degrees of frequency and success. Some teachers really like it, and they use it a lot. Other teachers encouraged to use it. I think, that ‘Charanga’ is a very good to me, and like having a setting of... you know, it can support you, get you to where you are going, and you can get the children, a good musical experience with that.

Miss Ryan: ‘Charanga’. And, it’s very good, because it gives us clear... what we need to do... every week. Is it...um... rhythm?...Is it singing?... Is it syllables?... so... they are done ‘warm-up’ games... it gives you everything that you need to know. And, even if you are not from a musical background, it’s very easy to follow.

More generally, the interviewees and the students in the focus group discussions were using practical and interdisciplinary activities for enhancing pupils’ musical creativity. Those activities included the ones that were identical to, or only modestly revised in style from, the ones I had introduced. As several participants exemplified:

**<Table 5. 7. 3. e> Activities for Enhancing Creativity**

Student 2: Maybe, you could kind of ‘animation’ sort of... ‘video clip’ or something... but, with the sound ‘off’, so ‘mute’... Maybe... sort of... they have to ‘replicate’ what they think would be appropriate?

Student 6: When I... I did a sort of short course, with first year class. And, first, you can give them kind of ‘Sound Poem’. And... they created the sounds the sound poem. So, that was the first step. The second step I gave them, ‘characters’ from different movies, and then they had to create sounds to go with the characters. And, then, the third step, it was like 20 or 30 seconds video clip...Yes. So, just as stages... just, it needs to be broken down. They can call... fill into things... these need to be broken down first. Not to the point, ‘you are not doing this’, putting barriers for them. But, compositions given them short activities to do, and then, it works.

Miss Ryan: For guitar lessons, next week. And, they are having a ‘Taster Session’... They called... So, the children... I think there are six children in this class are going downstairs... Just to see if they like it, or ‘Can they play anything?’ or... ‘Would they be interested in it?’... And, then they can just go back to class, but just to give them an idea of what the instrument is like.

Mrs. Hay: Um... And, we try... with the children especially who are learning instruments... they actually form me bands, which they do... they come and say, ‘Can we... We are from the band, and we want to practice.’ So, I will try facilitate that for them. You know... and, let them be creative and make... do their own arrangements and work things out, and... you know... Because, that’s sort of a confidence and problem-solving. Isn’t it?

Miss Winters: Um... sometimes, we would use a pentatonic scale. And. we would try and create a Scottish piece. A lot of Scottish music is based on pentatonic. So, we would maybe try and compose a 8-bar march. Or, something like that.

Since common themes appeared while discussing the benefits of music for health and wellbeing and the concept of musical creativity, and also while examining the trends of Scottish Music Education in practice, it was straightforward to introduce one of the key theoretical bases of



this research—Romantic Irony—and collect views from the participants on its possibilities and likely effectiveness for enhancing musical creativity and wellbeing from their perspectives. This is outlined below.

### 5.7.4 Romantic Irony Revisited

The final concept discussed with the participants was ‘Romantic Irony’. The majority of the participants were not aware of this concept, and it was not easy for them to fully understand the concept through only the researcher’s explanation. It was interesting to note, however, that the participants provided important and meaningful insights into the topics of creativity and wellbeing all of which could be related to the possibilities for, and the effectiveness of, what might be termed the ‘Romantic Ironic’ vector in this research.

Excluding one individual who was somewhat critical, participants for the most part agreed that implementing Romantic Ironic techniques would be meaningful for stimulating and strengthening pupils’ creativity and wellbeing in Music Education. Several themes and semantic clusters evident in the interviews and discussions that demonstrated connections between creativity, wellbeing, and Romantic Irony were: ‘inspiration’, ‘diversity’, ‘imperfection’, ‘fail’, ‘craziness’, ‘pupils’ potential’, and ‘structure’. Although the last term, ‘structure’, may seem to be contradictory to the purist and more volatile concepts of ‘creativity’ or ‘Romantic Irony’ as these are typically envisioned and mythologised in High Romantic Aesthetics and its artistic productions, it could be related to the studied ‘techniques’ of Romantic Irony that the researcher categorised and which provided the ‘bases’ of, and ‘means’ for, stimulating musical creativity and strengthening wellbeing. This would be true and relevant in that richer and more nuanced sense of human flourishing and dynamism (and even humour), on which we have dwelt, wrested from the depths of adversity. Romantic Irony in any art form is rarely *only* the spontaneous overflow of powerful feeling (to quote William Wordsworth), but instead relies on the discipline of formal training, organisation of materials and rational shaping of feeling and inspiration. In other words, Romantic Irony is ‘created’ rather than primitively or spontaneously ‘Romantic’. Moreover, this same principle of ‘structure’ was arguably the frame for discriminating between ‘creativity’ and ‘mess’ (the nihilist danger alluded to above) as each was manifested in the classroom. Something approaching this perception was clearly reflected in the statements of several participants:

**<Table 5.7.4. a> Connections between Creativity, Wellbeing, and Romantic Irony raised in the discussions with the participants**

Dr. Murray: But, 'creativity'... You talk about the 'Muse'... Being visited by the Muse... I think it's 'inspiration'. That's really what enough it's all about. It's about 'people' that you respond to... that make a difference to you. You think, what is it about them? I mean, you know... what is it that you say about... some ideas... what is it... there is no taught. It's caught... Ha, ha. They are sensible, and do what society is expecting something. Sometimes, to be creative, you have to be a little bit crazies and, maybe, give up money. And, be prepared to fail.

Student 3: For me, creativity within a classroom is about removing many of those barriers as you can. So, that could be by getting... instead of using notation software, just give them to like, draw a picture, and then, get other people to interpret that, and then, get the creativity sort of guide them, and sort of say, "No. I don't like that, but, let's try something different." So, there is no... you don't have to actually be able to play an instrument, or you don't have to be able to read music, but, especially in Primary schools, like actually important to just take away as many of those barriers as you can. Yeah.

Miss Wilson: Yeah. Well, I think that is a kind of... it's a kind of 'organised' way to do it. You know, that, that, people get a chance to be creative, but it all... it doesn't get out of control... you know... it's... it's a such a structure to do it. So, as a teacher, you kind of know how to do that.

The participants also exemplified the outcomes of some of the musical interventions in their own work with pupils in the aspects of Romantic Irony. As Miss Wilson mentioned:

**<Table 5. 7. 4. b> views on possibilities and effectiveness of Romantic Irony**

Miss Wilson: Yeah. You know... see when children are doing like a song with a children, maybe I would play them a few different versions of the people... right? And, I would say to them, you know, 'Which one is the best?' And then, I would say some... 'None of them are the best'. You may have... the one that you like would be the version that I like. So, I do try to explore things like that, but... that would be probably as much as I do like that...

I think, in general in education in Scotland now, you know... we are open to... you know... there isn't one correct answer. You know... there are many possibilities, and many ways to achieve the same thing... there are... you know... different approaches... we encourage children to take risks in learning, because it's alright to be and safe...

Things don't always run smoothly, and in fact, I was at the 'Cantata' in the church, and we went to the church with all the children. And, a group had brought a CD player, where they are going to dance. And, they put the CD on, and it wouldn't work.

And, the dancers were standing... ready to go... waiting... the music... Somebody was frightened trying that... But, one of the boys who was in the music room would come... played the accordion, and he plays in a dance band. And... so he has an experience. So, I just said, 'Well, could you?' And, he said, 'Yes'. He would...

So, all the children who were there would say... you know, the children... This is what happens... You think. You stand... You plan for one thing. Things don't always go to plans... so, you have to have another plan. So, it's just that kind of 'open-minded', when you are thinking... thinking of things.

In addition to this, Dr. Murray in particular, who was the only participant formally familiar with the concept of Romantic Irony, shared his experience of using some repertoires with Romantic Ironic features, for not only enhancing creativity and wellbeing, but particularly stimulating awareness of social justice. As he stated:

**<Table 5. 7. 4. c> Dr. Murray's implementation of Romantic Ironic repertoire**

Dr. Murray: I am thinking of... a folk singer... and I remember a song that pupils were 'shocked' by. And, the reason that they were shocked was because it was about 'strangling' a weed, in a garden, before it took root. And, it was an allegory on Fascism. So, it's quite horrible. It was this. And, the 'punch line' of the song was 'You have to strangle it before it grows'. The singer was... a folk singer called Dick Gaughan.

And, she (Diana Ross) wrote this song called 'Strange Fruit'. And, when you read the word, you will find it very moving. Because, it begins, 'Southern trees grow strange fruit.' It's as if the black corps is growing. And... which he sings about 'black body hanging in the trees. And, barging eyes... and twisted mouth. 'Incredibly' strong. And, then, when she says, 'for the crows to pluck'. So, the bodies left there. It's absolutely... it's incredibly moving.

From the participants' statements, it could be seen that 'chaotic' and 'unexpected' features of Romantic Irony were deemed as particularly beneficial for stimulating musical creativity, based on the classical features of 'freedom' on which many felt authentic creativity depended. There was one participant, however, who raised a different view, focusing on other aspects of musical creativity. Mrs. Foster argued that providing clear structures and setting restrictions and limits were particularly necessary when doing creative work with pupils from disadvantaged backgrounds, because the school is often the only place that children from these circumstances can be trained to be disciplined, restrained and self-efficacious in the conduct of their lives. She stated that:

**<Table 5. 7. 4. d> Distinction of the concept of Musical creativity by Mrs. Foster**

Mrs. Foster: Creativity doesn't mean just doing 'whatever'. You know... or being really noisy. And, sometimes, when the children appear to be being creative, they were just playing the drums as loud as possible they could. And, then, when they ask them they show us what they did, they play something totally different from what they had been supposedly practising, because they were just enjoy playing the instruments. They weren't really being creative.

So, it was almost like.. they needed to be have structured time until they get used to it, that they don't just pick loads of instruments doing their own thing... Because... if you give... the children too much freedom, when... they don't get... there is no boundary in the life of home, then, they don't know when to stop. They don't know when... you know... rushing through to the next room to get another instrument... something... it's not creative. That's just being badly behaved. So... I think sometimes, when they all played at one time, and they all made the big rocket, they were messed about. But, then, they were actually played, then they did one at a time in little groups, they then were creative and they did the activity. But, it needed to be... these are the ground rules under which you can now be creative. You know... otherwise, safety is an issue. The children in my school don't have a lot of boundaries in their own house... their homes... If you've got children who... the only place they've got guidelines for behaviour... is in school , and suddenly you take them away, and you let them do whatever they like, then, it becomes... 'behaviour isn't good'. So, you need to teach them, the boundaries with then which they can be creative, until they get that, you can then have everybody practice and play at the same time, but they need to start very 'confined'.

This argument by Mrs. Foster, on the criteria and dimensions of musical creativity, was further reflected in her distinctive evaluations of the outcomes of the researcher's classroom interventions, which will be discussed in the latter section.

The next step was to examine how these different dimensions of Musical Creativity formed a part of contemporary Music Education in Scotland, narrowing the focus to the canon of present education and of course to CfE itself. The participants all agreed that CfE had allowed a great deal of autonomy for teachers, and it was clear that teachers and DHTs were implementing various activities for enhancing creativity, as they were for strengthening wellbeing, as

mentioned above. BEd students also exemplified several activities they had tried, or that they would implement in their own music classes given the opportunity: taking advantage of the high degree of freedom extended to the instructors who become involved in music classes under the CfE rubrics. An important result emerged, however, at this juncture of the investigation: the interviewees and the BEd students in the focus group discussions revealed contrasting thoughts on the place of ‘creativity’ in CfE. While all the interviewees who were aware of CfE strongly believed that creativity was being nurtured in classrooms and also playing its role as a foundational concept of CfE, BEd students argued more cautiously that this applied only *on paper*, manifesting serious deficiencies and inconsistencies, and sometimes not working at all, in practice. These responses served to underline again that the potential for sincerely nurturing creativity in CfE *depends on teachers and on schools*, who are devising music lessons based on the relevant documentation. As the participants stated:

<Table 5. 7. 4. e> **Contrasting views of the place of creativity in CfE**

**i) BEd Students' views of the place of creativity in CfE**

Student 1: I think, in the paper, it is. But, then, the actual practice...Um... it's definitely reduced.

Student 6: Because, they have, like the experiences and outcomes, they have, but in the early stages... but, a lot of kids even don't get the chance to 'have' music a lot of time. So...

Student 2: A lot of the argument is that, before kids even go to school, some of the first things they do in... are very musical things, like 'learning to sing a song', is one of the sensory thing(parts), but then, a strange thing is, when they start education, music is depended on what school year unit.

Student 3: I think... what you are saying about the document is right. When you read it, it does seem like a great idea in the ways laid out. Fantastic. And, I remember, someone said before, and here, they thought *Curriculum for Excellence* is the best thing ever in the hands of the right person. Unfortunately, just... since we are talking about Primary curriculum anyway, it leaves quite a lot open to the decision of the teacher. So, if the teacher isn't being a musical person, it's quite easy to avoid music, whereas if they are, it's great. You can include music in everything. So... I think there are a lot of... really good points about it. But, also...

Student 1: Yeah. If the teacher is comfortable with 'music', what it means is you can take music out with a change of other subject. If the teacher is comfortable with art, or drama, or something, they can... that's their strength, so they can pull the policy to fit with your teaching. But, if they are not comfortable, they will take the step back, and... maybe just leave it.

But, in terms of actually 'being' creative, I think that's one of the areas that teachers find difficult to... actually how to stimulate pupils to be creative. When.. perhaps, they are limited by... practical capabilities.

Student 3: Leading on from that point, I think, and again, this doesn't like to sound as well as... it's about the teachers' understanding of what creativity is. You know... what it looks

like. Because, a lot of the time, we are seeing as along sense the changes. They are asking music courses having put it creative compositions.

## ii) Interviewees' views of the place of creativity in CfE

Mr. Thomson: I think that... the 'philosophy' of the *Curriculum for Excellence* gives... as the opportunity... to be creative... within Music Education. Within a teaching, and... the courses that they are doing. For instance, you know... music inspired by... as I said before... perhaps, music inspired by poems... so, you could study poems. Or... music to... 'numbers'. Number... You know... So, involving maths... You know? Other languages... All these things... *Curriculum for Excellence* gives us the opportunity to... you know... to have that 'freedom'.

Miss Winters: Musical creativity is.... yeah. It's a part of the curriculum now. it is... Creativity is a part of everything now. All the curriculum. Across the curriculum. Yeah. So... yes. It should be there, in music, and we should be trying to foster it. But, I think that if you have creativity.... The more creative somebody can be, I think, the more it spins off into other areas of their life, and they can be creative in other areas, too. So, I do think that, if you can be creative in music, I think it will benefit you in other ways that you can be creative in other ways. I think there are a lot more emphasis on it now.

Miss Wilson: So, one of the aspects of music in the *Curriculum for Excellence* is about creativity.

Mrs. Din: I think *Curriculum for Excellence* is all about creativity. It's all about allowing the children to... the schools- based. So, it's about allowing the children to get skills of a task and transfer those skills to other parts of curriculum. I think *Curriculum for Excellence* is about breaking down each of the walls, if you like, between subjects. And, making subjects more fluid. So that, then you can incorporate music into any area, if you like, and I think that's quite important as a teacher that what you are interested in, and what you are good at, like science or music, or sport... you can... you then have the freedom to allow that to influence your teaching.



Of course, it can easily be argued that teacher autonomy, freedom and choice sit at the heart of CfE. This was supposed to reflect its signature trust in teachers and its move away from prescribing content. So what can possibly be going wrong if one of the principles of the new curriculum, and one of the supposed professional aspirations of teachers, is actually present? How can this *not* be working? Why would there be such variability?

A possible explanation is that the delivery of the learning contents in CfE particularly strongly depends on individual teachers' proficiency, experience and confidence. This may well be attributable to the vagueness of learning intentions and expected outcomes set out in CfE; or it may be a consequence of imperfect teacher education. Although primary teachers are officially trained to teach every subject, excessive teacher freedom may be in actual fact too risky and unreliable in a context where initial teacher education cannot hope to provide more for the generalist primary teacher than a rudimentary introduction to music and how it might be taught. This may then represent a more serious problem for teaching 'music', because it may take a longer time for teachers to master music theories and practical skills if their prior expertise is limited and their abilities modest.

Concluding this section it will be clear that several important themes appeared for each topic in the interviews and the focus group discussion. They will be highlighted at the end of this chapter.

## **5.8 Expert Perspectives: Challenges and Opportunities**

As stated at the outset of this section, there were four topics discussed *only with certain groups of interviewees* or only with BEd music students in the focus group discussion. These included: The Researcher's Classroom Interventions; Administration of Music Education; Challenges of Conducting Music Education in Schools; Music Education in the Conservatoire.

### **5.8.1 The Researcher's Classroom Interventions**

First, an independent question, only asked of certain teachers, invited reflections on, and evaluations of, the researcher's classroom interventions. The intention was to ascertain teachers' views of developments or changes that pupils seem to have exhibited in terms of creativity and wellbeing—as affected by the special musical interventions they had experienced. As already

noted earlier, the interviewees' views on the concept of musical creativity brought out divergent opinions regarding the methods and outcomes of the researcher's 'teaching for musical creativity' and efforts at the same time to strengthen pupils' wellbeing. The clear majority of the teachers observing the classes revealed positive judgements, whereas Mrs. Foster shared some significantly different evaluations of the results, particularly in the aspect of developing pupils' musical creativity. While other classroom teachers focused on 'active participation' of the pupils in the 'practical' type of musical activities of my sessions, which allowed a great deal of 'freedom' for pupils, Mrs. Foster, noted some less benign effects, suggesting that pupils might not be revealing *musical creativity* as such, but just 'messing about' with musical instruments.:

**<Table 5. 8. 1. a> Reflections on and Evaluations of the Researcher's Classroom Interventions**

Miss Ryan: I think. The way that you let them use the instruments was great. Because, they were able to 'express' more. They loved getting out the instruments and they listened to all the different types of music as well. And, it helps them to express with their feeling, and... I know you did the lesson on... you know... 'writes' about what's your feeling like... with music... And, they loved that!

Mrs. Din: So, like for changing music. Yes!

Miss Kelly: I think it can be. So, it's all creative, but some children are actually being creatives, but focused. You know.... They are following your instruction, and... and listening... Thank you very much for all of your help on the way.

**<Table 5. 8. 1. b> distinctive evaluation of my session by Mrs. Foster**

Mr. Foster: I think.... I think.... Um... you probably gave them more freedom, because your... they could have options of what to do. If they say, 'we were creating music', that's fine. It doesn't matter. They still might have hitting the instruments, but, it's like... they know what they are doing... They've just made a noise.

What might account for Mrs Foster's divergent view? It is important to stress that Mrs Foster's participation was vital to the success of this venture and her perspectives came from wide

national and international experience. The anxieties she registered were real ones: borne partly from her lively defence of formal musical attainment within recognisable performance norms and partly from her trained concern for the margins where the less regulated creative expression of vulnerable pupils can be an unwitting stimulus to both emotional turbulence and behavioural disorder. It is crucial for music educators pursuing these routes to be aware of these genuine classroom dangers.

## 5.8.2 Administration and Resourcing

Another topic only asked of the chosen participants was the administration of Music Education in schools and in other sectors. Scotland operates a devolved form of the provision of mainstream education, controlled by powerful Local Authorities. Hence beyond the threshold for national statutory minimum provision—and subject to the economic constraints imposed throughout this project by national austerity programmes—the administration and the implementation of local budgets varies across schools and councils dependent upon agreed local spending priorities. As Mr. Miller explained:

### <Table 5. 8. 2. a> Administration of Music Education

Mr. Miller: In Scotland, now, it's devolved management. The budgets are devolved directly to the schools, and they manage their own budget, so, that can sometimes dictate how much is put into purchase things...

For some schools, it was clear that they were acquiring extra income streams by a number of additional means, including fund-raising events, parental contributions or even private patronage. These pathways for gaining financial assistance applied to Music Education beyond mainstream schooling as well. As several interviewees from a number of sectors stated:

**<Table 5. 8. 2. b> Financial needs of Music Education**

Mr. Miller: The Glasgow CREATE, first of all, is Glasgow City Council. So, it's made up of the Youth Music Initiative tutors, YMI tutors. And, also the instrumental tutors, peraperatic tutors. And, we work together as teams. In Primary, the team (is) around there every week in the schools, working 'with' the class teachers to... make sure there is reasonable music that can be going on. And, also to improve the quality of the delivery of music from the schools. As a partnership with school, a big part for us is training the non-specialist class teacher so that they can deliver music in their school when the tutor isn't visiting. In terms of the YMI programme, we will support the Primary schools to purchase these big instruments choices... and things like unturned percussions, claves... that sorts of things. And, we will try to support them and purchase bigger items. Other budgets, school budgets are managed by the school.

Mrs. Hay: It's Glasgow Council. It's what we get... but, it's the budget that comes from the council to reach school. You get so much... There is so much money for a child.

[Also,] We've run a choir for 20 years. And, it's become quite well-known in the city, choir, because... we go and perform at things, and we enter competitions... And, because of that, we were approached by the 'Celtic Football Club'. And, Celtic Football Club have a charity. And, they... one of the branches of that charity is called 'Celtic Music Foundation'. They approached us, because they had heard that we did a lot with music. And, they gave us a little bit of money. And, with that money, we were able to...um... resource a music department more. So, we were able to by eight keyboards, and electric guitars, and a drum kits, and a samba kits, and... they really resourced of our percussion instruments, and that.

We get bits of money from other places because we apply for grants and things. Sometimes, it's volunteers... They are coming to get a chance of experience. I had a volunteer for two years who taught guitar and ukulele to class... to groups of children. And, also, our tuition... I don't know if I told you about the Higher Music students from St. Mungo's, from the high school. They come in on Monday, for an hour. And, they... They mentor our younger children who are learning the instruments.

Mrs. Foster: Other things have been donated by members of staff, who have left, and they have left...like... we've got a lot of keyboards, and they have been various people who...their children have grown up and don't want to play the keyboard anymore. We've got two drum

kits now, because another one was donated. A church donated one, and somebody else donated one.

Miss Winters: So, one thing that music teachers do is that they have concerts in school, so that the head teacher will say to them, “Well, maybe you could keep some of the money you made from your concert.” Most head teachers in Primary schools want to have more parental involvement in the school. Particularly, if you are in a deprived area. You want to get parents involved in the children’s education, because that’s the one thing that will help. And, by having concerts, music concerts and things... that will help. we [also] managed to get grants from the Scottish government.

Mrs. Hota: I had a ESSO Japan supporters. Also, Japan foundation. This year, we received money from Scottish government sometimes helps us a lot.

Thus it was clear that Music Education associated with schools was taking place not only in classes and schools themselves but also through the work of voluntary, third sector and social enterprise bodies of diverse kinds outside school. The communities and other institutions being engaged with, and supporting, Music Education for pupils seemed to reflect to an outsider the traditions and values of civic humanism which has been a fundamental philosophy of Scottish Education for generations and that has permeated the lives and assumptions of many citizens across the nation. Indeed, the endurance of these values might explain the ferocity of the reaction against local authorities that have attempted recently to defund Music Education or offload its costs on to families (Bhachu, 2019).

### **5.8.3 Expertise in Schools**

Aside from the ubiquitous resource dilemmas, it was interesting to note that many participants came up with the issue of ‘confidence’ of non-specialist teachers being in charge of music classes for their pupils. Although schools and the City Council were coping with this issue by providing special programmes and distributing music instructors to train classroom teachers, it was widely felt that being sufficiently prepared to teach music was not an easy task, particularly since few teachers had the opportunities to fully dedicate themselves to it. Moreover, it could also be recognised that it was relatively difficult for adults to develop fresh musical skills of teachable quality compared to those pupils who had started learning and developing musical

abilities when they are young. As a DHT, a classroom teacher, and a musician (with abundant teaching experience) stated:

**<Table 5. 8. 3. a> Challenges and solutions for conducting Music Education in schools**

Miss Wilson: I would say that the main challenge is the teachers perceived lack of skills and confidence in teaching music. And, I think... That's very difficult because it would be like... as me... teach German, when I can't speak German.... It's like different language, and I think if you feel you are not good at yourself, it's particularly difficult to pass on

Miss Ryan: So... as a teacher, I am an... you know... I try as hard as I can.

I know it's hard to get music, but I need to, I need to teach music in order for their... to get better. For them to enjoy it.

Dr. Murray: But, there is a 'huge' debate about how that should be 'done' [when implementing Curriculum for Excellence to Music Education]. And, actually, there is where... there is perhaps where it's giving teachers more freedom of 'the curriculum'. But, how many teachers, for example, will come in and say, "I am going to play Bach"? But, it's having the competence... and the confidence of teaching staff to 'do that'. But, not all teachers feel the confidence. The same as maybe they don't feel... you know, teachers aren't well-reversed, for example, in art, they may say, "Right. I am not going to use a Botticelli...and Picasso, and compare them. You know... but, it's the confidence, the 'expertise' of teachers. So... what's required... you know... teachers, before that, 'teacher educators' and, 'policy-makers'.

As reflected in these responses, some of the challenges for non-expert teachers are again related to one of the supposed and reiterated deficiencies of CfE— not providing clear syllabus content for teaching music. It can be argued that teachers in these circumstances need extra effort to train themselves to obtain fundamental musical knowledge and skills to deliver Music Education in their classes. As Dr. Murray noted, supporting such teachers in understanding these aspects of the policy, and preparing them to be proficient in teaching music by the medium of 'teacher training' led by teacher educators, becomes every more necessary and urgent.

#### **5.8.4 Music Education and Creativity: Conservatoire Perspectives**

For the BEd Music Education Students, an important question was raised with respect to the place of 'Musical Creativity' in Music Education in the kinds of Higher Education courses in which aspiring teacher typically take part. It was noted that universities and conservatoires provide *some* courses that would be helpful for students to enhance their musical creativity. However, opportunities for enhancing musical creativity (as opposed to performing and teaching abilities) depend to a large extent on students' choices of the modules throughout their academic years. As several students explained:

**<Table 5. 8. 4. a> Students' discussion on the place of musical creativity in Higher Music Education**

Student 4: We have a lot of prescribed classes... in... it depends on what you choose. You might choose... a composition module or an orchestration module which does build creativity. That guide you... tools...

Student 6: So... there has been opportunities, but it's just... we need to put it into bigger picture, and... we have so much to cover, and... in four years... that... It really depends on your choice modules. Even in first and second year, we had the practical musicianship class. But, it's yes... almost prescribed elements, but I think that's what grant's level. That's point that grants are coming on. Those prescribed elements then gave us knowledge, but it's different harmony... we could then... develop on... in our own case of work. And, there was, always almost 2 years opportunities to work that wasn't prescribed. So, maybe, you were told to do... like... 'two chorals'... or inventions... But, it was you could do alongside it. So... there has been opportunities, but it's just... we need to put it into bigger picture, and... we have so much to cover, and... in four years... that...

Student 2: the music technology thing, that was... that was creative. You could be creative after a year...

Student 3: Yeah. I think there is a couple of creativity... just now... primarily as composition, but... um... just personally, for instance, for last few years, I studied jazz piano... In which... I haven't written anything down, but every lesson is probably the most creative class... in fact, I had in Uni.

Student 1: Those musicianship skills... then... again...link into our 'keyboard' skills classes as well. So, you are taking the area sides, and actually putting into practice as well... which then we can really touch. So, that, what we... would have learned. And, then, apply 'that' as creative as well.

These responses raise some important questions for the locus of Music Education in higher education institutions such as conservatoires and universities. There are always dangers in for every arts subject in the pursuit of formal outcomes, skills and attainments narrowing the scope



for the kinds of creativity defended in this study. At the same time, it seems perfectly reasonable for Music Education to maintain continuity with the thematics of creativity that are surely so integral to a successful and fulfilling degree in the musical arts. It certainly seems highly doubtful that future music teachers will be confident cultivators of young people's creativity in the medium if they have had only limited opportunities to exercise their own creativity in their own musical training, perhaps siloed into one or two modules. There is surely a need here for much better communication between the various education agencies and the training institutions in bridging this gap and forming teachers genuinely confident and expert in cultivating and recognising creativity at all levels.

Overall, conversations with experts in this phase of the research were helpful for understanding the practice of Music Education in Scotland. Furthermore, these features enabled the researcher to examine deeply concepts of musical creativity, emotional resilience, and the potential of Romantic Irony for strengthening those: in other words, the ideas that form the armature for this whole research project. The common and distinctive questions for the group of participants and the themes that appeared from these interventions were as follows.

**<Table 5. 8. 5> Analysis and Results of the Common themes investigated with all the participants**

**i) Music, Health, and Wellbeing**

Question Themes	Themes
Benefits of Music (Extra Musical Benefits)	<b>Intellectual Benefits:</b>
	Memorisation
	Concentration
	Counting
	Dealing with technical tasks
	<b>Physical Benefits:</b>

	benefits of singing for breathing exercise
	playing instruments for motor skills
	<b>Social Benefits:</b>
	promoting friendship and teamwork
	cooperation and interpersonal skills
	integrating and affirming people
	feeling sense of belonging
	boosting confidence
	learning to be disciplined
	crossing generations
	<b>Emotional Benefits:</b>
	expression of feeling
	consolidation of emotional capacity
	strengthening motivation and confidence
	the experience of being away from daily routines
Music and Emotional Resilience (Strategies for Fostering Emotional Resilience and Enhancing Emotional Wellbeing)	<i>Fishy Music</i> activities
	Assembly and Masses
	Meditation
	Circle Time
	Writing about feelings in words and melodies
	Games, Scenarios, role-play

	Drama making
	Taiko
	Origami club
	Anti-nuclear movement, anti-racism, anti-beggary projects
	Kimono corner
	Nurture Room
	Second Step Programme
	Emotional Scaling Type strategies
	Themed weeks across the school year
	Developing core-values in children
	Emotions in Music
	Watching Film
	Nurturing school
	Pot (nurture room)
	Seasons for Growth
	Rainbow Room
	Teach rooms
	Playing instruments
	'The Big Noise'
	Recording

## ii) Music Education and Curriculum

Question Themes	Themes
Status of Music Education in Schools	Depends on schools and regions
The place that Music Education should assume in Schools	Should enjoy the same status
	Should be subordinated to literacy and numeracy

## iii) Musical Creativity, Wellbeing, and Romantic Irony

Question Themes	Themes
Definitions of Musical Creativity	Practical and active involvement with music
	Group activities
	Exploration
	Experimentation
	Selecting
	Responding
Possession/ Possibilities of Nurturing Musical Creativity	Everyone
	Differences between musically gifted and average pupils
	Depends on the Conceptualisation of the term
	Effectiveness of using technology, e. g., <i>Charanga</i>

Strategies for Fostering Musical Creativity	Animation, video clip, muting, replicating
	Sound poem
	Taster Session
	Creating, making, and arranging musical pieces
	Composing with pentatonic scales
Connections between ‘Creativity’, ‘Wellbeing’, and ‘Romantic Irony’	Inspiration
	Diversity
	Imperfection
	Fail
	Craziness
	pupil’s potential
	Structure
Views on possibilities and effectiveness of Romantic Irony	Different versions
	Exploration
	Many possibilities and ways, Different approaches and plans
	Taking risks
	Being open-minded
	Musical Examples by Dick Gaughan and Diana Ross
Place of Musical Creativity in CfE	Students: Reduced, no opportunities, depends on school year unit and teachers
	Other Experts: teachers have opportunities and freedom, can be transferred to, and be permeated across the curriculum and disciplines

**<Table 5. 8. 6> Analysis and Results of the Different Questions investigated with Interviewees and the participants in the Focus Group Discussion and Themes Appeared**

**i) A Question for classroom teachers and a music teacher and Themes appeared: Researcher's Classroom Interventions**

Question Theme	Themes
Reflections on and Evaluations of the Researcher's Classroom Interventions	Positive Judgements: Opportunities, Playing Instruments, Practical and Interdisciplinary Activities, Freedom
	Negative Judgments: Necessities of Providing Structures and Restrictions

**ii) A Question for DHTs and a Music Administrator and Themes appeared: Music Education in Schools and Communities**

Question Theme	Themes
<i>How</i> Music Education is being Resourced in Schools and Communities	City Council
	Grants and Funding
	Decision of Head Teachers

**iii) A Question for DHTs and a Music Administrator and Themes appeared: Conducting Music Education in Schools**

Question Theme	Themes
Challenges of Conducting Music Education in Schools	Insufficient Resources and Funds (in other schools)
	Teachers' lack of Confidence

**iv) A Question for the Focus Group Participants and Themes appeared: Music Education in Conservatoire**

Question Theme	Theme
Place of Musical Creativity in BEd Mus curriculum	Choices of modules

It should be obvious throughout this chapter that the empirical dimensions of this research provided vital and meaningful insights and evidence with which to close this research—revealing both great challenges and great opportunities for Music Education in Scotland and intersecting illuminatingly with the broad theoretical framing of Music Education, creativity and wellbeing erected in the earlier stages of the study. This overarching conclusions that can be drawn from the research as a whole will now be set out in a final brief chapter.

## Chapter 6: Music Education and the Practices of Creativity and Wellbeing: Summary Conclusions and Recommendations

### 6.1 Context and Questions Revisited

This study was motivated by a personal interest in the fundamental aim of enhancing musical creativity and wellbeing for pupils in primary schools by drawing upon the theories of Romantic Aesthetics and Romantic Irony. ‘Creativity’ and ‘Wellbeing’ have always been the themes occupying a big part of my life as a teacher and researcher, and Romantic Aesthetics and Romantic Irony lie within my specific expertise as a music-major student, a committed teacher of young people, and a believer in the capacities of teachers as active investigators of their own inclusive professional practices.

As discussed in Chapter 2—powerfully resonant with the leading-edge ideas of contemporary education and contemporary process curricula—the theories of Romantic Aesthetics and Romantic Irony emphasise the ‘experience’ of creators and appreciators in the acts of making and learning; implicitly staking out territory where curriculum and the arts intersect and offering a secure place for the study and influence of music in young people’s lives.

Romantic Irony, in particular, highlights encounters with music that can change the states of thought and the minds of people involved in musical work, whether as makers or listeners or both. The nature of Romantic Irony is related to terms such as ‘contradictions’, ‘unexpectedness’, and ‘dynamics’, as represented in many creative works of artists in a variety of genres, and particularly visible throughout the so-called Romantic Era, though by no means confined to this timeframe. In other words, Romantic Irony has been an enduring ‘medium’ for revealing creativity for writers and composers, including those wrestling with troubled or disturbed states of mind, such as the composer Robert Schuman. As discussed above, at the very base of this research, the researcher comes out of an educational tradition—closely affined to the heritage of thinking in music therapy—which argues, *inter alia*, that pupils, particularly those who are from disadvantaged backgrounds, also have the potential to transform their lives and their difficulties to creative ends, founded on the assumption that



*everyone* possesses innate musical creativity, given the essential character of music itself as an expression of human desires, human difficulties and human civilization as a whole. This process, it is argued, can enhance the wellbeing of pupils by affording opportunities to listen to musical pieces with Romantic Aesthetical and Romantic Ironic features, and then allowing those same pupils to express their thoughts and ideas—chiefly with sounds; occasionally through other media.

The empirical part of the research was conducted to examine the reality of primary Music Education in Scotland against this very rich backdrop of ideas and values. It was also intended to test the system's amenability to the intended interventions, and to disseminate the positive effects of music on health and wellbeing when the subject and its teachers actively foreground the Romantic Aesthetic and the Romantic Ironic approach—with the subject harnessing these insights to the kinds of interdisciplinary applications also frequently visible within the contemporary clinical repertoire of music therapy.

Interviews and discussions with experts then provided opportunities to review the researcher's work with pupils and to further vouchsafe the championed approaches, in the conviction that in following these Music Education can strengthen still further its distinctive contribution to the creativity and wellbeing of all learners. In the process of unpacking all of these interrelated findings, several key themes emerged, and it was possible through these to further examine the intersection between theory and curriculum in a time of great change. As also was crystallized in the discussions with experts, all of the key themes emergent from this research were rooted fundamentally in a democratic and humanistic approach to Music Education, founded in the liberal educational tradition and finding a distinctive national and indigenous expression in the shaping and outworking of the contemporary Scottish curriculum.

## **6.2. Emergent Theme 1: Wellbeing and Inclusion**

In the chosen schools and communities in Scotland, these themes were very particularly and explicitly being realised in the realm of 'enhancing wellbeing'—as we have seen, one of the pillars of CfE. As a majority of pupils were from disadvantaged backgrounds, each school was responsible for devising a variety of programmes for enhancing pupils' intellectual,

physical, social, and emotional wellbeing. Furthermore, as there has been a sharply increased interest in ‘social justice’ in contemporary (Scottish) education, the chosen schools and communities were also according this theme an exceptionally high priority as part of the nation’s vital ‘raising attainment’ objectives (Torrance et al., 2017). The schools’ locations in areas of enduring disadvantage, poverty and migration underlined the absolute centrality of this set of principles in action.

These declared values also resulted in a great deal of professional and organisational effort applied in the schools to realising inclusive education in their learning communities: trying to take care of, and affirm, *all* pupils rather than excluding them by focusing on their deficits. As the experts noted repeatedly, the chosen schools were supporting pupils both in material and moral respects. It was commonly observed in the schools that a number of pupils at times were temporarily out of classes to participate in specialist individual or group work, with teachers and other professionals ministering therapeutically to their distinctive requirements, but with a view always to their integration into the mainstream setting. Moreover at St Magin’s Primary School, in particular, it was impressive to see hearing-impaired pupils working alongside non-disabled pupils on the basis of this same rationale. A staff member was employed there to teach sign language, and there were other teachers taking lessons to learn signing after their working hours, further devoting themselves to their pupils and to their Community Learning and Development (CLD) hub. This initiative deserves singling out because part of the ambition of the ‘signing culture’ in the school was to enable deaf children to feel fully involved in its highly-prized and widely-acclaimed musical life.

Music Education, we can therefore recognise, was being implemented across these important interventions—as several experts noted, because of its widely acknowledged benefits for the enhancement of wellbeing in all environments, but especially ones marked by these specific kinds of challenge. The principles of autonomy and agency of schools and of teachers, so commonly highlighted in the rhetoric of contemporary Scottish Education, further provided in the schools possibilities for implementing Music Education in interdisciplinary articulation with other subjects, as well as with extra-curricular events that were genuinely and sincerely embraced by all of the key stakeholder groups. The schools cooperating with the neighbourhoods that they served, and being involved in a calendar of local community

events, provided diverse experiences for pupils that further assisted in strengthening their confidence as primary school students of music in real time and in real contexts.

As several experts also noted, there were annual occasions in which a number of similar schools gathered together for musical events, enabling pupils to develop their social and performance skills in a seamless unity of creative musical experience with the key curricular and ethical drivers of health and wellbeing. On special occasions, music teachers and musicians conducted music-recording programmes with pupils, making and singing songs reflecting themes related to their proclamation and committed ownership of social justice in action. Furthermore, in the Catholic schools participating in this research, music was being implemented expressly in order to strengthen the ‘spiritual wellbeing’ of pupils in an open, celebratory and inclusive form—regardless of whether the pupils and their families were Catholic or not. Following the cycle of the liturgical year, pupils were periodically taken out during the school hours and visited the local Catholic parish church to participate in Masses and sing in front of the altar. Again, as a universal language, music could be enjoyed by all pupils in this locus regardless of the children’s backgrounds, building their confidence by their being involved in these shared and collective activities. In Glasgow, a city of people from increasingly diverse nationalities, ethnicities, faiths, pupils could use music to engage with other cultures and to experience the shared imperatives of ‘strengthening wellbeing’ collaboratively and creatively.

In some respects, it may seem obvious that both the overall musical investments and the researcher interventions associated with the chosen schools would intersect so positively with the enrichment of wellbeing. After all, if music isn’t making this baseline kind of contribution, why have it on the school timetable? But this project surely revealed something deeper than this: the possibility that school communities galvanised by a compelling vision of music as a cornerstone of the curriculum not only add value to the general pursuit of wellbeing, but enable us to construct the very concept of wellbeing in entirely fresh and convincing forms.

### **6.3. Emergent Theme 2: Creativity and its Limits**

In terms of ‘creativity’, the selected schools were undoubtedly providing pupils with abundant opportunities to experience creative involvement with music—again often through

cooperation with the community. For example, music specialists, musicians, BEd music students, and secondary school pupils were visiting primary schools routinely to deliver both curricular and extra-curricular music lessons.

Compared to the aim of enhancing wellbeing, however, this research also revealed that implementing Music Education as a medium for nurturing pupils' musical *creativity* disclosed some deficiencies too. First, because the standard activities responsible for stimulating and developing musical creativity were mostly not included in ordinary classes, but captured in special occasions such as formal presentations or workshops led by musicians, it seems a fair judgement to observe that schools were not always confident in expressing a consistent theory of creativity or embodying it in daily classroom practice as part of pupil development. This is not a complaint against any of the schools or their excellent staff. Creativity is proving a notoriously difficult concept to articulate, defend and manifest across school systems dominated by performative, metric-driven, outcome-obsessed regimes of managerialist control. Even if we do not quite endorse the pessimism of Sir Ken Robinson and his followers (Robinson, 2011, 2006; Grant et al., 2012), tensions undoubtedly remain in institutions obsessively preoccupied with the measurement of attainment in literacy and numeracy, and where the capacity for creative work is inevitably constrained. CfE and other process curricula are supposed to be much better vehicles for securing true creative space than older instructional and product-based models, but the repeated statements of pupils in this study that the creative opportunities presented by the researcher were not ordinarily matched in their wider experience of music-making remains telling and cautionary.

It was also observed that it was not easy for BEd Music Students to deliver enough music-theoretical knowledge in the limited time available to the discipline. (For example, in one school that the researcher visited, the students were assigned to the school for only 6 weeks.) Although they tried to teach music theory to pupils in more accessible ways, the students often had to change the focus to appreciating visual sources such as pictures and videos, and then to singing songs, rather than making extended, in-depth examinations of the structure and workings of pieces of music. Furthermore, the BEd Music Students observed in schools seemed from the perspectives of this research to allocate too much time for warming up and playing games in advance of delivering musically-focused lessons. Although these could often be relatively effective means for stimulating broadly positive pupil dispositions towards

musicality and musical creativity as ideas, the students' standard classroom activities seemed to reveal an imbalance between 'teaching music' and 'playing games' preparatory to that task. The roots of this tension may of course lie in the current orthodoxies of expressive arts teaching and teacher education.

Even in special musical activities with adult music experts, the working 'definition of music' held by pupils in their learning could sometimes seem vague, leading to a periodic confusion between the formalities of music and mere 'sound-making'. Now the researcher's fieldwork sometimes took a quite permissive attitude to the relation of sound to music, but always with a cogent musical context and a clear respect for the formal organisational properties of music itself, with which pupils were expected always seriously to engage in even the most open-ended activities. This theme was further related to the need revealed in the study to educate pupils more directly to have knowledge of the music; to be studying 'music for its own sake'; recognising its distinct disciplinary identity; and learning academically at least some of its formal characteristics. Although one school (St. Shelly's Primary) was devoting efforts to teaching music theory to pupils, it was clear even here that pupils possessed only limited musical knowledge. This apparent shortfall in music-theoretical comprehension may have been a factor in the (gentle) criticism of Mrs Foster that some of the creative activities undertaken in the research lacked a proper 'definition of music' and inclined on occasion to slide towards 'noise' and 'messing about'. Behind some of these ambiguities may lie certain gaps in the CfE model itself, in not providing clear guidelines for delivering basic narrative knowledge for each subject—as BEd students themselves also argued. As highlighted by some of the expert interviewees, one of the challenges of Music Education is that 'non-expert' teachers can experience difficulties fulfilling the role of providing Music Education in terms of developing musical creativity founded upon a proper technical understanding of music. By the same token, St. Shelly's school, where the music specialist delivered music lessons for all pupils for a block of the period, also showed limitations. Pupils there had fewer opportunities for being creative than for developing musicianship through a process of following instructions. So the question of 'balance' arises again: how do we establish and maintain a model of inclusive musical creativity which values and promotes pupil participation and production while also furnishing learners with a knowledge- and skills-base worthy of the timetabled subject?

The atmosphere of the research schools—placing a lot of principled emphasis on Music Education and wellbeing—did, despite these concerns, provide the researcher with a hospitable and comfortable environment to conduct the music research sessions: striving energetically to establish this elusive balance between strengthening ‘musicality’, building ‘musical creativity’, and developing ‘wellbeing’. It may well be that these elements are in themselves part of the key for unlocking this dilemma. The implications of this for the researcher’s classroom interventions will be summarised in the next section.

#### **6.4. Emergent Theme 3: Positive Interventions and Innovations and the Question of Originality**

For this research, I wanted to fashion a thesis that blended philosophical reflection and critiques of the practice of Music Education, while focusing on establishing convincing and robust accounts of creativity and emotion and a therapeutic, but always strictly ‘educational’, appreciation of the power of music in schools. As the structure of this thesis shows, I first foregrounded rigorous musicological understanding of how music is made and appreciated, at a level considerably deeper than is common in most forms of non-specialist music teacher education, and then generated an empirical exploration of music teaching informed by these theories. One of the merits of this model of classroom intervention was that the researcher genuinely was able to fix and maintain a balance between ‘teaching theory’ and implementing ‘play’ as a modality of learning. This was related in part to combining different styles of teaching—for example, those typified by the music classes taught by the professional musician at St. Shelly’s, and those exhibited by the BEd students in St. Petra’s Primary School. Stimulating pupils’ interest was of course pervasive in, and vital to, this undertaking, which I believe at its best genuinely did result in the realisation of the ‘participation mystique’ discussed in Chapter 4. This in turn repeatedly drew forth from pupils a will *to create* that may have been innate in them all along—just as certain theories highlighted across this study have vigorously argued over a prolonged period. In addition to this, however, the researcher ensured that pupils learned a basic musical grammar by breaking down musical components into smaller and more readily comprehensible and usable units. The playful activities were carefully devised *not* to lose sight of, or focus on, ‘music’ as a unique domain of human meaning-making with its own rules and procedures. None of the previous studies reviewed in the present thesis had attempted this synthesis at quite this level

of detail or from quite this stance of practitioner-researcher positionality. In addition, attention to the components and processes has demonstrated beyond reasonable doubt the replicability of the model.

In these processes, applying philosophical, psychological, sociological and specialised musicological concepts to educational research provided a firm theoretical framework for understanding contemporary Scottish educational practice and for devising useful methods for enhanced facilitation of creativity and wellbeing within it. The chosen theoretical framework for this research—Romantic Aesthetic, Romantic Irony—is central to its original contribution to professional knowledge and practice, but at the same time dovetailed with the existing democratic and humanistic approaches to education epitomised by CfE and with their signature Scottish emphasis on pupil subjectivity and classroom openness. Strategies and methods derived from and strengthened by Romantic Aesthetics and Romantic Irony were found to be effective mechanisms for fostering creativity and supporting wellbeing among participating pupils. Romantic Aesthetics, particularly, reframed key attributes of creativity in terms of ‘imagination’ and ‘self-expression’ that are often today seen as subordinate in Arts Education to technocratic skills-acquisition and measurable outcomes. Romantic Irony further exemplified the ‘openness’ of music in its very musicological structure to creative responses, to manipulation, subversion, humour, revision in ways which demystify music and empower learners. Hence at all points, the classical ideal of original contribution to knowledge within this research sought to do two things. First, to link research ‘originality’ to the idea of ‘aesthetic originality’ prized so highly in the composition and reception of music, including that of children and young people of all levels of ability (Cox and Warner, 2017). Secondly, to manage and de-risk this often controversial notion by insisting that the pursuit of originality would always recognise the essentially collaborative nature of music and music education and the similar longstanding values underpinning curriculum-making in Scotland and elsewhere.

This philosophy helps explain why, in educational practice, Romantic Irony was effective for enhancing creativity and wellbeing in so many varied dimensions — artistic, scientific, social—as highlighted in Chapter 2. It could indeed be argued that these two concepts relate very positively and productively to the aim of realising a ‘democratic’ and ‘humanistic’ arts education as a whole, because Romantic Aesthetics celebrate the innate musicality of human

beings, while Romantic Irony shows that this awareness is not purely concerned with exalted conceptions of the sublime and the beautiful, but includes ludic, aleatory, self-effacing, humorous and discontinuous interpellations in music encompassed by playing with musical components in simple, accessible and sometimes anarchic, even imperfect ways. Given that Romantic Irony itself crucially requires at its heart concepts of 'play', these practices can in turn be integrated readily to the 'play-based' philosophies and methods favoured by contemporary process and child-centred curricula and pedagogies, such as those strenuously advocated across Scottish Education today. This relates to important and original outcome of the researcher's classroom interventions: that they provided opportunities for broadening pupils' perspectives on music by introducing them to much more diverse musical repertoires across different genres, eras, cultures, exemplified also through a variety of types of musical performance, including unconventional and vernacular ones. Once again, the idea of 'originality' is owned by the researcher-practitioner whilst also dispersed through a range of other agents and actors.

Finally, in its interstitial nature, this whole undertaking further enabled participants to see music in dialogue with the other creative arts, allowing interdisciplinary approaches which are again characteristic of the values and the methods of CfE. Including interdisciplinary methodologies such as free-associating words, drawing, walking and making bodily motions along with the music, were all shown to be effective means for energising creativity, creative responses and practical participation. These approaches therefore also contributed to the enhancement of wellbeing as this is constructed in the classical literature on the subject: by embracing *all* pupils; by shamelessly elevating joy, laughter and physical pleasure in the embodied lives of children; by addressing frankly the experience of pain, loss and dislocation; by enabling individual and collaborative invention; and by providing ordinary classroom pupils with opportunities to think of themselves reflectively and to broaden their perspectives on the totality of their lives while interacting with music. By restoring confidence to teachers of music that these practices lie latent in the discipline and can be embraced unconditionally, this thesis 'rediscovered' and gave back to staff the something they have all probably known all along and only needed reminding of (Deng 2020).



## 6.5 Emergent Theme 4: The Empowered Music Teacher-Researcher

As stressed throughout this thesis, CfE is a curriculum committed to creativity, health and wellbeing, child-centredness and teacher agency—especially in relation to ongoing practitioner enquiry and Action Research as tools of the profession as curriculum makers. One of the merits of the teaching methods used in the researcher's fieldwork, and of central importance to its originality, was their demonstration that teachers without advanced expertise in music can also embrace these emancipatory principles.

It was indeed one of the central purposes of this research to practise it from the perspective of the serving teacher in a busy modern classroom. Hence in the methodology chapter emphasis was laid on several key elements of this intention: the embedded nature of the teaching phase that preceded the authorised research; the influence of practitioner enquiry and action research on the research design; the close affinity between the researchable activities and the fabric of day-to-day learning in the normal rhythms of the class; the desire to furnish primary schools with interventions that might be straightforwardly repurposed and adapted with the same professional ambitions. I am not of course the first classroom-based researcher to propose this model or to conduct research in this way. Indeed, one of the attractions for me in coming to Scotland for my doctoral studies was the international reputation it possesses for research-led practitioner enquiry as part of the CPD and 'professional update' environment for staff and as a representative component of the curriculum-building philosophy of CfE (Priestley et al., 2012; Priestley, 2007). However, it was my firm conviction that these basic instincts of the curriculum could be extended into more complex and enriching musical terrain into which most non-specialist teachers fear to tread from a perception of their own limited expertise.

Hence based on the general philosophy of Action Research, the project aimed at providing important guidelines and convincing evidence which could enhance the existing dimensions of creativity and wellbeing operative in Music Education pedagogy in primary schools today. As the lengthy sections of this study on theory and ideas demonstrate, the intuitive association of Music as a curricular subject with pupil creativity and wellbeing is an extensive one, existing long before these terms became fashionable in educational theory and

social justice thinking. By drawing upon this deep history, and aligning it with progressive child-centred initiatives of the kind elevated in CfE, I intended also to empower non-specialist teachers and other staff in accessing music pedagogy tools and strategies that they themselves could then utilize, investigate, adapt and improve. One of the presumed merits of this approach, and a cornerstone of its original contribution to professional knowledge, was that the researcher highlighted the importance to classroom staff of examining and evaluating the practice of Music Education, and the applied techniques for teaching it, based on strong philosophical and theoretical foundations previously inaccessible to non-specialist staff. As was repeatedly analysed and emphasised throughout the thesis, possessing basic knowledge of music can enable pupils to be more proficient and confident in revealing and developing creativity in distinctly ‘musical’ ways. Approaching Music Education equipped with even rudimentary theories and aesthetics of music is beneficial for teachers as well—including non-specialist ones—for viewing and understanding their own classroom practices, and for confidently interpreting pupils’ responses and outcomes at wider and deeper levels.

Thus one of the biggest implications of the researcher’s classroom interventions and outcomes, and another clear manifestation of originality in this work, is that not only professional music educators but also non-expert instructors can implement the approaches and the kinds of activities that the researcher used for strengthening pupils’ creativity and wellbeing. This is worth dwelling on in an era when specialist posts in music teaching are under such pressure. In the research, it could be seen that the classroom interventions support a curricular framework for non-expert teachers for developing creativity, and for handling with greater self-belief the challenges that generalists have when conducting music lessons for pupils, e. g., their often insufficient music-theoretical knowledge and their corresponding lack of expertise in important features of its teaching. Although Romantic Aesthetics and Romantic Irony are complex and profound concepts, the researcher tried to apply them to Music Education for pupils by devising simplified versions of their methodological insights as guidelines for pragmatic and viable musical work. When non-expert teachers devote some time to gaining a basic theoretical grammar and apply it to practice in this way, pupils can then experience both an ‘academic’ and a ‘practical’ Music Education; a knowledge-rich and an enjoyable one; a technically informed and a co-constructed one. Moreover, when teachers implement the activities that the researcher essayed based on Romantic Aesthetics and Romantic Irony, they can themselves further extend the techniques and methodological

repertoire to deal also with pupils' 'individual emotion' and collective growth—which is the core and driving moral principle of Romantic Aesthetics and Romantic Irony—on a scale that no solo-researcher can match, but which might in itself suggest new possibilities for partnership between musicologists and classroom teachers. Here again we see that 'originality' in music education research is a corporate as well as an individual aspiration.

Although a number of researchers—and, on occasion, me myself (in Chapter. 2)—have argued that over-emphasizing 'emotion' in mainstream education may represent 'a dangerous rise of the therapeutic turn', others, particularly counsellors and therapists, have insisted that traumatised emotions in human beings of all ages need to be accessed, ventilated, and then dealt with in safe settings such as schools. They insist that if these emotions are put aside or ignored, they may cause further problems throughout the life-span for affected individuals. This response to the critique of therapeutic education seemed especially salient in the zones of this study where the lives and experiences of migrant, dislocated, mentally troubled or seriously deprived children were foregrounded as urgent objects of educational attention and ethical concern. To sideline these factors in such classroom settings seems unreasonable and irresponsible. By the same token, to enlist music in therapeutic ways without supporting teachers in the acquisition of the right skills and knowledge of the subject seems professionally negligent.

Reflecting all these concerns, although one of the objectives of this study was to confirm and establish the therapeutic dimensions of the Music curriculum in the process of stimulating creativity and facilitating wellbeing, it should be clear that proper, expansive examination of the clinical and professional music therapeutic work of today was beyond the scope of this research. In music therapeutic settings, in which the fundamental aim is to 'deal with' and 'cope with' individual emotions—that indeed have potential to influence the whole spectrum of physical, emotional and social wellbeing—in order to *heal* clients, the theories of Romantic Aesthetics and Romantic Irony can be applied in more explicit and bold ways by touching and eliciting 'subjective' and 'personal' emotions locked in each client's mind. However, this ambition and the full assessment of it is also beyond the boundaries of this study.

Nevertheless, a balance has to be struck. In an era when across the developed world there is a new candour and honesty about the whole experience of mental health within educational institutions (Cavioni et al., 2020)—and indeed a salient if uncertain sense that we may be in

the midst of a mental health crisis (Dolton et al., 2020)—it is essential to recognise that the therapeutic responsibilities of Music Education are real ones and that Music's ancient commerce with 'the therapeutic' may contain possibilities for enhancing its healing potential in schools.

Thus the challenge may be to affirm these therapeutic legacies and possibilities for music without succumbing to the 'therapeutic turn' in ways which diminish the subject and mischaracterise its locus in the curriculum. The focus of this research on the working practices of musicians argued in favour of the *Affekthenlehre* (as explained earlier) principle of 'keeping distance': depicting different disciplined spectra and types of objectively categorised emotions amenable to 'scientific' examination and aesthetic appreciation which, while still urging the enhancement of pupils' emotional wellbeing, did not permit the educational to be subsumed by the therapeutic. By also applying the musicological understanding of *Affekthenlehre* to the theoretical framework of Romantic Aesthetics and Romantic Irony, the project sought to minimise the risk of a full-scale therapeutic turn whilst embracing the potential of music interventions to benefit the emotional lives of everyone in mainstream education. Although it cannot be denied that certain musical repertoires, especially those written in the Romantic era and often used in classroom work, can elicit private emotional experiences, the researcher consciously limited the capacity of pupils to delve too deeply into these, while supporting fully interdisciplinary and creative responses to them.

Pedagogically speaking, and as mentioned earlier in this thesis, the strategies pursued in this research are designed to support teachers as they become more aware of individual pupils' backgrounds and circumstances, including emotionally restive ones. Teachers who would know individual pupils well and who can implement therapeutic approaches in schools will be able to go further, expanding the work of the researcher completed in this study, but always within the regulation of the subject of music and its formal study. Using and customising these features in the longer timeframes they have to interact with pupils and respond to their frequently complex needs, teachers can also provide pupils with individualised support when specific reactions occur, enabling the fine-tuning and recalibration of the family of activities that the researcher devised. Thus the researcher's classroom interventions can be expanded and differentiated to further strengthen pupils'

wellbeing and resilience at deeper and deeper levels of self-fashioning and self-understanding, without capture by therapeutic discourses.

## **6.6 Limitations and Discontinuities**

As outlined earlier, this research was conducted by not only implementing theoretical examinations but also by applying several empirical research methods drawn from the social and educational sciences—including the orthodox research tools of classroom teaching and discussions with pupils, interviews and a focus group dialogue with experts. Approaching both pupils and experts, being embedded in schools and then having academic and practical conversations with interviewees and BEd students enabled the researcher to examine the practice of creativity and wellbeing in primary Music Education in an enhanced kind of reality.

On the other hand, there were some obvious limitations and discontinuities in this research, particularly in the aspects of classroom intervention. First, the three schools approached for this research were all representative of relatively well-resourced places in terms of supporting and conducting Music Education. Although pupils still seemed not to possess what might be regarded as optimum levels of music-theoretical knowledge, they had had abundant musical experience both in their schools and in a variety of outer-school settings and special occasions. Indeed the cultural and educational assets in these ‘beacon’ establishments have already been affirmed in this study (pp 172-179). Furthermore, as longstanding Catholic-denominated schools placed in disadvantaged areas, these schools were particularly sensitised about ensuring pupils’ wellbeing, and Music Education had been playing a significant and eminent role in addressing these needs over several generations. It therefore has to be further assessed how creativity and wellbeing could be enhanced through Music Education in what might be termed more ‘average’ schools or in schools where they cannot afford the human resources or financial foundations needed for these types of pursuits and endeavours for nurturing musical creativity and wellbeing. That said, from the outset I did adopt the strategy supported by recent researchers such as Conroy et al. (2013) in deliberately examining practice in recognised centres of excellence, where my ideas would meet with hospitable professional audiences and where I could test simultaneously strengths, boundaries and the capacity for building and sustaining networks of supportive teaching.

Another possible limitation was that the researcher had formed, with the obvious encouragement of staff, a rapport with pupils and teachers in all of the schools from the beginning of the research process. This may have resulted in less-objective reactions and responses of those participants in the discussions and the interviews. I am highly conscious of that. The necessity of the fieldwork researchers keeping distance from the research participants has been highlighted by many thinkers (Chughtai et al., 2017; Glesne, 1989). Although ‘education’ is based on interactions between human beings, and the researcher believes that being completely official and objective is not possible, particularly in Music Education research dealing with ‘creativity’ and ‘wellbeing’, this issue has to be further acknowledged. Nevertheless, there are two necessary counter-observations to this. First, nothing I have done precludes triangulation by other styles or other representatives of the empirical research traditions with which I have engaged. Indeed, I would welcome further sense-testing, correction or (dis)confirmation of my insights and my methods. Secondly, as I have repeatedly stressed, I intended from the beginning that my positionality would be a methodological asset to this work and to any who might seek to replicate it: most especially the fellow-teachers in whom I wish to place these tools and strategies for their extended testing and refinement—and if necessary their eventual replacement by better ones.

## **6.7 Future Possibilities**

As reviewed, the objective of strengthening ‘wellbeing’ is being relatively well addressed in Scottish primary schools, thanks to the philosophy and guidelines set out in CfE and in the curriculum’s generally convincing appreciation of the benefits of music. Disseminating the positive effects of music across the disciplines and co-working with professional and neighbourhood communities that would expand pupils’ thoughts, minds, horizons and actual experiences of music should be continued. The endeavours and attempts at developing pupils’ musical creativity investigated in this research also need to be sustained and expanded. Cooperation between schools and outer-school institutions, communities, agencies of private, third and social enterprise sectors, should also be continued, and experts such as musicians, music instructors, and BEd Music Education students, who possess abundant academic musical knowledge, should keep visiting and supporting schools and seeking to help in the musical development of non-expert teachers as well. Swanwick (1996c), more than 20 years ago, indicated that the best research has beneficial effects not only for the

researcher's own professional performance, but also for the wider professional community to plan for the demands of the future. Those efforts of experts for promoting Music Education may influence the prosperity and the flourishing of the whole community—which, it must be firmly underlined, was also among the main propellants of this research, which especially considered nurturing creativity and wellbeing for pupils from disadvantaged or even traumatised backgrounds.

Furthermore, in addition to the current practical attempts to handle the issue of delivering fundamental music-theoretical knowledge, publishing activity books (composed of contents similar to the Music Education websites such as *Charanga*) for providing guidelines for teaching music—as auxiliary textbooks—can be another effective strategy for strengthening the teaching of music in busy and challenging school settings. These types of books can further cover training schemas for developing creativity and nurturing wellbeing in a more organised and systemised manner— including the different types of activities that the researcher herself and experts exemplified in this research, as well as through those introduced in publications such as the *Fischy Music* initiative. Implementing additional manual books may further compensate one of the obvious deficiencies of CfE: not providing clear learning contents for Music Education in schools.

As discussed throughout this thesis, what music can do in many different cultures, in its myriad uses of sound, is representing, describing, or narrating experiences that we have come to associate with certain events or emotions. There is no doubt that music can embody certain extra-musical associations or messages from our daily human lives (Stock, 1996) as well as from their moments of exceptional joy and exceptional sorrow. Therefore, music is indeed a medium for addressing *creativity* and *wellbeing*, that are among the significant drivers in the lives of all human beings everywhere. Since these two universalist themes are being further emphasised in contemporary global society, Music Education ought to be able to thrive, as both 'Education in Music' and 'Education through Music', across the multiple forms 'the school' assumes and evolves as an institution of 21<sup>st</sup> century modernity.

A number of researchers have stated that music is a 'non-discriminatory' way of engaging people (Odena, et al., 2016). They further argue that the development of creative skills is likely to be particularly dependent on 'the type of musical engagement' and 'the experience'

promoted in schools and communities (Hallam, 2015; Scott, 2000). It is also emphasised in this work that musical activities that are conducted by using repertoires in genres to which children can relate, often have a positive impact on young people (Hallam 2015; Marsh, 2012). The present research echoes these dispositions in showing that carefully crafted music sessions can afford children opportunities to show their creative capacities and to strengthen their wellbeing through the cultivation of empathy, self-expression and imagination. Therefore, as reflected in both theoretical and empirical strands of the present study, appreciating and being engaged with Romantic and Romantic Ironic musical pieces will promote pupils' musical creativity and wellbeing, by stimulating and letting them express their thoughts and feelings in natural and empowering ways.

Despite some of the difficulties highlighted in this thesis, it is a major claim here that the Scottish education system and CfE currently possess the potential to align creativity and wellbeing enormously effectively—chiefly by nurturing pupils who can respond creatively to our fast-changing world while fortifying their humanity and resilience. Conducting Music Education on robust academic and theoretical bases in schools, and expanding it to practical experiences will contribute decisively to the formation of pupils nurtured as capable members of contemporary society through the Four Capacities—to be *Successful learners*; *Confident individuals*; *Responsible citizens*; and *Effective contributors*. In line with the aims of cultivating 'whole persons' in the central stages of compulsory education—and with the flexibility of practice, the relative autonomy of teachers and a long established tradition of cross-curricular learning—Music Education in Scottish primary schools continues to harbour rich possibilities for realising and expressing the core values of progressive education today: promoting creativity, health and wellbeing as essential attributes of the flourishing, examined and well-lived life.



## Appendix 1: Example of Romantic Ironic Musical Repertoires

### 1. R. Schumann—*Kreisleriana*, op. 16, No. 2

The image shows a page of musical notation for R. Schumann's *Kreisleriana*, op. 16, No. 2. The score is in G minor and 3/4 time. It features a piano accompaniment with a prominent bass line. The first system is enclosed in a blue box. The second system has a red circle around the first few measures and a blue box around the last few measures. The score includes dynamic markings like 'f' and 'p'.

### 2. R. Schumann—*Papillon*, op. 2, No. 12 , mm 1-52, No. 1, mm. 1-8, and a German folk song ‘Grossvater Tanz

#### i) Grossvater Tanz melody

The image shows the melody of the German folk song 'Grossvater Tanz'. The melody is in G major and 3/4 time, consisting of a single line of music on a treble clef staff.

#### ii) Papillon. Op. 12, No. 1, mm. 1-8

The image shows the first eight measures of R. Schumann's *Papillon*, Op. 12, No. 1. The score is in G major and 3/4 time. It features a piano accompaniment with a prominent bass line. The first measure is marked with a box 'A'. The score includes dynamic markings like 'p dolce' and 'f'.

iii) Papillon, op. 12, No. 12, mm. 1-52

**A** **FINALE** **Grossvateranz 선율**

**Grossvateranz 선율**

*sempre f*

**Grossvateranz 선율**

*Più lento.*

R.S.

iv) Papillon, op. 12, No. 12

**B** **제 1곡 마디 1-8의 인용**

*Più lento.*

**제 1곡 마디 7-8의 변형**

**Grossvateranz 선율 재등장**

**왈츠 반주 재사용**

**제 1곡 마디 1-8의 변형**

**Grossvateranz 선율 재등장**

**지속음**

p.

3. R. Schumann—Fantasiestücke, op. 12, no. 8, Coda and the previous measures

i) Papillon, op. 12, No. 12, no. 8, mm. 1-4

ii) Papillon, op. 12, No. 12, no. 8, mm. 24-25

iii) Papillon, op. 12, No. 12, no. 8, mm. 85-101

4. R. Schumann—Papillon, op. 2, no. 11. measures 29 to 47 from the second part and the previous measures

5. R. Schumann—the beginning parts of each piece from the suites *Kreisleriana*, op. 16 and *Fantasiestücke*, op. 12

i) *Fantasiestücke*, op. 12, No. 1-4

i-1) No. 1 Des Abends

Sehr innig zu spielen.

The musical score for No. 1 Des Abends is in 3/4 time, F major, and 2/4 time. It begins with a piano (*p*) dynamic marking circled in blue. The piece is marked "Sehr innig zu spielen." (Play very tenderly). The score shows the first few measures of the piece, with a "Pedal" marking under the bass line.

i-2) No. 2 Aufschwung

Sehr rasch.

The musical score for No. 2 Aufschwung is in 3/4 time, F major, and 2/4 time. It begins with a red circle around the first measure. The piece is marked "Sehr rasch." (Very fast). The score shows the first few measures of the piece, with a "Ped." marking under the bass line.

i-3) No. 3 Warum?

Langsam und zart.

The musical score for No. 3 Warum? is in 3/4 time, F major, and 2/4 time. It begins with a red circle around the first measure. The piece is marked "Langsam und zart." (Slowly and tenderly). The score shows the first few measures of the piece, with a "Ped." marking under the bass line.

i-4) No. 4 Grillen

Mit Humor.

The musical score for No. 4 Grillen is in 3/4 time, F major, and 2/4 time. It begins with a red circle around the first measure. The piece is marked "Mit Humor." (With humor). The score shows the first few measures of the piece, with a "Ped." marking under the bass line.

ii) *Kreisleriana*, op. 16, No. 1-8

ii-1) No. 1

Molto agitato

*f*

Ped. \*

ii-2) No. 2

Molto affettuoso e non presto

*p* *sf* *p*

Ped. \*

ii-3) No. 3

Molto eccitato

*p* *p*

Ped. \*

ii-4) No. 4

Molto adagio

*p*

Ped. \*

ii-5) No. 5

Molto vivo

*pp*

Musical score for No. 5, Molto vivo, pp. The score is in 3/4 time and features a complex, rapid melodic line in the right hand with many slurs and ornaments, and a more rhythmic bass line with some ornaments.

ii-6) No. 6

Molto adagio, e sempre leggiemente

*pp*

Musical score for No. 6, Molto adagio, e sempre leggiemente, pp. The score is in 12/8 time and features a slow, flowing melodic line in the right hand and a simple, rhythmic bass line.

ii-7) No. 7

Rapidamente

Musical score for No. 7, Rapidamente. The score is in 3/4 time and features a fast, rhythmic melodic line in the right hand and a simple, rhythmic bass line.

ii-8) No. 8

Presto e scherzoso

*pp* *Il basso sempre leggero*

Musical score for No. 8, Presto e scherzoso, pp, Il basso sempre leggero. The score is in 6/8 time and features a fast, rhythmic melodic line in the right hand and a simple, rhythmic bass line.

## Appendix 2: Extracts from Fieldwork Notes— Observation

### @ Observation Proforma

- # What was the learning intention of the session?
- # What kind of topics and contents did the instructor deal with in order to accomplish the learning intention?
- # How was this session organised? i. e., the order of the teaching and activities
- # What strategies did the instructor use to support the pupils' learning?
- # How did the pupils interact with the instructor?
- # How did the pupils interact with other children in the class?
- # How well were the pupils able to participate in the lesson and accomplish the learning intention?
- # How would it be possible to apply what could be learned from the session to the research?

### 1. St, Magin's Primary School:

#### (1) Session 1 – Music and Religion

##### <Teachings and Activities>

- # The teacher reads a story about St. Francis.
- # The teacher asks questions about shepherds, Jesus, and Maria
- # Pupils learn songs and add motions to those
  - : *Knock, knock, knock on the door*
  - : *Wiseman 3, clever are we*

## &lt;Reflections&gt;

- # Pupils enjoy doing motions
- # Music can play a significant role in teaching other subjects.
- # Music Education can be fostered while applying interdisciplinary work combining music, story, and motions

**(2) Session 2 – Music and Religion 2**

## &lt;Teachings and Activities&gt;

- # Pupils seat in a circle
- # Pupils warm up for singing
- # Pupils learn songs and add motions to those
- : *I can clap my hands, I can step my feet, I can touch my toes*
- : *Nobody loves me*

- # A specialist teacher comes into the class and teach pupils how to sign.

## &lt;Reflections&gt;

- # This school is realising ‘inclusive education’ by supporting hearing-impaired pupils.
- # It is impressive to see pupils all get along
- # This school is putting special efforts to choose appropriate musical repertoires for enhancing pupils’ wellbeing.

**2. St Petra’s Primary School:****(1) Session 1 – A session run by a classroom teacher**

## &lt;Teachings and Activities&gt;

- # The teacher introduces a song titled ‘Livin’ On A Prayer’ by Bon Jovi
- # The teacher teaches beats and rhythms, and let pupils dance along several musical pieces included in a teaching programme called ‘Charanga’



<Reflections>

- # The teacher taught basic music theory by using the programme 'Charanga'. It seems that this programme is well-structured for running music classes.
- # It seems that more time is being allocated for doing other activities than learning music theory.

**(2) Session 2 – A session run by BEd University student**<Teachings and Activities>

- # A university student introduce herself to pupils.
- # The student express her excitement for running this session
- # The student teach pupils a game called 'Bungalow'
- # The student ask a question to pupils about Neil Amstrong
- # The student teach a song about moon.
- # The student wrap up the class by singing 'Head, shoulders, Knees, and toes' and doing motion.

<Reflections>

- # The student tries to draw pupils' attention and interests by using games and implementing diverse visual sources.
- # It seems that other disciplines are more emphasised than teaching music itself.
- # Several pupils who seemed to be introverts were not enjoying this session. Teachers and music instructors should be aware of this when devising activities for music classes.

**(3) Session 3 – A session run by the DHT**<Teachings and Activities>

- # Creating Sound Pictures
- # All pupils in the school are gathered at a hall.
- # The DHT divide pupils into several groups and give instructions about how to create 'sound pictures' about Glasgow.

<Reflections>

- # 'Creating Sound Pictures' may be an effective activity for stimulating creativity.

# All pupils, regardless of their musical abilities, seemed to be enjoying making sounds with instruments.

# This session, however, raised a question about ‘the definition of music’.

#### **(4) Session 4 – A session run by a YMI Kodaly instructor**

##### <Teachings and Activities>

# The instructor teach theories about musical rhythms.

# Pupils line up into 5 lines and play games: the pupils at the end of the low deliver a specific rhythms by tapping a shoulder of the pupil in front of them. The pupils who are standing at the front of the lines play the rhythm, that he/she received.

##### <Reflections>

# As the instructor herself was trained as a music educator, basic music theories were taught in a deeper level.

# Music Educators should keep devising ways of teaching music with fun activities, but not losing the site of teaching theories.

### **3 . St Shelley’s Primary School:**

#### **(1) Session 1 – A session run by a music instructor teaching a whole class**

##### <Teachings and Activities>

# The instructor allocate some time for breathing exercises and warming up for singing.

# The instructor often applies ‘recitativo style’ while talking to pupils, and uses sophisticated harmonies when teaching simple melodies.

# Pupils sing several nursery rhymes.

##### <Reflections>

# Pupils are very musical.

# It seems that, however, there is no opportunities for revealing ‘musical creativity’.

**(2) Session 2 – A session run by a music instructor teaching a group of pupils**<Teachings and Activities>

- # Pupils wear headphones on and practice playing keyboards.
- # The instructor guide each pupil taking turns.
- # At the end of the class, each pupil perform while others are appreciating their work.

<Reflections>

- # It is impressive to see pupils getting private lessons in mainstream schools.

## Appendix 3: Classroom Teaching—Chosen Repertoires for each session in schools

### Vignette 1 –Forming Rapport, Stimulating Musicality, Setting the Scene

#### Introduction

##### 1. Session 1 – Introduction, Greetings 1

- \* G. Kim– “Isn’t She Lovely?”
- \* Stevie Wonder– “Isn’t She Lovely?”
- \* Michale Jackson– “Ben”

##### 2. Session 2– Introduction, Greetings 2

- \* Anonymous- Greeting Song
- \* Anonymous- Laughter Song

#### Music and Imagination – Night and Dreams

##### 3. Session 3–Music and Imagination

- \* S. Yoon- “Summer Night Dream”
- \* S. Bang- “One Night Dream”
- \* G. Kim– “A Moon in Seoul”
- \* C. Debussy – Yuna Kim (Ice Skating) - “Clair de lune”
- \* L. v. Beethoven – Yuna Kim (Ice Skating) - “Moonlight Sonata”
- \* Korean Traditional Music – YunaKim (Ice Skating) -“Arirang”

#### Music and Characteristics

##### 4. Session 4– Schumann- Florestan and Eusebius

- \* R. Schumann – Fantasiestücke, op. 12- “Fabel”

- \* AsaChan- ‘Minkara’
- \* Carol of the Bells- Handpan(Hang Drum)
- \* H, Kim- Drum Performance
- \* Sunyou Secondary School – Nanta Performance
- \* R. Schumann- Carnavalop,9- “Florestan”

## **Vignette 2- Learning About Basic Components**

### **Beats**

#### **5. Session 5– Beats**

- \* Korean Traditional Music – ‘Arirang’
  - > Korean Traditional Performance
  - > New York Philharmonic Orchestra in Pyongyang
  - > Dohyun Yun – A song for the Korean World Cup
  - > K-TA Fusion Nanta Team – ‘Arirang’ performance in ShinrimSamo Tower
  
- \* J. S. Bach – Minuet in G Major BWV Anh 114’
  - > Harpsichord Performance: Ton Koopman (a Dutch conductor, organist and harpsichordist.)
  - > Lyre Performance
  - > Sarah Vaughan – ‘Lover’s Concerto’
  
- \* Richard Rodgers – ‘Edelweiss’
  
- \* Nursery Rhymes- ‘London Bridges Falling Down’, ‘Old MacDonald Had A Farm’, ‘Five Little Ducks’, ‘Spiderman’, etc.

### **Notes, Rests, and Rhythms**

#### **6. Session 6– Notes, Rests, and Rhythms**

- \* Arthur de Lulli - Chopsticks
  - > A performance by a 6 year-old child

- > Jazz/synthesia version 8-beat (90 BMP)- “memorizing keyboards- basic + decorations”
- > A performance by the researcher

## **Loudness and Tempo**

### **7. Session 7– Loudness and Tempo**

- \* The Tokens- “The Lion Sleeps Tonight”
- \* Nursery Rhymes- “London Bridges Falling Down”, “Old MacDonald Had A Farm”, “Five Little Ducks”, “Spiderman”, etc.

### **Vignette 3- Working with Specific Interesting Topics: enhancing the capacity to ‘apply’ musically the highlighted components**

## **Exploring and Creating Sounds**

### **8. Session 8– Exploring and Creating Sounds**

- \* Anonymous – “ The Sun has Risen”

## **Creating Sound Pictures – Weather**

### **9. Session 9– Creating Sound Pictures – Weather**

[Weathers in Classical Music]

Referred to Richard Nilsen, The Republic Published 4:46 p.m. MT Oct. 26, 2016

(<http://www.azcentral.com/story/entertainment/music/2016/10/26/weather-classical-music/91751698/>)

{Thunderstorms}

- \* L. v. Beethoven - Piano Sonata No. 17, Op. 31, No. 2, "Tempest"

## {Sunrises}

- \* FerdeGrofe - "Sunrise," from "Grand Canyon Suite"

## {Moonlight} – Ice Skating by a Korean Skater, Y. Kim

- \* C. Debussy - "Clair de Lune" for piano, from "Suite Bergamasque"

## {Rain}

- \* F. Chopin - Prelude, Op. 28, No. 10, "Raindrop"

## {Wind}

- \* C. Debussy - "West Wind," from Preludes, Book 1

## {Clouds}

- \* C. Debussy - "Nuages"

## {Mist}

- \* C. Debussy - "Brouillards," from Preludes, Book 2

## {Snow}

- \* C. Debussy - "The Snow Is Dancing," from "Children's Corner," for piano

## [Weather Performances]

## {Sun}

- \* Neo Percussion: Sunny by Boney M.
- \* Here comes the Sun- amaAmbush Marimbas

## {Rain}

- \* Rain storm- Using the body to make sounds
- \* Percussion Sound Scape - Wind, Rain, Birds, & More
- \* Rain Orchestra

{Snow}

- \* Percussion Ensemble - "Snowfall" - Glen A. Wilson HS
- \* Martin Haumann: "Falling snow" - Brekstad music school percussion show

{Windy/ Tornado}

- \* TORNADO by Mitch Markovich - SvetStoyanov (encore)
- \* Wind Chimes in Rough-ish Weather

[Application]

- \* R. Schumann – *Carnaval*, op,9- “Florestan”

## **Creating Sound Pictures - Atmosphere and Emotion**

### **10. Session 10– Creating Sound Pictures - Atmosphere and Emotion**

{Fear}

- \* Beauty & The Beast Prologue
- \* John William- Harry Potter – Hedwigs theme
- \* John William - Indiana Jones – Opening theme Raiders of lost ark
- \* John William- Star Wars- The Imperial March (Darth Vader's Theme)
- \* John Williams - Home Alone Theme

{Calm/ Peaceful}

- \* John William - Indiana Jones – Marion’s theme
- \* Baby Lullaby and Calming Water Sounds
- \* John William - Star Wars Suite - Princess Leia's theme (BBC Proms)
- \* Hans Zimmer & Lang Lang - Kung Fu Panda 3



{Nervous/ Urgent}

- \* Michael Jackson - Billie Jean
- \* Hans Zimmer - Madagascar Soundtrack

{Happy}

- \* Alan Menken - Beauty and the Beast - Be Our Guest
- \* Bobby McFerrin - Don't Worry Be Happy

{Vigorous/ Ambitious}

- \* Queen-We Will Rock You

{Excitement/ Victorious}

- \* John William - ET – Flying theme
- \* 20th Century Fox Intro

## **Creating Sound Story**

### **11. Session 11– Creating Sound Story**

- \* Miley Cyrus - “The Climb”

# Appendix 4: Examples of Pupils' work

## 1. Session 2 – Night and Dreams

<Examples of pupils' work- Ice Skating Activities- Session 2 – Night and Dreams>



## 2. Session 3- Music and Characteristics

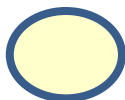
<Examples of pupils' work- Session – Music and Characteristics>



**@ Worksheet: Questions and Answers for session ‘Music and Characteristics’: Schumann- Florestan and Eusebius**

**@ St Petra’s Primary School**

**# Please draw pictures you can think of, while listening to music**



	<b>INSIDE</b>	<b>OUTSIDE</b>
1)	tree, rainbow, river, leaf, dragonfly	dragon, marathoner, fire
2)	Flower, butterfly, duck, leaf, sleeping person	Boat, piano, person climbing stairs
3)	3 people- fast, slower, really slow clouds, sun, tropical trees and river	
4)	Smile face, butterfly, clock, monkey, leaf, tree	
5)	Butterfly, flowers, bees, hearts, sun, personalised larva	
6)	A girl pointing at a rainbow	
7)	Rainbow, hanging moon and rabbit, a girl playing the piano, a bigger girl standing	Two winter-clothes waring people, a cat, a man seating in a toilet(constapated)
8)	Smile face, rainbow, COKE with a straw	
9)	Tree, a bee seating on the tree, birds on the ground and the sky, ducks swimming in the lake, tree, fence, leaves on the floor, a sign saying ‘calm place’	
10)	Peace(sign), Peace(heart), butterfly, dancing, sad, grand piano, tulip	
11)	Rainbow with clouds at the edges, butterflies(small and big), pizza, cello, flower, sun, 20 chion huggers box, exercising face, personalised larva	
12)	Imprison, Death, Funeral, ball, ballet	War, houses(door, window), a person
13)	Clouds, raining, fields(squares, a circle)/ cloud, sun, rainbow(hill), grass	
14)	Calm, peaceful(+ a vase), sadness, doom	Happy, crazy
15)	Crying face, loving partners and heart, rainbow, hugging partners, a butterfly and an angel	Screaming person, piano, a person standing under lights and a shaking tree, fishes caught in a net
16)	Sunflower with smile, a dog, smiling apple and eggplant and a flower, guitar, butterfly, trumpet, piano(dog)	

17)	Rainbow, butterfly, clouds(rocks), earth, skeleton	Walking person, flying person, dancing man and woman with a dress
18)	Butterfly, a smiling face with a sunglass on, sun, a musical note(a half note), heart	A zig-zag line extending from the edge of the given circle
19)	Two hearts, sun, keyboard(piano), a quarter note and two half notes, a butterfly	A table with a circle cube on it, keyboard(piano)
20)	Butterfly, cross, a cone and the circles in it, 3 rounding circles(AZRY, OTTC), tree, 2 half notes and a quarter note.	Tree, butterfly, A cone with the circles in it, a cross, two half notes and a quarter note
21)	4 Eggs and -> a dragon coming out from it-> flying dragons-> flying person and a square-> person in the square-> a person, two little squares and a dragon spiting fire	A dragon spiting fire and a snake being beaten by it, a flying dragon
22)	A keyboard (piano)	Butterflies around the edge of the circle, a giraffe, a fox jumping up from a long chair, an elephant and a girl standing on a long chair, a girl flying away from the long chair

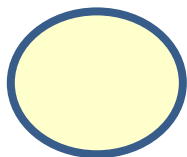
**# Please write some words that you can think of, while listening to music**

1)	Water, fairy, alone, calm
2)	Magic, Peace, excitement
3)	Relaxed, Joyful, Full of Life, Heart jumping up and down
4)	Relaxing, calm, loud, happy
5)	Rainbow, joyful, calm, sad, peaceful, happy
6)	Peace, hot chocolate, running, sleeping
7)	Calm, speedy, joyful, peaceful
8)	Hyper, fast, happy, calm
9)	Calm, piano, slow, fast
10)	Love, relaxing, joyful, beautiful
11)	Piano, nice and peaceful, happy and butterflies, music
12)	A Funeral, Joyful, wedding, (Death/Suicide) The end of a film, ball
13)	Piano, forest, Happy, orchestra
14)	Peaceful, happy
15)	Fast, piano, loud, happiness
16)	Fun, Magic, Happiness, Joy
17)	Passion, Happiness, Dancing, Beauty
18)	Calm, forte, quick, enjoyable
19)	Magical, fun, soothing
20)	Soft music lullabies(lulibise), It goes soft Lovely
21)	Graceful, adventurous, exciten, running, sad
22)	Magical, dainty, fun, calm, Happy
1)	
2)	
3)	Sad, piano
4)	
5)	
6)	People crying, dancers, running through a forest, jumping for joy
7)	Enjoyable
8)	Peaceful
9)	Going low and high, running happily
10)	Happy, fast, slow, medium
11)	Violin, fast, calm, rainforest
12)	Fuillness, Jøstał a guneral, The end of a film like (action, romance, drama), Death/Suicide
13)	Fairy
14)	Sadness
15)	Soft, sadness, quiet
16)	Freedom, Dancing, Piano, Dogs
17)	
18)	Fantasy, piano, nice, magic
19)	
20)	Then loud

21)	
22)	Free, fast, loud, quiet

@ St Shelly's Primary School- Class A

# Please draw pictures you can think of, while listening to music



	INSIDE	OUTSIDE
1)	Smiling Sun, house, a person holding a paper, spring lines	Smiling sun, trees, stars, cat picture with X, a person stretching his arm, zig-zag lines, snake(arrow)
2)	Two people walking right, a person yawning, a person playing the piano	A person standing on the cloud, a person yawning, a person playing the piano, two people walking to the right side
3)	Circle lines like nite and water line in the centre	Circle lines like nite, little circles, curved lines like leaves, ice(godrums)
4)	A boy flying, curved lines	A boy flying, a shawdow like stain
5)	Circles like nite and there are a girl surrounded by hearts, then cats, then clouds and birds, then heart, butterflies, notes, buildings, then finally a boy smiling and saying something	A person looking at the side, a person saying something while smiling, a person smiling, a cat talking, a cat smiling, 3 people singing together
6)	Tulips on the ground, a cat smiling, a butterfly, clouds, a sun, a bee	Curved lines all around
7)	4 people, circle lines like nite, coloured with black	Curved lines around the circle
8)	A person walking, two people seating at a table, a person lying down on the chair, two people stretching their arms to sides, a person saying something, a person raising his arms up circle. lines	A sun, a triangle with squares inside, a fat person, a person raising two arms, a cat face, a car, an ant saying hei, two people seating on the table where there is a circle on the top, lines
9)	Circled lines like nite	Circled lines like nite, a line with many curves, curved lines making almost like a square
10)	A fairy smiling, lines that forms somethings like trees	Two paired circles around
11)	Two girls flying, zig-zag lines that make somethings like mountain and a floor	

12)	A boy seating on the chair in front of a table(?). lines surrounding him along the circle line.	
13)	A sun, a girl lying down on the ground. A girl walking. (both of them smilng)	
14)	A boy stretching his arms besides, curved lines	A sun, curved lines
15)	A tree, a sun, a person holding a stick with his mouth open, a vase with grasses	A face with mouth opened, curved lines surrounding the circle
16)	A tree, a zig-zag line making a cloud, a red larva, a person(Hulk) with red eyes	A person saying flash, curved lines surrounding the circle
17)	A sun, a person sitting in front of a table where there is a circle on the top, a person sleeping, a person lying down, a person holding a paper, av big screen	Two people smiling and stretching their arms beside, bendkaheadqualiking (door and a window with a person), a girl sitting in front of the table where 'ink' square is.
18)	A person wearing a skirt	Her legs
19)	Lines messed up, can see a square with dots, words saying 'The end'	
20)	A crying face, star-fish, sad eyes and mouth, heart, leaf, curved lines	Smiling eyes and mouth, and curved lines, nite surrounding the circle
21)	Girls smiling and stretching their arms beside, a girl flying, a girl raising two arms up	Girls stretching their arms to both sides on the lined ground. A line dividing the circle and coming out.
22)		

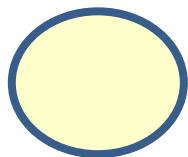


**# Please write some words that you can think of, while listening to music**

1)	Came, god, in a plays, I am running
2)	Happy, calm, nice, cool
3)	Happy, relaxed, excited
4)	Happy, depressing, sad, calm
5)	Came, happy, lofly, to dans
6)	calm
7)	Caming, nice, pecfile
8)	Peaceful, cam, happy, runny, tierd, relzxed, good, nice, ga
9)	Relaxed, peaceful
10)	It is rilicainda, cam, It is got a pianu it is rili good and loved
11)	Calm, exiting, scary, Gentle
12)	Emacme, feul, taeurd
13)	Very calm and guit then it get just a little louder and faster
14)	The muic mac me cam and tired
15)	calm
16)	Calm, gental
17)	Tired like I m in my bed right now
18)	Clam, happy, sleepy, cool
19)	Calm, refreshed, happy, smiley
20)	sleepy
21)	Calm, rexled, happy
22)	
1)	
2)	
3)	
4)	
5)	
6)	
7)	
8)	
9)	
10)	Rrircould. engi
11)	
12)	
13)	
14)	
15)	Excited
16)	Exsited, genarist, genalised
17)	
18)	
19)	Energetic, speedy, not good, pressured
20)	energitick
21)	Running fast, something happney
22)	

@ St Shelly's Primary School- Class B

**# Please draw pictures you can think of, while listening to music**



	INSIDE	OUTSIDE
1)	A girl smiling, an arrow, a person with a balloon saying 'hala ween mad', (a person lying down with a stick square)	Several quarter notes and 2 paired 8th notes, a square
2)	A man sitting down on the chair, a car above	
3)	"calm", a girl smiling	"fast"
4)		
5)	A snowman smiling with two arms stretched to sides, two paired 8 <sup>th</sup> notes in both sides, a radio, a person lying down on the square stick	3 people without hair while their arm stretched to both sides, saying 'hiiih', 'arrrr'. A bigger person with hair saying 'You better run'
6)		
7)	A person flying, a person standing, a person looking at the back, a person pointing a wall, a bear, a lamb, a face with big eyes and a mouth	Two big bears(cats) with their mouth opened and with their tale
8)	Stars and hearts, a girl wearing a skirt smiling, a face smiling with a horn at his head	A girl smiling, two faces with two ears, and lines coming out from those ears, a sun and flags(?)
9)	A girl with long curly hair stretching her mars to both sides	
10)	A triangle, an apple, a balloon, a bird(animal)	2 square boxes, a cat's face, an ant, a can
11)	A face with eyes, noes, chicks and a mouth open	Two years and his hair stretching out
12)	A face with two eyes, a nose with two holes and a mouth opened, other little 3 faces	People sitting around the circle, two years, a person standing on the ground
13)	A girl, a balloon shaped heart, a bigger girl with a bigger face and bigger eyes	A bigger boy with square face, and a bigger girl
14)	A person in the triangle box saying "relaxing", a person lying down on the bed saying 'set aftte), a radio, a person, a girl, two 8 <sup>th</sup> notes	A whole note, a quarter note, a person saying 'Ah Run', a bigger person holding balloon saying 'your going to Die!'
15)	A plant with a heart-shaped root saying 'Beutaflue', a butterfly, "It is so soft music"	A face saying "it is so exiting musick"

16)	A butterfly, hearts, ribbons, chairs, soft, music, cam, a half-circle, x, a flower	Little circles and lines around the circle
17)	Circles, diamonds, star, triangles, heart, coloured square	Circles, diamonds, star, triangles, curved square, triangle-line, light-like lines
18)	A person on the bed saying “go to sleep”, “zzz”, arrows pointing that person. A person named ‘Baraeena’, arrows making circle around that person, a butterfly above that person	A person with two arrows at each sides of that person, a butterfly above that person, a square behind him, (That person is standing on the table)
19)	A goal keeper with a ball, stretching his arms to both sides, a goal-net behind him	
20)	A robot pointing one side with a arm stretched, stars above him, squares, triangles, lines, a cane, a half-circle cane, a pumpkin around him	A road with squares, circle saying ‘start’ and ‘end’, a house, stars, triangles, squares
21)	Panda, heart, cat, unicorn with a corn, shaker, sheep, baby, ball pit, a square with circles inside	Trampoline, a house, a face saying ‘joy’, a bunny, party fing’s
22)	Many circles together making something like a grape with different colours	Many circles and moons around the circle with different colours
23)	A girl with long hair	Circles and curved lines like a spring around the circle
24)	A boy with black square around him and a stick stretching form it, 3 girls and two girls beside that stick, “came his & wiyod”, sky-blue lines	

**# Please write some words that you can think of, while listening to music**

1)	Calm, happy, soft, gentle
2)	Comely, soft
3)	Beautiful, quite, peaceful, teater
4)	
5)	Happy, calm, soft, relaxing
6)	
7)	Adventures, calm, Disneyland feel
8)	Calm, Happy, nice, Awesome, soft
9)	sax
10)	Calm, happy
11)	Calm-soft
12)	Calm, soft
13)	Happy & calm
14)	Happy, calm, soft, relating
15)	Injoy, soft, happy
16)	Happy, cam, soft, Rlacing
17)	Calm, relaxed, soft
18)	Calm, Happy, Magic, relaxing
19)	Happy, frustrated, nis soft(fost)
20)	Calm, Happy, quiet, relaxing
21)	Sad-happy-Awesome calm
22)	Cams everybody down at firs, nice piano, relaxing and calm then calm again(agin)
23)	Relaxing, calm, happy & soft, Nice & Beautiful(Bulifle/butterfly)
24)	camaad
1)	hyper
2)	
3)	
4)	
5)	hyper
6)	
7)	
8)	
9)	
10)	hayper
11)	wild
12)	Wild, hard
13)	energestic
14)	hyper
15)	crying
16)	
17)	Wild, craxy
18)	Energetic, Fast
19)	
20)	Wild, craxy

21)	(angry)
22)	Starts getting loud loud
23)	
24)	willold

## Appendix 5: Questions and Extracts from Transcriptions of Group Discussions with Pupils and from worksheets

### @ Introductory Question for the first session: Meaning of Music: Common Answers

# Researcher: First, I want you to tell me what music means to you. Is it a difficult question? What does music mean to you?

# Pupil 1: Music really means to me a place in my heart because it really... when I have sad times... listen to rock. I will listen to music and it makes me feel better. And more of life, and I like to just jump around.

# Researcher: Oh, that's good....And, how about you?

# Pupil 2: Music is important to me, because I think of it all the time when I need it. It is really important to my life.

# Researcher: Ah, okay. How about you?

# Pupil 3: Oh, I think music means to me part of my life, because it's so peaceful and also fun, energetic.

# Researcher: Oh, energetic. And, how about you?

# Pupil 4: Music is music.

# Researcher: Music is music? So, what do you mean by that? Just music? You don't enjoy it?

# Pupil 4: It's good.

# Researcher: It's good? Okay. Because it's kind of 'theory' that you said. How about you?

# Pupil 5: It makes me really happy.

# Researcher: Oh, happy. So, you are mostly positive of music?

# Pupil 5: Yeah.

### **@ Common Questions for each session**

(1) Please tell me what you liked or disliked about this session.

(2) In this session, did you experience and feel any difference from the other Music Education you have had? If so, please tell me what the differences were and your responses to them.

(3) Were there any occasions in that you found yourself 'creative' while you were doing this musical activity? If so, please provide some examples.

## ***Vignette 1 – Forming Rapport, Stimulating Musicality, Setting the Scene***

### **Introduction**

#### **1. Session 1 – Introduction, Greetings 1**

### **@ Common Answers**

(1)-1

# Pupil 1: I liked it because it was beautiful

# Pupil 2: I liked type of songs and that one was good

# Pupil 3: It was a nice song and it was by Michael Jackson

# Pupil 4: I liked singing *Ben* because it was a good song

# Pupil 5: I liked the tune of it

# Pupil 6: It was a nice song

(1)-2

# Pupil 1: I don't like Michael Jackson songs

# Pupil 2: I dislike this because Michael Jackson is creepy in my opinion

# Pupil 3: Ben was a bit rubbish. Michael Jackson is creepy

## 2. Session 2– Introduction, Greetings 2

### @ Common Answers

(1)-1

# Pupil 1: I liked the mood of the songs

# Pupil 2: The songs made me happy.

# Pupil 3: I enjoyed introducing myself.

## Music and Imagination – Night and Dreams

## 3. Session 3–Music and Imagination

### @ Common Answers

(1)-1

# Pupil 1: Ice skating is amazing made my imagination think a lot.

# Pupil 2: When I finished ice skating, I coloured in it looked nice.

# Pupil 3: I like the art.

(1)-2

# Pupil 1: I liked the peaceful music

# Pupil 2: When it was quick...

# Pupil 3: I liked when it went quick but not shouting



# Pupil 4: I like the music  
 # Pupil 5: I didn't like the song  
 # Pupil 6: It was a bit boring

## **Music and Characteristics**

### **4. Session 4– Schumann- Florestan and Eusebius**

#### **@ St Petra's Primary School**

(1)

# Researcher: Yeah. So, maybe we can take turns and answer my question. First, I want you to tell me what music means to you. Is it a difficult question? What does music mean to you?

# Pupil 1: Music really means to me a place in my heart because it really... when I have sad times (I listen to rock). I will listen to music and it makes me feel better. And more of life, and I like to just jump around.

# Researcher: Oh, that's good. And, how about you?

# Pupil 2: Music is important to me, because I think of it all the time when I need it. It is really important to my life.

# Researcher: Ah, okay. How about you?

# Pupil 3: Oh, I think music means to me part of my life, because it's so peaceful and also fun, energetic.

# Researcher: Oh, energetic. And, how about you?

# Pupil 4: Music is music.

# Researcher: Music is music? So, what do you mean by that? Just music? You don't enjoy it?

# Pupil 4: It's good.

# Researcher: It's good? Okay. Because it's kind of theory that you said. How about you?

# Pupil 5: It makes me really happy.

# Researcher: Oh, happy. So, you are mostly positive of music?

# Pupil 5: Yeah.

(2)

# Pupil 1: I got a sol head.

# Researcher: Sol head? Because of the percussion?

# Pupil 1: Yeah.

# Pupil 2: And, we don't usually play instruments.

# Researcher: Oh, pardon me. So, you don't usually play instruments?

# Pupil 3: We don't usually do it in the classroom. Sometimes.. but not in the classroom.

# Pupil 4: I played it yesterday.

# Pupil 5: He plays violin.

# Researcher: Ah, really? Yeah. And any other difference? Do you draw a lot? Or...

# Pupil 4: Not in music. So, that's the new one.

# Pupil 2: We don't really write about it, how you feel about it.

# Researcher: Ah... So, what do you usually do? Do you usually sing? That's what I saw in other schools.

# Pupil 3: Yeah. Sing. And we do rock music.

# Researcher: Oh, rock music?

# Pupil 3: Yeah. And, we play like pop music.

# Researcher: Oh, pop music? So, was the music unfamiliar to you today? Classical music?

# Pupil 2: Yeah.

# Pupil 1: When it was like fast, my heart was beating. I was happy. And then sad, when it was a bit slower.

# Pupil 5: That was really calm.

# Pupil 4: I really liked it. Most parts. That moments.

# Researcher: Ah, thank you for your answer. Yeah.

(3)

# Researcher: Oh, thank you so much. And, last question. Please listen carefully. When did you feel yourself being very powerful and creative? You know what I mean? In today's session, when did you feel yourself creative?

# Pupil 2: When I was in the group.

# Pupil 4: I felt powerful when we've got to present, playing instruments.

# Researcher: Ah, yeah.

# Pupil 4: And, that made me be kind of myself.

# Researcher: Ah, okay.

# Pupil 1: I felt myself creative all the time.

# Researcher: Ah, all the time? Thank you. Any other answer?

# Pupil 5: When we were discussing it, because then we get to know what everyone wanted.

# Pupil 3: I felt music when I was playing, playing the percussion instruments all the time.

# Researcher: Ah, yeah. Okay. So, any other answer? Because we are going to close up now.

Any other answer? Okay.... Thank you so much.

**@ St Shelley's Primary School: Class A**

(1)

# Researcher: Okay. So, From Number 1, Could you share what you liked or disliked about this? Maybe you can take turns and listen to each other. Number 1. And, I am not going to write your name. So... yeah. Please... What did you like or dislike about this?

# Pupil 1: It was calm.

# Researcher: Calm? Yeah... So, did you like it?

# Pupil 1: Yeah.

# Researcher: Is there anything that you didn't like? Or... for example, doing group work or something like that...

# Pupil 2 : It was too fast.

# Researcher: Oh...so, you didn't like it? Okay.

# Researcher: How about you? What did you like or dislike?

# Pupil 3: I liked when the song was calm.

# Researcher: Yeah.

# Pupil 3: And, I kind of liked when it got faster, like the second one.

# Researcher: Oh, you liked it as well? Yeah.. Thank you.

# Pupil 4: It's like the flies running away for something.

# Researcher: Oh, yes. Thank you.

# Researcher: And, how about you?

# Pupil 5: What I liked and disliked?

# Researcher: Yeah.

# Pupil 5: I just liked... it just sounds like.. sounds like... like something being calm and then... then it goes away from something.

# Researcher: Ah, yes. So, did you like the mood?

# Pupil 5: Yeah. I liked it a bit.

# Researcher: Ah, okay.

# Researcher: How about you?

# Pupil 6: I liked doing the group work.

# Researcher: Oh, doing the group work? Did you like it?

# Pupil 6: And, I disliked doing nothing.

# Researcher: Doing nothing? Oh... so, there were time left, you mean?

# Pupil 6: (nods.)

# Researcher: Ah, okay. Thank you for telling me.

# Researcher: How about you?

# Pupil 7: I liked how calm and energetic it was...

# Researcher: Ah...

# Pupil 7: It's like.. the energetic one was like... if you are up really late, and you are not going to sleep, you play the energetic one to keep you from falling in a sleep, and you work in it. And, it's a reverse way for the calm music.

# Researcher: Ah... Really? Thank you.

# Pupil 7: And, liked.. and, I disliked.. nothing. Every part was good.

# Researcher: Ah, thank you so much. Thank you.

# Researcher: Anything more you want to talk about? Or, maybe next question? Or... Do you have more answers to number one? Or shall we go to the next one?

# Pupil 5: Yeah.

# Researcher: Okay.

(2)

# Researcher: So,,, yeah. For this session, did you feel any difference from the other music classes that you had? Do you usually do these activities in other classes?

# Pupil 4: I liked them both. And, I liked... I liked the second one most, because... because... it was... it was calm.

# Researcher: Yeah.

# Pupil 4: And, the last one... it was... it was like yeah.. give us some about how you play the piano. I liked that, too. I cannot choose one.

# Pupil 1: Yeah. We used to do... we used to like... play an instrument and sing.

# Researcher: Ah, yeah. What kind of instruments did you play?

# Pupil 1: What?

# Researcher: What kind of instruments did you play?

# Pupil 2: Like, here... Like percussions... like bell... And, we like... play keyboards.

# Researcher: Ah... keyboards... Ah... yes.

# Researcher: Any other difference? Or... similarity?

# Pupil 4: Oh, yes. It's the same activity, but we got also singing.

# Researcher: Ah, you've got to also sing, but not in this session?

# Pupil 4: (Nods.)

# Researcher: We are going to do it later.

# Researcher: Any more answers? Maybe not?

# Researcher: Do you want to say more? Or...No?... Yeah.

# Pupil 3: I liked the first one. That was... It was calm.

# Pupil 2: And, I liked it because I really liked it.

# Researcher: Yeah. How about the answers to number 2? Yeah.

# Pupil 7: Number 2?

# Researcher: Yeah. Was it... today, different from the one... other music classes? Or... similar?

# Pupil 6: She means... do you like the last one?

# Researcher: Oh, no. I don't mean like or dislike, but like... in other music classes, did you do the same activity or...

# Pupil 2: With Mr. Matasan, or...

# Pupil 4: I think, Mr. Thomson ... We do... different instruments.

# Researcher: Oh, like what?

# Pupil 4: Like.... Guitars...

# Researcher: Oh, guitar?

# Pupil 4: Yeah. Sometimes, guitars... And, other teacher, last year, Mr. Micki... we played... we had like a small lesson that... we played guitar for once... with music on...

# Researcher: Oh, you knew how to play that instrument? Okay.

# Pupil 5: Yeah. Mr. Matasan put the music on the board, and tell us some readings... To read that.

# Researcher: Ah, yeah. Okay. Ah, okay. Thank you.

# Researcher: Okay. Then, shall we go to number 3? Yeah.

(3)

# Researcher: Did you enjoy any moment? Or... did you feel... do you know what 'creative' means?

# All pupils: (At the same time) Yes.

# Pupil 1: Like, when you have nothing, and then felt some like...

# Researcher: Ah, yeah. From nothing to... That's a good definition. Yeah.

# Researcher: So.... Did you feel like any... at the moment you are... started to be creative?

# Pupil 5: Yeah. Like... the first one. Like, draw a picture. And, listen to it. And, like... I liked it when you told us to do it.

# Pupil 4: I liked that idea, because..., because it keeps you brave... and going on...

# Researcher: Ah, yeah...

# Pupil 4: And, just taking... and just forget what you were thinking first of all.

# Researcher: Ah, yeah....

# Pupil 4: Keep you calm.

# Researcher: Ah, yeah. How about the other... How about.. Anyone else?

# Pupil 7: What do you mean?

# Researcher: Like... Any other answers? Do you want to tell me about... When did you feel creative?

# Pupil 2: I felt creative when I was bored.

# Researcher: Oh, really?

# Pupil 2: Yeah. And, actually... like when I am not like... feel sleepy, and just... I just start drawing....

# Pupil 3: I felt creative when I was getting sleepy.

# Researcher: Ah, really? How about the other answers?

# Pupil 6: I feel creative when I draw.

# Researcher: Draw? Ah, yeah.

# Pupil 5: Draw... and...

# Pupil 2: Like, when I draw super-heros...

# Researcher: Oh, what is it? Super-heros?

# Pupil 4: That heros. We feel...

# Pupil 3: Some of them are same, but some of them are totally different.

# Researcher: Oh, really? So, what did you do about the super heros?

# Pupil 1: We used to do a paper.

# Pupil 4: We used coloured paper.

# Pupil 6: And, we draw.

# Pupil 7: We draw, and learn about our super heros. Then, after learning them, we had coloured paper, and tease it out, and..

# Pupil 3: Set our super heros and sticked. And, we made our super heros well.

# Pupil 5: And, we wrote something about our...

# Pupil 1: Yeah. We wrote something about... like our super heros with our names.

# Researcher: Ah, really?

# Pupil 2: We worked on our jotter.

# Researcher: Pardon me?

# Pupil 2: We wrote about our super heros, and jotter...

# Researcher: Ah, jotter? Yes. So did you feel the same... creative?

# Pupils: Yes.

# Researcher: Okay. Thank you.

### @ St Shelley's Primary School: Class B

(1)

# Researcher: We are having a discussion. So... who are discussing? Who are participating? Could you raise your hands?

# Pupil 1: What?

# Researcher: Are you doing the discussion?

# Pupil 4, 5: Yes.

# Researcher: Okay. So, I am going to ask you. Yes. Let's go, because we don't have much time.



# Researcher: Could anyone tell me what you liked about this or disliked about this?

# Pupil 2: We got to play instruments.

# Pupil 3: I liked it because... we've got to write, and we've got to play instruments.

# Pupil 2: And, I disliked the...

# Pupil 6: I disliked nothing.

# Pupil 1: I disliked nothing.

# Pupil 4: I disliked nothing.

# Researcher: Oh, really? Thank you.

# Pupil 5: I disliked the instruments?

# Researcher: Ah, instruments? Okay.

# Researcher: Maybe, we have to hurry. Any more answers? No? Anything you liked or disliked? Okay.

(2)

# Researcher: I heard that you are very musical.

# Researcher: I know you are very musical, and you have good music lessons with other teachers, like Mr. Thomson.

# Researcher: But, did you find any difference?

# Pupil 4: Yes. We don't get to play instruments.

# Researcher: Okay. Any other answer?

# Pupil 2: I liked the... when we've got to play the instruments with music.

# Researcher: Ah, the music...

# Researcher: Do you also listen to the classical music?

# Pupil 3: The difference?

# Researcher: Yeah. The difference.

# Pupil 1: Mr. Thomson. It's like, Mr. Thomson, he... he uses...

# Pupil 5: We used different instruments today.

# Researcher: Different instruments? Okay. And, any other difference?

# Pupil 2: I do the band.

# Researcher: Oh, you do the band?

# Researcher: Okay. Let's go to number 3.

(3)

# Researcher: Yeah. Did you find yourselves creative? Like, you are very musical...

# Pupil 4: Yeah.

# Researcher: Could you tell me about yourself?

# Pupil 3: I learned how we use with...

# Pupil 1: I learned how to...

# Pupil 2: What do you call that?... How to play other instruments with music.

# Researcher: Ah, really? And, any other answer? How did you find yourself today?

# Pupil 5: It was good.

# Pupil 3: Fine.

# Pupil 4: Fine. Brilliant.

# Pupil 2: I liked it when I was dancing. Because I liked music.

# Pupil 1: I saw that she was dancing.

# Researcher: Okay. Any other answer?

# Pupil 5: I liked that we listened to different kinds of music.

# Researcher: Oh, thank you. Thank you for your answers. And, we will meet next week.

## ***Vignette 2- Learning About Basic Components***

### **Beats**

#### **5. Session 5– Beats**

#### **@ St Petra's Primary School**

(1)

# Researcher: Please come closer so that I can write about it. Yeah. So... I saw many people... maybe you felt bored... So, what did you like and disliked about this session? Maybe you can take turns... Who wants to go first?

# Pupil 2: I will go first.

# Researcher: Okay.

# Pupil 2: It's just that.... We don't usually change the beat of the songs. So, it's kind of different. And, I just got to enjoy...

# Pupil 3: I enjoyed it very much.

# Researcher: Ah, thank you. So, you usually don't change the beats?

# Pupil 2: Right. I don't usually...

# Researcher: So... was it difficult today?

# Pupil 4: It was alright, but I enjoyed it.

# Researcher: Any other answer?

# Pupil 1: I liked the instruments.

# Pupil 5: I liked everything.

# Researcher: Oh, you liked everything?

# Pupil 6: I liked everything, but especially one thing that I liked... we did the song. And the... the reason that I found that different was because... we never sang 'Edelweiss' and I enjoyed it more than other ones.

# Researcher: Oh, really? So, did you enjoy it today?

# Pupil 6: And, I felt creative when I was becoming a conductor.

# Researcher: Ah, you were a conductor? Yeah.

# Researcher: Any other answer?

# Pupil 3: I felt kind of difficult when... where we had to get the beats. It was confusing, sometimes.

# Researcher: Oh, getting the beats? 4 and...

# Pupil 4: It was quite easy, but it became harder. And, I really liked... we didn't do only songs....like, usually, we do the song. We sang songs. We learned about the music and the beats.

- And, today, we learned how to change the beats. And Like... when you go 3 to 4 and back to 3. That was... that was... good.

# Researcher: Thank you. Any other answer? Or... should we go to number 2?

(2)

# Researcher: Was it kind of different from the other music classes you've got?

# Pupil 2: Yes. Like I said, we just listen to a song in a track and try to sing. We didn't really change the song. Today, we've got to learn how to change the beats, and I enjoyed it.

# Researcher: Thank you. Any other answer?

# Pupil 5: I liked some songs like Korean...where you are from.

# Researcher: Ah, yeah.

# Pupil 3: It was really... the music sounded like the other countries?

# Researcher: Ah, yes.

# Pupil 4: How long will you stay with us?

# Researcher: Maybe 4 more weeks.

(3)

# Researcher: And, number 3. Did you find yourself creative?

# Pupil 6: Yes. When we were in the groups. And, then we were like discussing...

# Pupil 1: How we could choose the beats. And, went through the beats.

# Researcher: Okay. Thank you so much.

### @ St Shelley's Primary School: Class A

(1)

# Researcher: So, what did you like or dislike about this session?

# Pupil 1: I liked how we sang different song, but I didn't really like how short the session was.

# Researcher: Short? Really?

# Pupil 3: It wasn't very long.

# Pupil 2: I liked the musical instruments.

# Researcher: Musical instruments? Yes...

# Pupil 3: I liked playing the instruments when music was playing.

# Researcher: Ah, when music was playing?

# Pupil 4: I liked listening to the Korean music.

# Researcher: Ah, Korean music? Did you like it? Thank you.

# Pupil 5: I liked playing the drum.

# Researcher: Drum? Ah, yeah... any other answer?

# All Pupils: (shake their heads)

(2)

# Researcher: Okay. Then, how about number 2? Yeah. Did you feel any difference

# Pupil 4: No.

# Researcher: No? Not much today? Okay...

(3)

# Researcher: And, the last question. Did you feel yourself creative? I wanted to try, but maybe not? Is there any answer to this?

# Pupil 5: When I was playing the drums.

# Researcher: Playing the drums? Yeah...

# Researcher: Any other answer?

# All Pupils: (Silence.)

# Researcher: Oh, today, maybe it was difficult. Thank you for joining.

**@ St Shelley's Primary School: Class B**

(1)

# Researcher: So, number 1. What did you like or dislike about this session?

# Pupil 1: I didn't dislike anything.

# Researcher: Really? Thank you.

# Pupil 2: I liked it when we made our own music.

# Researcher: Made your own music? Yeah...

# Pupil 3: I liked it when we did our own group performance.

# Researcher: Oh, performance? Yeah...

# Researcher: Any other answer? What did you like or disliked about...

# Pupil 4: When we did... when we learned about beats...

# Pupil 5: I liked it when we were playing...

# Researcher: Playing the instruments?

# Pupil 5: (Nods).

# Pupil 6: I disliked it when we... we were singing the 'nursery rhymes'.

# Researcher: Oh, you didn't like it? Oh, okay. You can speak frankly. Thank you for your opinion.

# Pupil 3: I liked it when we listened to music. Listening to songs.

# Pupil 2: I disliked... I disliked when we were listening to music, the singing music, the first music that you showed to us.

# Researcher: Oh, the first music? The traditional music?

# Pupil 5: She didn't like it.

# Researcher: Okay. I see.

(2)

# Researcher: How about number 2? Maybe we can go to number 2.

# All pupils: Yes.

# Researcher: Did you feel anything new? Or...

# Pupil 4: I felt relaxed.

# Pupil 1: I felt fine.

# Researcher: Ah, really?

# Pupil 3: I felt energized.

# Researcher: energized?

# Pupil 5: I was... I felt fun.

# Researcher: Oh, you felt fun? And, do you usually play instruments?

# Pupil 5: No.

# Researcher: Oh, you don't? Maybe that's the difference.

# Pupil 2: The music was in a different language.

# Researcher: Right...

(3)

# Researcher: And, number 3. Did you feel yourself creative? Cool at any time?

# Pupil 2: Music with a group.

# Researcher: Music with a group? Any other answer?

# All pupils: (Shake their heads.)

# Researcher: Okay. Thank you.

## Notes, Rests, and Rhythms

### 6. Session 6– Notes, Rests, and Rhythms

#### @ St Petra's Primary School

(1)

# Researcher : Thank you very much for joining me.

[Question 1]

# Researcher: Yeah. From Number 1. I am going to ask you the questions. Thank you.

# Researcher: So, number 1. Could you tell me what you liked or disliked about this session?

# Pupil 1: I liked everything.

# Researcher: Oh, you liked everything? Thank you. How about you?

# Pupil 2: I liked working in groups.

# Researcher: Working in groups? Okay. How about you?

# Pupil 3: I liked everything and I disliked nothing.

# Researcher: Ah, okay. How about you?

# Pupil 4: I liked to play instruments.

# Researcher: Ah, yes. Thank you.

# Pupil 5: I liked playing the instruments and I didn't dislike anything.

# Researcher: Okay. Thank you.



(2)

# Researcher: How about number 2? Yeah. Was it kind of different from the other sessions?

# All pupils: Yeah.

# Researcher: In what aspects?

# Pupil 1: We never made our own music for our music sessions.

# Researcher: Ah... made your own music. Yeah. Any other answer?

# Pupil 4: Like... we usually sing and stuff.... We played instruments today.

# Researcher: Oh, you played. How about other answers?

# Pupil 3: We learned about notes, rests, and beats.

# Researcher: Ah... so, have you learned it before?

# Pupil 2: No.

# Pupil 3: It was challenging.

# Researcher: Ah, yes. And, any other answer?

# Pupil 5: No.

(3)

# Researcher: And, the last question. Did you find yourself very cool, nice, creative?

# All Pupils: Yes.

# Researcher: When was it?

# Pupil 4: When I was in a team, and when we made our music, and I liked how we got to change the beats.

# Researcher: Ah, change the beats? And, any other answer?

# Pupil 3: I needed to make up new music.

# Researcher: Make up new music? Yes.... How about... any other answers?

# Pupil 2: When I was peaceful... like... when we played instruments in our places.

# Pupil 5: I liked the imitations.

# Researcher: Ah, okay. So... any other answer?

# Pupil 4: I liked the percussion.

# Researcher: Ah, okay. So, okay... thank you for joining. And.... we are going to do something else next week. Thank you very much. Yeah...

### @ St Shelley's Primary School: Class A

= Difference Observed: For this discussion, pupils also spoke about other thoughts other than answers about the questions.

(1)

# Researcher: Okay. Number 1. I wanted to ask you what you liked or disliked about the session. Could you raise your hand and answer?

# Pupil 1: I liked how some of us got to be conductors.

# Researcher: Ah, yes.

# Pupil 2: And, how we... like... how we got to play... like we had instruments.

# Researcher: Thank you. And, how about you?

# Pupil 3: I also liked playing the instruments.

# Pupil 4: Playing different notes.

# Researcher: Oh, different notes? Okay.

# Pupil 5: And, I liked how, how we read the music.

# Researcher: Ah, read music? Yeah.

# Pupil 6: I liked changing the notes every time...

# Researcher: Ah, changing notes every time?

# Pupil 4: I liked when everybody was listening, and we get to do more playing...

# Pupil 1: I also liked playing the instruments.

# Pupil 6: I also liked everyone playing the instruments.

# Researcher: Okay. Any other answer?

# All pupils: (Silence.)

(2)

# Researcher: Okay. Then, number 2. What difference did you feel?

# Pupil 3: I liked playing different notes every time.

# Pupil 4: I liked how we.... You know... Like Reading music... And, play it, like together... And, like you taught us how to read music with the piano...

# Pupil 2: We learned, and we were listening, and we were playing instruments...

# Pupil 1: I liked, when we learned about different notes... the... what we were doing it...

# Pupil 5: I liked when the music was faster.

# Pupil 3: I liked it when it was going slower...

# Pupil 4: Slower and faster, slower and faster...

# Pupil 2: I liked when I conducted the music.

# Pupil 3: One of the difference with the other class was that we could change notes and time for...

# Pupil 1: Yeah. Changing directions...

# Pupil 5: I liked it when we were doing the conductor...and when there were people listeing.

# Researcher: Ah, thank you so much. And.... Yes?

# Pupil 2: I liked when more people were going up, and every time they change notes. And then everybody changed the notes.

# Researcher: Ah, okay.

(3)

# Researcher: And, maybe, the last question. When did you find yourself cool, creative? Yeah...

# Pupil 4: I found myself creative when we were like... you know.... Like during the lesson... and like we were understanding the notes.

# Pupil 2: I found myself creative when we were making our own music.

# Researcher: Um... Making your own music...

# Pupil 3: I found myself creative when we were doing the music with the instruments. Slowly, and we did it... You taught us like on the smart board. And, slowly we got it.

# Pupil 1: I liked it when we were doing high notes and low notes.

# Researcher: High notes and low notes?

# Pupil 4: I would like...if... you taught us like a little bit faster and slower down...

# Researcher: Oh, about the rhythm? Oh, I will try next session. Thank you.

# Pupil 5: I found myself creative when we were like doing the instruments faster and then slower.

# Researcher: Oh, okay. I see. Oh, thank you... Any other answer? Yes.

# Pupil 6: I felt myself creative when we were making our own musical notes and everybody was showing it off.

# Researcher: Oh, showing it off...

# Pupil 2: I thought... like this... one person at each time here, then like.. we could... like for example, like this.. and we could add up like this..

# Researcher: I wanted to do it, but for others, I thought it would be difficult. But, next time we can try. Oh, thank you so much for your idea.

# Researcher: Okay., Any other answer?

# Researcher: Oh, thank you so much for joining... for your time.

# Pupil 1: See you next Thursday.

# All pupils: Thank you. Bye!

### @ St Shelley's Primary School: Class B

(1)

# Researcher: Okay. Who's joining the discussion?

# Pupil 1: HI! I liked...

# Researcher: Yes. From number 1.

# Pupil 3: I liked..

# Pupil 2: I liked...

# Pupil 4: I liked...

# Researcher: Could you do it one by one?

# Pupil 2: I liked the group... we played...

# Researcher: Group playing?

# Pupil 5: I liked when me and Melanie went there and played together in front of the class.

# Pupil 6: So did I. I've never did it before.

# Researcher: Okay. Any other answer? What you liked or disliked?.

# Pupil 4: I liked... I liked playing the instruments...

# Researcher: Okay. Any other answer?

(2)

# Researcher: Number 2. What was the difference between this session and the classes with other music teachers?

# Pupil 3: Number 2. We got to conduct.

# Pupil 1: Number 2, We got to conduct...

# Pupil 6: We liked playing when everybody was listening.

# Pupil 5: We liked all of it...

# Researcher: Ah, okay. Any other answer? What was the difference?

# Pupil 2: We went on the instruments...

# Researcher: Ah, okay. Any other answer?

(3)

# Researcher: Okay. How about number 3? When did you find yourself cool?

# Pupil 2: I found nothing, because we played exactly same...I felt like we were doing the exact same thing...

# Pupil 3: I found myself creative when we were playing the instruments.

# Researcher: Okay. Any other answer? Okay. Thank you everyone.

## Loudness and Tempo

### 7. Session 7– Loudness and Tempo

#### @ St Petra's Primary School

(1)

# Researcher: First of all, did you enjoy it?

# All Pupils: Yes.

# Researcher: I will ask you some questions. The first question. What did you like about this session?

# Pupil 1: I liked that it goes loud and then quite.

# Researcher: Okay. Any other answer?

# Pupil 5: I liked being a conductor.

# Researcher: Okay. Thank you.

# Pupil 2: I liked everything.

# Researcher: Thank you. Any other answer?

# All Pupils: (Shake their heads.)

(2)

# Researcher: Okay, then shall we go to number 2?

# Researcher: Did you feel any difference comparing to other sessions?

# Pupil 3: We've got to play differently like loud and soft.

# Pupil 4: Some people had chances to be a solo.

# Researcher: Ah, yes. And, any other answer?

# Pupil 5: No.

# Pupil 1: We learned about different loudness.



# Pupil 2: Yeah. We could change the loudness of the song.

# Researcher: Okay. Any other answer? Comparing to the other classes, what was the difference?

# Pupil 4: We played games, and had more opportunity to be a conductor.

# Researcher: Okay. Any other answer? Then, we will go to number 3.

(3)

# Researcher: When did you find yourself very cool, nice, creative?

# Pupil 5: When I could be the conductor and when any other friends played along my sign.

# Researcher: I see.

# Researcher: Any other answer?

# All pupils: (Silence.)

# Researcher: Thank you.

### @ St Shelley's Primary School: Class A

(1)

# Researcher: Are you all ready? Thank you.

[Question 1]

# Researcher: So, what did you like or dislike about this session?

# Pupil 1: I liked to do musical instruments.

# Pupil 2: I liked making our own songs.

# Pupil 3: We played louder and then quieter.

# Researcher: Was it the one that you liked about?

# Pupil 3: (Nods.)

# Pupil 4: I liked when... when it was... like everybody was playing the instruments together. And, disliked when it was loud.

# Researcher: Ah, loud... okay.

# Pupil 5: I liked when it went quiet, soft.

# Researcher: Yes.

# Pupil 5: And then louder.

# Researcher: Oh, I see.

# Pupil 6: I liked instructing and playing the instruments.

# Researcher: Oh, okay. How about you?

# Pupil 7: I liked everything in this session. And, I didn't dislike anything at all, so...

# Researcher: Oh, thank you. How about you?

# Pupil 8: I liked playing the instruments. We were all listening, and we get higher and louder.

# Researcher: Ah, okay.

# Pupil 3: I liked playing 'Musical Hide and Seek'.

# Researcher: Ah, 'Hide and Seek'... Was it fun?

# All pupils: (Nods.)

# Researcher: For number 1, do you have anything more to say? Or, should we go to number 2?

# All pupils: Number 2.

(2)

# Researcher: Okay. So, did you feel any difference in this session, comparing to the other music classes?

# Pupil 4: I felt more live, when we did louder one.

# Pupil 1: I just felt more dead when we were playing soft.

# Researcher: Dead? Ha, ha...

# Pupil 7: It was like... someone was making music. That was the difference.

# Pupil 5: I liked it when it was quiet, and you could actually be quite... And, when everybody was doing it a little bit...

# Pupil 4: I liked doing making our own songs and everybody was listening... lots of people. And, we were all like beating... getting louder and softer, and people getting really loud and soft.

# Researcher: Ah, okay.

# Pupil 3: I liked... I felt when we... when we were getting louder, I felt really like playing really loud.

# Researcher: Yes... thank you... So, for the second question....

# Pupil 2: I will answer the second one. I felt like I was in my head down shoulder and head...

# Researcher: Okay... and, any other answer for number 2? Like, did you feel any difference? No?

# Pupil 6: Oh, I felt a difference because we could play the 'Hide and Seek' version. And, then, as we did last week...

# Pupil 1: We should really do that. Like.... Finding objects, and hide somewhere...

# Pupil 4: Instruments.

# Researcher: Okay. Do you have any more answer for number 2? Maybe...

# Pupil 7: I will answer number 3.

(3)

# Researcher: Ah, okay. Then, when did you find yourself creative and cool?

# Pupil 8: Um, I found myself creative when we were doing the songs.

# Pupil 2: I found it creative when the music went softer and I felt relaxing.

# Researcher: Oh, relaxing? Yes... Any other answer?

# Pupil 5: Um... I found myself creative when we were... when we were instructing the song.

# Researcher: oh, instructing the song?

# Pupil 5: (Nods.)

# Researcher: Any other answer?

# Pupil 3: Yeah. See, when it was like quite, I felt it was sleepy. And then, when it went louder, like my mom waking me up.

# Researcher: Ah, okay. Ha, ha... Any other answer?

# All pupils: (Nods.)

# Researcher: Oh, okay. Enjoy your day.

# All pupils : See you next week.

# Researcher: Yes. See you! Thank you.

# Pupil 1: Can we play 'Musical Hide and Seek' again?

# Researcher: If we have time, we will try. Thank you.

# Pupil 1: When I played the drum, I felt like a big, orange parade thing....

# Pupil 3: We play the rhythm with our name, like 'Bri-an'.

# Researcher: Oh, I tried it in other class as well. Thank you.

### @ St Shelley's Primary School: Class B

(1)

# Researcher: Are you joining in the discussion? Okay. Let's do it.

# Pupil 1: I will go first.

[Question 1]

# Pupil 1: I loved it...

# Pupil 2: I liked 'Musical Hide and Seek'...

# Pupil 1: Don't say it now.

# Pupil 3: And, I liked everything...

# Researcher: Sorry. Sorry. Maybe we can take our turns and use the microphone.

# Pupil 1: I will go first. I also liked 'Musical Hide and Seek'.

# Researcher: 'Hide and Seek'? Okay. Thank you.

# Pupil 4: I liked when we joined in the jungle, the 'Lion King'.

# Researcher: Oh, 'Lion King'? Okay.

# Pupil 5: I liked it when we were doing the music.

# Researcher: Music? Okay...

# Pupil 2: I also liked playing the instrument.

# Pupil 3: I liked playing with...

# Pupil 4: Friends?

# Pupil 3: Groups, basically.

# Researcher: Basically? Ha, ha.

# Pupil 3: And, everybody was watching us.

# Researcher: Okay. Any other answer?

(2)

# Pupil 1: Second one.

# Researcher: Okay. Number 2. Did you feel any difference with the other music sessions?

# Pupil 1: In this session, I felt good and I felt special by myself, because I knew what I am doing.

(3)

# Pupil 5: Number 3. I found myself creative at the end, and when we were doing that... 'O-Wim-O' Weh'.

# Researcher: Oh, 'Lion King'? Okay. Any other answer?

# Pupil 4: I felt myself creative when I was clapping... It was good. Loud and soft.

# Pupil 2: Yeah. I found myself creative when we were playing the instruments.

# Researcher: Okay. Any other answer?

# All pupils: (Shank their heads.)

# Researcher: Okay. Thank you. See you next week.

***Vignette 3- Working with Specific Interesting Topics: enhancing the capacity to 'apply' musically the highlighted components***

**Exploring and Creating Sounds**

**8. Session 8– Exploring and Creating Sounds**

**@ Common Answers**

(1)

# Pupil 1: I just liked it.

# Pupil 2: Music is good... because it is fun.

# Pupil 3: the acting...

# Pupil 4: When we played with the instruments and the acting...

# Pupil 5: Liked it because we were using instruments.

# Pupil 6: I enjoyed making the noise.

# Pupil 3: Performing.

## Creating Sound Pictures – Weather

### 9. Session 9– Creating Sound Pictures – Weather

#### @ St Petra’s Primary School

(1)

# Researcher: Thank you so much for joining.

[Question 1]

# Researcher: So, did you like today’s session?.

# All Pupils : Yes.

# Researcher: Why did you like it? Or dislike it? Or any answer?

# Pupil 1: I liked everything.

# Pupil 3: I liked playing the instruments and express weather.

# Pupil 2: I liked doing ‘weather’.

# Pupil 4: Expressing the weather in different ways.

# Pupil 5: I liked playing the games.

# Researcher: Any other answer? No?

# All pupils: (Shake heads.)

(2)

# Pupil 3: We never had done the weather.

# Researcher: Oh, never have done... Okay. Number 2. Thank you. What's the difference?

# Pupil 2, Pupil 4: Because we never did weather.

# Pupil 1: Um, playing instruments and express weather...

(3)

# Pupil 5: I found myself creative when we did 'Bungalow'.

# Researcher: Ah, okay. Number 3. When did you find yourself creative?

# Pupil 2: I found we creative when we did this together.

# Pupil 6: Like... We had to guess... make our own times...

# Researcher: Oh, okay. You mean when you did the group work to express different weather in your own order?

# Pupil 6: (Nods.)

# Researcher: Okay. Any other answer?

# Pupil 3: When we were working in groups.

# Researcher: Okay. Any other answer?

# All pupils: (Shake heads.)

# Researcher: Okay. Thank you for everyone.



**@ St Shelley's Primary School: Class A**

(1)

# Researcher: Yes. So, first of all, I wonder... Did you like the session?

# All pupils: Yeah.

# Researcher: Yeah... I hope it was not boring or something like that...

# Pupil 1: I didn't like the session because it was noisy.

# Researcher: Oh... too noisy.... Okay. How about others?

# Pupil 2: I liked it.

# Pupil 3: It was good because we were playing different instruments.

# Researcher: Different instruments?

# Pupil 4: I liked doing the weather with the instruments.

# Researcher: Oh... okay. Any other answer? What you liked, or disliked about the session?

# Pupil 5: Getting into different instruments.

# Pupil 6: And, trying to guess what the weather was.

# Researcher: Ah... guessing the weather? Yeah.... How about other answers?

# Pupil 2: Trying to guess the weather, and doing the instruments.

# Researcher: Yes.

# Pupil 4: We did another type of music.

# Researcher: Oh... did another type... You mean in classic.. or...

# Pupil 1: We didn't know what whether we were doing...

# Researcher: Oh, really? I told you... maybe you didn't hear me... Sorry. I will make it more clear next time.

# Pupil 1: (Nods.)

# Researcher: Any other answer? Or...

# Pupil 5: (Raises his hand.)

# Researcher: Yes?

# Pupil 5: I liked when I was playing the guitar...

# Pupil 3: Bungalow.

# Researcher: Oh, Bungalow? Did you like it?

# Pupil 3: (Nods.)

# Researcher: Yes.... Oh, thank you. Any other answer?

# Pupil 6: We played different games.

# Researcher: Games? Yes.... Okay. Any other answer? Shall we go to number 2?

# All pupils: Yes.

# Researcher: Okay.

(2)

# Researcher: Did you feel any difference from the ones?

# Pupil 4: Yeah. We played... getting onto instruments. We get to play fairly high instruments every time we come.

# Researcher: Ah, okay. Any other answer?

# Pupil 2: Different kind of music.

# Researcher: Different kind of music? Yeah....

# Pupil 5: We played different games.

# Researcher: Different games? Yeah... Oh, so different kind of music... In other classes, what music do you do?

# Pupil 3: Um...

# Pupil 2: Crochets and stuff...

# Researcher: Crochets?

# Pupil 1 : (Sings a song.)

# Researcher: Oh, what is it? Crochets? Something like that? Yeah... Ah, okay...

# Pupil 6: Um...

# Researcher: Ah, yeah. Any other answer? What's the difference between this and other music classes?

# Pupil 2: We get to play a lot more instruments.

# Researcher: More instruments? Yes.... Any other answer? No?

# All pupils: (Nods.)

(3)

# Researcher: We will go to number 3, then. Did you find yourself cool and creative today? If anyone...

# Pupil 4: Being a conductor.

# Researcher: Being a conductor? Yeah... Any other answer?

# Pupil 6: Yeah. When I was... when I was singing myself to play my drum.

# Researcher: Ah... singing yourself?

# Pupil 6: Yeah.

# Researcher: And, any other answer? No?

# All pupils: (Shakes their heads.)

# Researcher: Ah... okay. Thank you so much for waiting and doing this. Thank you.

# Pupil 3: Bye, Miss Kim!

# Researcher: Bye!

# Pupil 1, 2, 4, 5, 6: Bye!

# Researcher: Bye! Thank you so much.

### @ St Shelley's Primary School: Class B

≡ Speciality: Usually, in the discussion part, I asked the pupils each questions one at a time, and then moved on to the next question when they finished with one question. However, in this session, the pupils spoke about other questions when I asked them the first question. Since my intention was making a better atmosphere for pupils to reveal their thoughts naturally, I just let them say what they wanted and followed their answers.

[Questions (1), (2), (3)]

# Pupil 1: I liked it when we were playing music.

# Researcher: Music? Yes.

# Pupil 2: I liked it, really.

# Pupil 1: And, different... the difference between this week and last week was,,, we kind of had more fun.

# Researcher: Oh, really? Today was more fun?

# Pupil 3: It was more fun, because we get to...

# Pupil 1: Because...

# Pupil 4: We got to pick all the instruments...

# Researcher: Yes.

# Pupil 1: And, I liked it when I was playing in my group.

# Researcher: Group? Yeah... Okay.

# Pupil 5: Miss. Um, I liked when.... I liked it when we were listening to different weather with music.

# Researcher: Ah, okay. Really? Yeah...

# Pupil 6: And, I...um... I... with Mr. Thomson, we listen to music and we read music. But, here, we play and the listen to music.

# Researcher: Oh... so, in his class, you read music, and here, play a lot?

# All pupils: (Nods.)

# Researcher: Do you play also? In other music classes?

# All pupils: Yes.

# Pupil 3: But, we only play the glockenspiel.

# Researcher: Ah... only glockenspiel? Ah... okay. I see.

# Pupil 2: And... I liked it when... listen... I think my... when we were... when we were like...

# Pupil 5: When we were working in a groups in it.

# Pupil 1: I liked...

# Pupil 4: It was fun, because it was fun because we'd got to choose what instruments to play.

# Researcher: Ah, okay.

# Pupil 6: I liked it because... um... when we... when everyone sat in a circle and we had to listen and we had to do the same...

# Researcher: Ah! Bungalow?

# Pupil 6: Yeah.

# Researcher: Yes. And other answer? When did you find yourself creative?

# Pupil 5: When... All of it, because... it was more fun than last week and the other weeks because we got to like...we did all different things like... playing Ukrale and group working stuff.

# Researcher: Ah, thank you so much. Any other answer you want to say? When did you find yourself cool?

# Pupil 3: I found myself cool when we were... when we were playing the... the... guitar.

# Pupil 4: Instruments.

# Researcher: Yes.

# Pupil 4: That's my guitar.

# Researcher: Ah, yes! Um, any other answer you want to say?

# Pupil 1: Um... When we were...

# Pupil 2: Doing these... (The Pupil points the weather cards that they used in this session.) Like, choosing weathers...

# Researcher: Ah, Bungalow? Yeah... Okay. Anything more to say?

# All pupils: (Shake their heads.)

# Researcher: Okay. Thank you so much.

# All pupils: Bye!

# Researcher: Bye!

# Pupil 5: See you next week.

# Researcher: Next week. Bye!

# Pupil 3: And, I also liked... myself creative all the time.

# Researcher: Ah, thank you so much.

# Pupil 3: Thanks, Miss Kim.

# Researcher: Thank you.

## **Creating Sound Pictures - Atmosphere and Emotion**

### **10. Session 10– Creating Sound Pictures – Atmosphere and Emotion**

#### **@ St Petra’s Primary School**

(1)

# Researcher: Thank you so much for joining. The first question. About today’s session. We played with instruments. What did you like or dislike? Could you...

# Pupil 1: I liked getting in groups and play together to make different emotions.



# Researcher: Ah, different emotion? Yeah...

# Researcher: Okay. How about other answers?

# Pupil 2: I liked to play other instruments which I had not played yet.

# Researcher: Ah, yeah. Okay.

# Pupil 3: Me, too.

# Researcher: Oh, you, too? Okay. How about you?

# Pupil 4: I liked the majority of the whole session.

# Researcher: The whole session? Yeah... In what aspects?

# Pupil 4: (Thinking.)

# Researcher: Okay. I see. Any other...

# Pupil 5: I liked how we guessed the emotion.

# Researcher: Guess? Yes. That's right.

# Pupil 6: Guessing what emerges the other groups made.

# Researcher: Yeah. Oh...because I am a Korean, do you say 'emerge'? Does that mean 'emotion'?

# All pupils: Yes.

# Researcher: Ah, okay. Any other answer? Disliked, or liked...

# Researcher: Oh, okay. Maybe we can go to the...

# Pupil 3: I have one.

# Researcher: Yes?

# Pupil 3: See? For number 1. I enjoyed... I liked all of it today. And, for the...um.... One for the... all the sessions... It was nice to meet you. The best thing was to meet you.

# Researcher: Oh... thank you. Thank you so much. Yeah.... And, should we go to number 2? I was so impressed. Yeah...

(2)

# Researcher: And, did you feel any difference from... for this session only. I will give you....

# Pupil 5: Yeah. The other sessions were different because when we were doing the music, we didn't have to guess, but this one, we had to get other groups to guess, and...

# Researcher: Ah...Okay.

# Pupil 5: It was fun.

# Researcher: Thank you. Any other...

# Pupil 1: We haven't done the 'emorges' before.

# Researcher: Ah, 'emerge'... yeah... I was very careful. Yeah... Any other answer?

# Pupil 2: I liked how we sometimes played 'Bungalow'.

# Researcher: 'Bungalow'? Yeah.... And, any other answer? Shall we go to number 3? Yes?

# All pupils: (Nod.)

(3)

# Researcher: Did you find yourself 'creative'... for this session...?

# All pupils: Yes.

# Researcher: In what aspects?

# Pupil 4: Making music.

# Pupil 1, 2, 3, 5, 6: Yeah. Making music.

# Researcher: Ah... yeah. Making music. That was my intention...

# Pupil 6: Listening to the music, too.

# Researcher: Listening to music? Ah, I see.

# Pupil 3: Helping each other.

# Researcher: Oh, helping each other? Ah... thank you. Any other answer?

# All pupils: (Shakes their heads.)

# Researcher: I see. Thank you for your time.

**@ St Shelley's Primary School: Class A**

(1)

# Researcher: Okay. So, are you ready?

[Question 1]

# Researcher: Yes. The first one. What did you like about this session?

# Pupil 1: Um, I liked playing the instruments.

# Pupil 2: Me, too.

# Pupil 3: I liked playing the instruments.

# Pupil 4: I liked playing the instruments.

# Pupil 5: I liked playing the instruments.

# Researcher: Oh, okay. Any other answer things that you liked?

# Pupil 6: I liked playing the instruments.

# Pupil 1: I liked... I liked listening to different music.

# Researcher: Listening to music? Any other answer?

# Pupil 3: Um...

# Researcher: Anything that you liked?

# Pupil 3: Different music?

# Researcher: Different music?

# Pupil 5: Learning different music.

# Researcher: Learning different music?

# All pupils: (Nods.)

(2)

# Researcher: Okay. We will go to number 2. Did you find any difference between this session and with the classes with the other music teacher?

# Pupil 1: The music made me happy.

# Researcher: Happy? Okay. Any other answer?

# Pupil 4: It made me... like, calm down, and made me happy.

# Researcher: Ah, okay. And, any other different from the other class with the other teacher?

# All pupils: (Shake their heads.)

(3)

# Researcher: Okay. Then, the last question. When did you find yourself creative? Yourself, cool?

# Pupil 2: Um... when we were playing the instruments.

# Researcher: Ah, okay. Any other answer?

# Pupil 6: Working in groups.

# Researcher: Groups? Okay.

# Pupil 4: When we were listening to the music.

# Researcher: Listening to music? Oh, you felt yourself creative? Okay. Is there anyone who wants to say more about this session?

# All pupils: (Shake their heads.)

# Researcher: Okay. Thank you very much for joining the discussion.

### @ St Shelley's Primary School: Class B

(1)

# Researcher: Okay. So, are you ready to have the discussion?

# All pupils: Yeah.

# Researcher: Okay. Let's start the discussion.

[Question 1]

# Researcher: What did you like about this session, or...?

# Pupil 1: I liked the sounds.

# Researcher: Sounds? Yeah.

# Pupil 2: I liked the music.

# Researcher: Music? Okay.

# Pupil 3: Group...The group performance.

# Researcher: Group performance?

# Pupil 3: Yeah...

(2)

[Question 2]

# Researcher: And, did you feel any difference from the other music classes with the other teacher?

# Pupil 4: What?

# Researcher: Difference between this session and the other music classes.

# Pupil 5: I liked this one best.

# Researcher: Oh, why?

# Pupil 4: Because we got to play instruments.

# Researcher: Yeah. Instruments.

(3)

[Question 3]

# Researcher: Okay. And, when did you find yourself creative? Cool, today?

# Pupil 6: When... When we were doing our group performance.

# Researcher: Ah... group performance?

# All pupils: Yeah.

# Researcher: Okay. Thank you.

## **Creating Sound Story**

### **11. Session 11– Creating Sound Story**

#### **@ Common Answers**

(1)

# Pupil 1: I liked it when we were playing on the instruments and when I was reading the paper.

# Pupil 2: I liked the music.

# Pupil 3: I liked it because we had to read.

# Pupil 4: It was all good.

#### **@ Final Discussions: Wrapping up the fieldwork**

#### **@ Final Questions for wrapping up the fieldwork in schools**

(1) Please tell me your overall thoughts about all the sessions.

(2) In these sessions, did you experience and feel any difference from the other Music Education you have had?

(3) Were there any occasions in that you found yourself ‘creative’ while you were doing musical activities?

(4) Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

(5) Please rank the types of activities you like the most

(5)-1 Could you tell me the reason for your answer?



(6) Could you recommend me other books or stories that you liked to read, and describe with music?

### @ St Petra's Primary School

# Researcher: Thank you for your time. Really...

#### [Question 1]

# Researcher: Yes. For the... I just wanted to ask you the overall thoughts about the whole session.

# Pupil 1: I thought that it was a great experience for me to work with other groups, and I learned about different music.

# Researcher: Ah... learned about different music... Do you usually listen to pop music or... what music do you usually listen to?

# Pupil 4: We usually...

# Pupil 6: With other music teachers, we sing songs...

# Researcher: Yeah. What kind of songs?

# Pupil 3: Like... we sing like 'Under the Sea'...

# Pupil 2: Movie songs...

# Pupil 5: 'Mary Poppins'... We always do 'Mary Poppins'.

# Pupil 4: Also, religious song.

# Researcher: Oh, religious song, did you say?

# All pupils: Yeah.

# Researcher: Ah... religious.. because you are in catholic school... yeah...

#### [Question 2]

# Researcher: Yes... And, was it so different? Like... in terms of music...comparing to... the whole overall session... in terms of music and...

# Researcher: I heard that you don't usually play instruments, do you?

# All pupils: No.

# Researcher: Instruments... Okay. And...

# Pupil 1: And, we never did the weather, emerges...

# Pupil 6: And, we never had our conductor.

# Researcher: Ah, conductor? Yeah...

# Researcher: Also, like interdisciplinary.... So... do you match music with other subjects together?

# Pupil 4: Sometimes.

# Pupil 1, 2, 3, 5, 6: Yeah.... Sometimes.

# Pupil 3: We use music in other subjects like 'rainforest'... Like...Our topic now is rainforest...

# Researcher: Yeah...

# Pupil 3: Class sometimes just have different sounds of rainforest... Children to follow...the sounds...

# Pupil 5: Miss Kim. Overall, the best thing was definitely like to meet you.

# Researcher: Ah... thank you so much for your...really.... Thank you. Me, too.

### **[Question 3]**

# Researcher: Yes....So, did you find yourself creative? Yeah... Among the sessions... Maybe not? Some people say 'yes', some people say 'no'... Overall... while you were spending time with me, did you find yourself creative in any occasion?

# All pupils: Yeah.

# Pupil 5: Yes. When we played the instruments.

# Researcher: Instruments?

# Pupil 2: Um-hum. That's...

# Pupil 6: Making our own music.

# Researcher: Making your own new music? Yeah...Ah, okay.

### **[Question 4]**

# Researcher: I think... and then...

# Pupil 4: Like a timeline a bit.

# Researcher: Pardon me?

# Pupil 4: There was a timeline a bit. Yeah. There.

# Researcher: Ah, okay.

**[Question 5]**

# Researcher: Yeah... And... what do you think of music? Do you think it's beneficial for you?

# All Pupils : Yeah.

# Pupil 1: I think it's beneficial way to learn.... From music.

# Pupil 3: Um-hum.

# Researcher: Ah, yes.

# Pupil 2: Say, like... if I summarize... it is like first and last time that we got to hear a kind of ring bells...

# Researcher: Ah... okay. So, do you enjoy listening to those music as well?

# All pupils: Yeah.

# Researcher: Yeah. For me as well.

# Researcher: Okay. And, I think others are... yeah...

**[Question 5]**

# Researcher: Yeah... And, just like.... generally... do you like group work? Because, I was really concerned about some...

# All pupils: Yes.

# Researcher: Ah, okay.

# Pupil 6: I like it the most.

# Pupil 5: Some people just go over and talk together... or go by themselves working... but, we don't actually...

# Researcher: Oh... okay. But, among you... if someone didn't like the group work, I want to apologize...

# All pupils: No...

# Researcher: Okay. Thank you so much. And, thank you for your extra time.

# Pupil 2: That's okay.

# All pupils: You are welcome. Thank you.

# Researcher: Have a nice day.

# All pupils: We will miss you. Thank you.

# Researcher: Thank you.

# Pupil 4: We are going to miss you.

# Researcher: Me, too. Bye...

# Pupil 1: Have a nice Christmas.

# Researcher: You, too.

# All pupils: It was nice to meet you.

# Researcher: Was nice to meet you, too. Thank you.

# All pupils: Bye!

# Researcher: Bye!

### @ St Shelley's Primary School: Class A

# Researcher: Okay. I would like to ask you questions about the whole sessions that you did with me. Um... the overall feeling about my sessions.

#### [Question 1]

# Researcher: Which session was your favourite one?

# Pupil 1: I liked all the sessions.

# Researcher: Ah, really? Thank you. What did you like about those?

# Pupil 1: Um... I liked playing the instruments every sessions, and singing at one session.

# All pupils: I liked playing the instruments, too.

# Researcher: Ah, thank you. And, any other...

# Pupil 2, 3, 4, 5, 6: (Shake their heads.)

**[Question 2]**

# Researcher: Okay. Then, number 2. In these sessions, what did you feel different? Did you feel any difference from the classes with other teachers?

# Pupil 2: You gave us this. (Pupil 2 points the worksheet.)

# Researcher: Okay. And, what did you...

# Pupil 3: We got to play our instruments and work with different music.

# Pupil 1: Yeah.

# Pupil 4: I liked it.

# Pupil 5: Me, too.

# Pupil 6: Me, too.

**[Question 3]**

# Researcher: Ah, okay. And, did you find yourself creative, when you did these?

# All pupils: Yeah.

# Researcher: Okay. In what occasions?

# Pupil 5: Like... talking.

# Researcher: Ah, talking? You mean, you had to discuss with others to do the performances?

# Pupil 5: Yeah.

**[Question 4]**

# Researcher: Okay. Then, I will ask you the questions in the next page. Do you like music? Listening to music, usually?

# All pupils: Yeah.

# Researcher: What does that mean to you?

# All pupils: Um...

# Researcher: Is it hard to answer?

# All pupils: (Nods.)

# Researcher: Okay.

**[Question 5]**

# Researcher: Then, what times of work do you like?

# Pupil 2: Group work.

# Pupil 1, 3, 4, 5, 6: Yeah.

# Researcher: Group? Yeah.... Okay. Thank you. Thank you for joining the discussions, and working with me for several weeks.

# All pupils: Thank you.

**[Question 6]**

# (It seemed to be difficult to proceed the discussion because the pupils were disturbed by others making noises. So, I had to stop and couldn't ask the last question, which was about the books that they like.)

[An Additional Answer]

= After the class, a pupil came to me and said that he would like to have a chance to talk about his thoughts.

# Researcher: Okay. Could you tell me how you felt about my sessions?

# Pupil: Very good. I wish...um.. you can stay in our class. I felt so calm. I felt creating music.

# Researcher: Thank you so much.

**@ St Shelley's Primary School: Class B**

# Researcher: Okay. Then, I will ask you about your opinion about the overall sessions.

**[Question 1]**

# Researcher: Which one was your favourite?

# Pupil 1: Um... The lion... The one... The lion sleeps tonight.

# Researcher: Ah... 'The lion sleeps tonight'? The loudness?

# Pupil 1: (Nods.)

# Researcher: Okay. Is there anyone who wants me to tell me more about what you liked?

# Pupil 2: I liked the group performance, because it was fun.

# Researcher: Yeah. Okay. Group performance.

# Pupil 3: I liked the instruments.

# Researcher: Instruments? Yeah... Any other answer?

# Pupil 4: I liked making all different music.

# Researcher: Making all different music? Yeah... Thank you.

# Pupil 5: Making different sounds.

# Researcher: Pardon me?

# Pupil 5: Making different sounds.

# Researcher: Making different sounds? Yeah...

# Pupil 6: Different sounds.

# Researcher: Um... Yeah...

### **[Question 2]**

# Researcher: And, did you find any difference from the other sessions?

# Pupil 4: We've got to pick our own instruments.

# Researcher: Ah... pick the instruments...

### **[Question 3]**

# Researcher: Okay. And, when did you find yourself cool?

# Pupil 2: When we were doing... When we were playing in our groups.

# Researcher: Ah... groups? Any other answer?

# All pupils: (Shake their heads.)

# Researcher: Okay.

**[Question 4]**

# Researcher: Okay. Then, I want you to rank the sessions that we had together.

# Pupil 3: I liked all of them. And, I liked making different music.

# Researcher: Okay. So, how did you feel all the way... the time with me?

# Pupil 5: Happy.

# Researcher: Happy? Ha, ha... Thank you. And, any other...

# Pupil 1: I enjoyed it. It was fun.

# Researcher: Ah... Thank you.

# Pupil 6: Yeah... It was funny. And, we did our group performance.

# Researcher: Yeah... And, was it more loud than other music classes?

# Pupil 1, 2, 3, 4: Yeah.

# Pupil 5, 6: Yeah.

# Researcher: Any other difference? Um... Do you usually read music? That's what I heard.

# All pupils: Yeah.

# Researcher: Yeah... But, we played instruments. Right?

# All pupils: Yeah.

# Researcher: And, when did you find yourself creative? Overall?

# Pupil 4: When we were doing the music making.

# Researcher: Yeah...

# Pupil 2: When we sang.

# Researcher: Ah, sing? Yeah... And, do you usually listen to music? Like listening to music? Enjoy music?

# Pupil 1: In class?

# Researcher: Um.. all the time. What do you like about music? Does it make you happy? Or...

# All pupils: Yeah....



# Pupil 6: It makes me happy.

# Researcher: Um...

# Pupil 3: I listen to music every time

**[Question 5]**

# Researcher: Ah... Okay. And, what kind of work type do you like?

# Pupil 4: Working with.... No. All of them. All of them.

# Researcher: Oh, you like all? How about others? Do you like working on your own? Or in your group?

# Pupil 5: No. In partners.

# Researcher: Oh, working in partners?

# Pupil 6: I like them all. They have all differences.

# Researcher: Oh, all differences... And, why is it the reason?

# Pupil 1: I like working with a partner, so that you don't have to mess it up.

# Researcher: Oh!

# Pupil 2: And, the two people won't lose the way....

# Researcher: Okay.

**[Question 6]**

# Researcher: Okay. And, the last question. Is there some books that you like read?

# Pupil 1: Yeah. I like, 'Diary of one Picket'.

# Pupil 2, 3, 4, 5, 6: Yeah. 'Diary of one Picect'.

# Researcher: Oh, okay. I will look for the book. Thank you. Thank you for working with me.

# All pupils: Thank you.

## Appendix 6: Questions and Extracts from Pupils' worksheet

### @ Worksheet: Common Questions for each session

(1) Please tell me what you liked or disliked about this session.

(2) In this session, did you experience and feel any difference from the other Music Education you have had? If so, please tell me what the differences were and your responses to them.

(3) Were there any occasions in that you found yourself 'creative' while you were doing this musical activity? If so, please provide some examples.

### [WORKSHEET]

#### 1. Please tell me what you liked or disliked about this session.


#### 2. In this session, did you experience and feel any difference from the other Music Education you have had? If so, please tell me what the differences were and your responses to them.


#### 3. Were there any occasions in that you found yourself 'creative' while you were doing this musical activity? If so, please provide some examples.


## ***Vignette 1 –Forming Rapport, Stimulating Musicality, Setting the Scene***

### **Music and Characteristics**

#### **4. Session 4– Schumann- Florestan and Eusebius**

##### **@ St Petra’s Primary School**

(1)

1)	<b>I liked it because I thought it was fun, but I got a bad headache.</b>
2)	<b>I liked that I got to play an instrument./ It was too noisy.</b>
3)	<b>I liked it because we could think of our of own music.</b>
4)	<b>I disliked when it was too much noise.</b>
5)	<b>I liked the music very much. /My class makes too much noise/ “music”</b>
6)	<b>I liked how everyone got a chance to play an instrument.</b>
7)	<b>I liked everything./ But disliked when used instruments hurt my head a lot.</b>
8)	<b>It was loud./ Using the instrument was fun.</b>
9)	<b>I liked the calm music./ I disliked the loud noise./ I liked the instruments./ I liked the drawing part.</b>
10)	<b>I liked the group music./ I liked the maracas./ I liked that I had fun.</b>
11)	<b>It was too loud./ It was fun.</b>
12)	<b>I didn’t like the noise.</b>
13)	<b>I didn’t like the noise.</b>
14)	<b>I liked to play the small drums.</b>
15)	<b>I liked drawing./ I disliked the loud music./ I liked some of the sounds./ I disliked having a headache.</b>
16)	<b>I loved, how we got to choose our own instruments./ I liked the music Ms. Kim played./ I like Ms. Kim because she is always calm.</b>
17)	<b>I liked this about the creativity what we could do.</b>
18)	<b>I liked the instrument. I disliked the noise.</b>
19)	<b>I liked playing the instruments but I didn’t like it because it was really loud and noisy and I didn’t like the group activity.</b>
20)	<b>I liked how free I was./ I dislike the in my group that played the simbles because she was very noisy and can’t play./ Nobody was not having funny.</b>
21)	
22)	<b>I Liked everything because I liked music.</b>

(2)

1)	<b>Yes. It felt like it was older than most music I’ve listened to</b>
2)	<b>This is different because we don’t usually play instrument.</b>
3)	

4)	<b>My head hurts</b>
5)	<b>No</b>
6)	<b>I got a sore head!</b>
7)	<b>Yes. We got worksheets and drew and wrote.</b>
8)	<b>No</b>
9)	<b>The difference is that we had to sing in the other session./ The difference is that we were not using instruments./ The difference is that now we are doing calm and then we were doing rock music.</b>
10)	<b>No.</b>
11)	<b>We done it in a classroom.</b>
12)	<b>No.</b>
13)	
14)	
15)	
16)	<b>Yes. We got to play Musical instruments.</b>
17)	<b>I had a very big experience with this session because when I was learning music before everything was in time but here everybody was what they want.</b>
18)	<b>I felt great last music session. This one is fab!</b>
19)	<b>Yes because we were not in the music room.</b>
20)	
21)	
22)	<b>Yes. We got to play the music.</b>

(3)

1)	<b>No</b>
2)	<b>All times I felt quite creative</b>
3)	<b>When we got to present our music to the class and when we got to draw it out.</b>
4)	<b>Yes, when we done the music.</b>
5)	<b>Yes, when I played "music" with my group.</b>
6)	<b>Tambourine, maracas and much more.</b>
7)	<b>When drawing and writing about how the music feel.</b>
8)	<b>No</b>
9)	<b>Yes, when we were doing as a group.</b>
10)	
11)	<b>When we done groups.</b>
12)	<b>No!</b>
13)	<b>The first song was sad then happy.</b>
14)	
15)	<b>Drawing</b>
16)	<b>Yes we got to make up tunes with our group.</b>
17)	<b>Yes I was feeling creative.</b>
18)	
19)	
20)	
21)	
22)	<b>Making the music</b>

## @ St Shelley's Primary School: Class A

(1)

1)	I liked the soft part in the music and I rict wen it turned hard.
2)	I liked the one were we did the music, and I liked
3)	I liked playing the instruments
4)	I liked playing the instruments. I liked drawing with the music.
5)	I didn't like when Alson and Alxsandra where talking when we were doing the session. But I sited like this session, My favourite part was when were doing the drawing.
6)	I only liked the drawing part
7)	Nice, caming, sleea
8)	I liked playing with instruments
9)	I liked it when I in the circle about whow I feel.
10)	I laic to blro the pichr. And the moosc eschtments.
11)	I liked when we played the instruments. I liked the music.
12)	I liked playing the instruments.
13)	I liked that it was going fast.
14)	I liked the music and the I dislikied the etrimis.
15)	No because I don't like opra.
16)	I liked it all.
17)	I liked how really it was and energetic it's like it someone wants to stay up and the rever's way for the calm
18)	I Liked that the music was calm and sleepy and beautiful.
19)	I Liked this session because I did like drawing with
20)	I liked doing group work. I liked drawing. I disliked doing nothing.
21)	I like the 2 calm song not the fnist song.
22)	

(2)

1)	
2)	
3)	
4)	
5)	I feel that the
6)	
7)	
8)	It was more fun than
9)	
10)	I fild theat the moosc was gowin apand doon
11)	
12)	I liked drawing with the music.
13)	I felt a little difference because it was going fast.
14)	The difference is
15)	Happy calm joyful
16)	Calm, gental, exsited, genarised.

17)	We ll one was calm and made me feel tired and the e
18)	
19)	
20)	
21)	I liked the lesson today and the last one was good too.
22)	

(3)

1)	It was creative
2)	
3)	
4)	
5)	
6)	
7)	
8)	That I wat my pencil on shaky fingy
9)	
10)	
11)	When we talked to our group about music I felt creative.
12)	
13)	I felt creative because I didn't hear this music before.
14)	
15)	I liked the drawing part.
16)	Yes. I did feel creative.
17)	The fact that
18)	
19)	
20)	
21)	I feel 'creative' when it is peace and quite yes I like this time too.
22)	

@ St Shelley's Primary School: Class B

(1)

1)	I liked the JAZZ./ I dislike nothing.
2)	The one with the drump.
3)	I liked we played with insaments.
4)	I liked the instruments
5)	I liked the classical music./ I didn't really like the instruments because of the noise.
6)	I liked the song
7)	nothing
8)	I like all the music and the instruments

9)	I like the instrit
10)	The instruments are very good and your very nice.
11)	Too loud, I enjoyed playing they instruments.
12)	Too loud./ I enjoyed playing the instruments.
13)	I liked playing the instruments.
14)	
15)	I liked music.
16)	It is calm and soft. I like playing the instrument and I like the art.
17)	I Liked the powerpoint.
18)	I liked playing with the instrument.
19)	I like it when it gets lo and the hay.(nay)
20)	I liked deciding the instruments.
21)	I liked that because I love Music./ I disliked it because people did not listen.
22)	I liked everything and did not dislike anything. Thank you.
23)	I like the groups performing (performance).(perfomits)
24)	I like music. I like playing the instruments.

(2)

1)	I don't now yes and no
2)	hard
3)	
4)	The music is Louder
5)	Yes. Because I felt relaxed and the other one is good but it is noisy and sometimes confusing.
6)	
7)	We used different instruments
8)	In Mr. Car wered music but at Mrs. Can we listen to music
9)	I lic the pertotis(pert of is)
10)	Different instruments
11)	Written work and harder.
12)	Harder
13)	The music is more louder with Mrs Kim than with Mr. Car.
14)	
15)	Because we played different instrument.
16)	
17)	I think there is none.
18)	I don't realise any difference.
19)	
20)	The music felt relaxing crazy and I liked it.
21)	It's different music because it's classic. I do not like classic. I felt like I was at a concert.
22)	Mary and Miss Mutton did not Draw and did not get to make your own music.
23)	We get to play different instruments.
24)	I groupwork

(3)

1)	I liked the music
2)	yes
3)	When we played with the instruments
4)	
5)	I was moving and some dancing when I was doing music to the classical music with my group
6)	
7)	
8)	When me and my group dan the music
9)	The last flywoz thertiy
10)	
11)	Working group
12)	Working in a groups
13)	I think I was creative with the maracas and the music I creative
14)	
15)	I played instruemnts that I love.
16)	
17)	The circle
18)	I felt magic when the soft music came on.
19)	
20)	Nope
21)	I felt Magic when the soft Music came on.
22)	The Drawing & instrument.
23)	
24)	

## ***Vignette 2- Learning About Basic Components***

### **Beats**

#### **5. Session 5– Beats**

**@ St Petra’s Primary School**

(1)

1)	I liked the song. I liked everything.
2)	I liked everything. I didn’t dislike nothing. It ain’t me
3)	I liked the sing and being the conductor. Dislike nothing.
4)	I liked everything.
5)	I liked the music. I liked everything.
6)	I liked everything & I disliked nothing.
7)	I disliked the singing.



8)	<b>I liked to sing a new song. I liked to feel the changes from beat 3-4. And the song was relaxing. I disliked nothing.</b>
9)	<b>I liked nearly everything especially the South Korean music. I didn't like that I couldn't be conductor.</b>
10)	<b>I really liked that the music was calm and we could pick if we wanted to pick 3 beats or 4 beats.</b>
11)	<b>Disliked because I don't like music.</b>
12)	<b>I liked the singing and dancing the beats to 3 then 4.</b>
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

(2)

1)	<b>Yes. We never sang that song and I enjoyed it more.</b>
2)	<b>No. I didn't feel anything because its fun.</b>
3)	<b>I lend all sort of beats than last time.</b>
4)	<b>No.</b>
5)	<b>Sad music. Calm music.</b>
6)	<b>We got to vs another team which was a way more fun than usual.</b>
7)	<b>No.</b>
8)	<b>Yes. because I learned how to come for beat three to beat four.</b>
9)	<b>I did not find this session different.</b>
10)	<b>In this session we didn't only sing we learned the beats and the type of music.</b>
11)	<b>(no)</b>
12)	<b>Yes because we don't usually change the beats of songs.</b>
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

(3)

1)	Yes. When I was the conductor.
2)	No. I did some parts.
3)	In all the groups done different moods and beats.
4)	No.
5)	(No.)
6)	Yes, when we were listening to the music while walking.
7)	No.
8)	Yes. When we were doing the discussion for creating the beat 3 and beat 4.
9)	When singing edelweiss
10)	None.
11)	(no)
12)	We were allowed to go into groups and changing the beats.
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

@ St Shelley's Primary School: Class A

(1)

1)	I liked playing the instruments.
2)	I liked playing music and disliked listening to the music because it was loud.
3)	I like the drums please(plz) can go on the drums again.
4)	I Like it when al of us play the music. It was fun.
5)	I liked the music, I dislike were we had to play to instruments.
6)	M. disliked/ rno
7)	I Liked the instruments but some I disliked because some of the music.
8)	I like playing the drums.
9)	I liked the first music.
10)	I liked playing on the instruments.
11)	I liked playing with the instruments.
12)	I like to play the uculerlas. (maracas).
13)	I like the instruments. I like the songs.
14)	Playing instruments. I really liked it.
15)	I liked singing but I disliked how short the session was.
16)	I like the funny music, disliked the old music.
17)	I Liked playing the instruments. I disliked the music.
18)	I liked use playing the instrument and the songs.

19)	
20)	
21)	
22)	

(2)

(3)

**@ St Shelley's Primary School: Class B**

(1)

1)	I liked All of it.
2)	I liked the songs.
3)	Songs liked I disliked the first music.
4)	I liked singing 'London Bridge', 'Twinkle, Twinkle, Little Star'./ I disliked singing 'Old McDonald Had a Farm'.
5)	Nothing
6)	Music and today it was really fun.
7)	I disliked nothing and I liked everything.
8)	I liked the group performance.
9)	<del>Different</del> my dislg,
10)	I didn't dislike.
11)	I liked the when we worked in a group.
12)	I liked the different music(misk). It was good and the bad bit was Aton was anyoy me.
13)	I liked the music Because it was good.
14)	I liked when we made our music.
15)	I liked the music, nursery rhymes.
16)	I liked when we want in groups and done music. I disliked whenever bulde wer shouting out when we were trying(chroying) to singing.
17)	I didn't like beat that much.
18)	The Music
19)	I like the singing. (I ILik the sigy)
20)	I liked doing the music because it was a lot of fun.
21)	
22)	

(2)

1)	More stuff to sing
2)	
3)	No.
4)	This music is more calm.

5)	<b>It was good.</b>
6)	<b>We played instruments the other</b>
7)	<b>Yes.</b>
8)	<b>We had new Beats.</b>
9)	<b>I like the nusda music. (I liked the nursery music.)</b>
10)	<b>It was a different ianwige.(range)</b>
11)	<b>The music were more drum beat.</b>
12)	<b>I was ok.</b>
13)	<b>The songs, the beat</b>
14)	<b>I felt relaxed.</b>
15)	
16)	<b>In Mr. Thomson, we read and play music but in her we listen to music and say beat.</b>
17)	<b>No.</b>
18)	<b>Miss Kim, Mrs. Thomson are my music teachers.</b>
19)	<b>I like the paper. (I Lik the papr)</b>
20)	<b>The music was a lot different from other music.</b>
21)	
22)	

(3)

1)	<b>No.</b>
2)	
3)	<b>Yes.</b>
4)	<b>I found myself creative with 'London Bridge'.</b>
5)	<b>When I was the conductor and when we were doing the music.</b>
6)	
7)	<b>Yes.</b>
8)	<b>The group performance.</b>
9)	<b>No.</b>
10)	<b>I felt relaxed and excited.</b>
11)	<b>When we did our own mini choir.</b>
12)	<b>No.</b>
13)	<b>I don't know any examples. Sorry.</b>
14)	<b>The music with the group.</b>
15)	<b>High, Low</b>
16)	<b>When we were doing the beat.</b>
17)	
18)	<b>Songs I Like.</b>
19)	<b>The last one, Marching. (The last won marching.)</b>
20)	<b>No. I did not. Sorry.</b>
21)	
22)	

## Notes, Rests, and Rhythms

### 6. Session 6– Notes, Rests, and Rhythms

@ St Petra’s Primary School

(1)

1)	I’d liked it because we could make our own song.
2)	I like the instrument. / I disliked the Noise.
3)	I liked the instrument I was playing.
4)	I liked when we got to work as a group and we got pick our instruments.
5)	I liked the instruments. / I didn’t dislike anything.
6)	I liked everything and I disliked nothing.
7)	I liked the music.
8)	I liked this session.
9)	I liked the instruments and I disliked nothing. I enjoyed it.
10)	Liked everything about this session.
11)	I liked working in groups./ I liked using instruments.
12)	I Liked everything.
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

(2)

1)	
2)	No.
3)	No.
4)	
5)	We learned more.
6)	We learned more.
7)	No.
8)	No.
9)	We learned about notes, rests, and beats. We played on instruments.
10)	I felt my self that I am playing the music super fast.
11)	
12)	We made our own music.
13)	
14)	
15)	

16)	
17)	
18)	
19)	
20)	
21)	
22)	

(3)

1)	<b>When making our own music</b>
2)	<b>No.</b>
3)	<b>No.</b>
4)	<b>Only when I was conductor.</b>
5)	<b>Yes. When I played.</b>
6)	<b>No.</b>
7)	<b>No.</b>
8)	<b>A bit.</b>
9)	<b>I really felt creative when I played on an instrument.</b>
10)	<b>I felt creative when I made up new music.</b>
11)	<b>Playing my instrument</b>
12)	<b>Yes. I made Different music.</b>
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

**@ St Shelley's Primary School: Class A**

(1)

1)	<b>I like that all of us play the music. I like then Jana was playing the music.</b>
2)	<b>I only liked playing the instruments. That's all.</b>
3)	<b>I liked playing the instruments and reading music.</b>
4)	<b>I liked playing the instruments.</b>
5)	<b>I found finding out music notes a little bad.</b>
6)	<b>I liked the beats and notes and rests.</b>

7)	I liked how some of us got to be conductor, but I didn't like how we didn't use more instruments.
8)	I liked were we had to go on the instruments. I disliked nothing.
9)	It was a bit noisy and I liked the beating part.
10)	I liked the music that we played and I liked working with our partners.
11)	I liked playing the zaefan.
12)	I liked we played the instruments.
13)	I liked the instrument.
14)	I liked playing the instruments.
15)	I liked because we were reading the notes.
16)	I did not like when people saying that bad conductor.
17)	I liked playing instrument. Dislike it was too hard.
18)	I liked all of it.
19)	I liked playing the instruments and playing the xylophone.
20)	I like the readings!
21)	
22)	

(2)

1)	I did not feel the difference, but is fun.
2)	No, I did not feel different.
3)	No. Not really.
4)	I did not feel any difference of the music.
5)	
6)	A bit more noiser.
7)	
8)	
9)	A bit more noiser
10)	The Loudness
11)	About nufeng
12)	
13)	I played a disrint note.
14)	The disrints was it was faster(fascinate!)
15)	
16)	I know Abc.
17)	
18)	
19)	I disliked the music.
20)	Yes. I have learn how to read this.
21)	
22)	

(3)

1)	
2)	
3)	
4)	
5)	
6)	<b>Beats, notes and rests</b>
7)	
8)	
9)	<b>Making our own music</b>
10)	
11)	
12)	
13)	
14)	<b>I found myself creative because</b>
15)	
16)	
17)	
18)	
19)	
20)	<b>In the music play.</b>
21)	
22)	

@ St Shelley's Primary School: Class B

(1)

1)	<b>I liked when we worked in partners.</b>
2)	<b>Like it</b>
3)	<b>I liked the music I was relaxing</b>
4)	<b>Nothing I like when we played.</b>
5)	<b>I like instruments.</b>
6)	<b>Going to the instruments.</b>
7)	<b>All of it</b>
8)	<b>I liked when we were working with an group.</b>
9)	<b>I disliked this because people talk. I liked the beat bit and when I played myself.</b>
10)	<b>I liked when we were playing the Glockenspiels. I disliked when we were doing the groups.</b>
11)	<b>The instruments(imsits)</b>
12)	<b>Like it</b>
13)	<b>I like the group one No disliked</b>
14)	<b>I like the beat (feet)</b>
15)	<b>I liked playing with group. (I liked play the with group!) I disliked the loud noise!</b>



16)	I disliked how loud it was. I liked the music.
17)	Liked it all
18)	I liked doing the groups because everybody got a chance.
19)	Liked the group play.
20)	I liked to play the instruments.
21)	Nothing
22)	
23)	I Liked the instruments!

(2)

1)	They were more funner.
2)	No
3)	instruments
4)	yes
5)	No do
6)	Happy
7)	We done more song
8)	We play and read music at Mr. Thomson's, but with Miss Kim we learn the Beats.
9)	We were getting the bang(hang) of it. We instruments.
10)	Playing the glockenspiels.
11)	I liked the music.
12)	
13)	I feel happy.
14)	Yes
15)	
16)	Different beats
17)	We went on the instruments longer
18)	No not really.
19)	We got to conduct.
20)	Mr. Car Miss Kim
21)	Doing rhythms
22)	I felt like magician.
23)	yes

(3)

1)	When we did our own music.
2)	
3)	Group performance
4)	yes
5)	like
6)	Making music
7)	The song

8)	When the teacher was choosing the conductor and the teacher was chose me.
9)	Playing the instruments
10)	When we were doing the groups.
11)	The last thing is in piano. (the lasting is im pyino)
12)	
13)	Yes.
14)	Yes.
15)	
16)	
17)	
18)	When we could choose our own beat.
19)	
20)	Do it on my own the music
21)	When we do the a band (when we doche a band)
22)	It the end
23)	

## Loudness and Tempo

### 7. Session 7– Loudness and Tempo

@ St Petra's Primary School

(1)

1)	It was fun being the conductor.
2)	I liked being the conductor.
3)	I liked the singing like forte and piano. I disliked nothing.
4)	I like being the conductor. I disliked nothing.
5)	I liked the loudness. I liked singing.
6)	I liked the 'musical hide and seek'.
7)	I liked everything.
8)	Disliked.
9)	I liked how we were allowed to play a new game and sang a part of a song.
10)	I liked everything.
11)	I liked the song 'The Lion Sleeps Tonight'.
12)	I liked the song. I disliked nothing.
13)	I disliked singing the same thing over and over.
14)	Singing and changing from louder to silent.
15)	
16)	
17)	
18)	

19)	
20)	
21)	
22)	

(2)

1)	
2)	
3)	<b>Yes, because we did forte and piano today and beats, notes and rests.</b>
4)	<b>Yes.</b>
5)	
6)	
7)	<b>When I was singing a duo.</b>
8)	
9)	<b>We only sang a part of a song not the fttt full song.</b>
10)	<b>I felt good about myself.</b>
11)	
12)	
13)	<b>The difference was singing the same words.</b>
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

(3)

1)	<b>Being the conductor.</b>
2)	<b>No.</b>
3)	<b>No.</b>
4)	<b>Yes.</b>
5)	<b>Yes. In changing the sheet.</b>
6)	<b>No.</b>
7)	<b>Yes. It was the first time I done a solo.</b>
8)	<b>No.</b>
9)	<b>When I was the conductor.</b>
10)	<b>Yes, I did.</b>
11)	
12)	<b>No.</b>
13)	
14)	<b>singing</b>
15)	

16)	
17)	
18)	
19)	
20)	
21)	
22)	

**@ St Shelley's Primary School: Class A**

**(1)**

1)	<b>I liked playing the music and I disliked singing.</b>
2)	<b>I liked to play the instruments.</b>
3)	<b>I like when we where playing musical hide and seek and all the music Christmas songs. I love it so fun.</b>
4)	<b>I disliked playing in the instruments.</b>
5)	<b>I like when I play the drums ☺</b>
6)	<b>I little ifm (A little bit fun)</b>
7)	<b>I liked playing the instruments.</b>
8)	<b>I liked when we played musical Hide and Seek and playing the instruments.</b>
9)	<b>I liked playing different notes and instruments.</b>
10)	<b>I liked the instruments. (eshtrmes)</b>
11)	<b>disliked</b>
12)	<b>In lesson (Lesn) I liked play the instruments(esmis) and riding pyan and</b>
13)	<b>I think that the instraments was good.</b>
14)	<b>It was far too loud. I liked playing with the isintraments.</b>
15)	<b>I Like it because it was liwb</b>
16)	<b>I liked that we had to sing. I disliked were we had to play.</b>
17)	<b>I only liked playing musical hide and seek.</b>
18)	<b>I disliked we had different play.</b>
19)	
20)	
21)	
22)	

**(2)**

1)	
2)	<b>I felt like I was going to have a snos nyqc</b>
3)	
4)	
5)	<b>I was making my music.</b>
6)	
7)	
8)	

9)	<b>Yes</b>
10)	
11)	
12)	
13)	
14)	<b>It felt a bit louder.</b>
15)	
16)	
17)	<b>No. I did not experience or feel anything different.</b>
18)	<b>Yes.</b>
19)	
20)	
21)	
22)	

(3)

1)	
2)	
3)	
4)	
5)	
6)	
7)	<b>I felt creative when I made my own song.</b>
8)	
9)	<b>No</b>
10)	
11)	
12)	
13)	
14)	<b>Being the conductor.</b>
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

@ St Shelley's Primary School: Class B

(1)

1)	liked hiding
2)	I liked doing the duo(duco) with KK.
3)	I liked singing the solo with Maya.
4)	I liked sing a solo of 'Silent Night' in Polish. I disliked everyone singing over me and my group.
5)	I don't know what I like.
6)	I liked the music, sing (music is sing)
7)	I liked swimming. I disliked hand writing(riating)
8)	The group performance
9)	yes
10)	everything
11)	Seed and lowod
12)	I'm a hater
13)	No thing
14)	I liked playing 'Musical Hide and Seek'
15)	I liked when we were song with our group.
16)	When we sang
17)	Conducting was fun.
18)	I liked the groups.
19)	I liked the ivdice change. (I liked theneivdice change)
20)	It was awesome
21)	I liked when we're singing. I disliked singing the Lion King song.
22)	I liked playing musical Hide & Seek, and I disliked nothing.
23)	I liked being conductor.

(2)

1)	
2)	I felt happy sing Christmas isn't Christmas
3)	I felt happy singing Christmas song.
4)	I sang really soft.
5)	
6)	good
7)	I felt really happy.
8)	
9)	yes
10)	nothing
11)	good
12)	I'm a hater
13)	no
14)	Yes
15)	I found different when we were reading from the paper

16)	
17)	
18)	<b>I feel good.</b>
19)	<b>I hate the</b>
20)	<b>Christmas Song</b>
21)	<b>Not really.</b>
22)	<b>No. Not really.</b>
23)	<b>We worked together.</b>

(3)

1)	<b>The hiding</b>
2)	<b>No</b>
3)	<b>Singing on front.</b>
4)	<b>I found myself creative with 'Silent night' in Polish.</b>
5)	
6)	<b>At the end(grd)</b>
7)	<b>Singing Loud and Soft.</b>
8)	
9)	<b>yes</b>
10)	<b>The song</b>
11)	<b>It was fun</b>
12)	<b>I'm a hater</b>
13)	<b>no</b>
14)	<b>Yes</b>
15)	
16)	
17)	<b>Loud and fast.</b>
18)	<b>Yes.</b>
19)	
20)	<b>Being the conductor</b>
21)	<b>When we were singing Christmas Songs.</b>
22)	<b>Yes. When we were deciding who does what, like who's the conductor.</b>
23)	<b>Making the band.</b>

***Vignette 3- Working with Specific Interesting Topics: enhancing the capacity to ‘apply’ musically the highlighted components***

**Creating Sound Pictures – Weather**

**9. Session 9– Creating Sound Pictures – Weather**

**@ St Petra’s Primary School**

**(1)**

1)	I liked the different weather music.
2)	We used instruments and being in groups.
3)	I liked playing with weather.
4)	I liked getting to use my instruments
5)	I liked everything
6)	The group work
7)	I liked how we guessed the weather.
8)	I liked the music, weather.
9)	EVERYTHING
10)	Don’t know.
11)	I liked today lesson because we got to play a game and we played the instruments.
12)	dislike
13)	I liked everything.
14)	I liked using the instruments.
15)	I liked going in groups.
16)	I liked using instruments. The ‘bungalow’ I loved. Everything was great.
17)	
18)	
19)	
20)	
21)	
22)	

**(2)**

1)	Yes, it was about weather music, not normal music.
2)	I don’t know.
3)	I never did weather.
4)	Yes. Getting to do the weather with instruments.
5)	We never done weather.
6)	No
7)	Yes, because last time we didn’t do weather.
8)	Yes. We never did weather.



9)	
10)	<b>NO</b>
11)	<b>Yes, because we were learning about weather</b>
12)	<b>no</b>
13)	<b>Yes, I did. I Liked it.</b>
14)	<b>We don't usually do weather.</b>
15)	<b>No.</b>
16)	<b>I didn't feel any different doing this.</b>
17)	
18)	
19)	
20)	
21)	
22)	

(3)

1)	<b>Being a conductor</b>
2)	<b>When we performed in front of the class</b>
3)	<b>Making music (weather)</b>
4)	<b>Yes. Playing instruments</b>
5)	<b>Playing 'Buglo' (bufo)</b>
6)	<b>Yes. Music Making</b>
7)	<b>No.</b>
8)	<b>Yes. When we were doing the weather with instruments.</b>
9)	<b>MAKING music</b>
10)	
11)	<b>Yes, when we played the instruments</b>
12)	<b>no</b>
13)	<b>Yes, when I played the instrument bell.</b>
14)	<b>autumes</b>
15)	<b>Playing weather</b>
16)	<b>Yes. All of it I did.</b>
17)	
18)	
19)	
20)	
21)	
22)	

@ St Shelley's Primary School: Class A

(1)

1)	<b>I like the instruments Bit.</b>
2)	<b>Liked it all.</b>
3)	<b>I Liked playing the weather game and everything.</b>

4)	disliked
5)	I liked were we had to play stuff. I disliked were we had to sing.(sing)
6)	I did not like playing that instrument.
7)	I Liked everything.
8)	I Liked learning about the weather.
9)	I Liked the instruments. I did not like the noise.
10)	I really liked the weather game.
11)	I liked getting instruments.
12)	I Liked doing weather and instruments.
13)	I found(played) the instruments. (I fiont the inststemists.)
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

(2)

1)	
2)	Yes.
3)	I felt musical.
4)	
5)	
6)	I play dCAB
7)	The weaster's.
8)	I disliked play games and playing the instruments(ismirs)
9)	I fill like I was in space.
10)	Every single time, we did(d) different thing.
11)	We did on other thing in music.
12)	Louder, better
13)	I liked making song.
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

(3)

1)	
2)	Yes.
3)	
4)	
5)	
6)	
7)	
8)	
9)	I felt creative when the music was playing.
10)	
11)	Being a conductor
12)	
13)	I found creative when I made my own song.
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

@ St Shelley's Primary School: Class B

(1)

1)	yes
2)	yes
3)	Instruments (itrnis)
4)	I Liked listening to the music about the weather.
5)	The group
6)	I Liked playing in a group.
7)	I Like playing the instruments.
8)	I liked playing the instruments.
9)	I like the music. (Muesick)
10)	I liked playing on the instruments. I disliked the noise.
11)	Today I liked when we were listening to different weather of music.
12)	everything
13)	I liked everything.
14)	When we played with the instruments.
15)	
16)	
17)	

18)	
19)	
20)	
21)	
22)	
23)	

(2)

1)	yes
2)	yes
3)	<b>OK- good</b>
4)	
5)	<b>I feel happy.</b>
6)	<b>happy</b>
7)	
8)	<b>I was happy.</b>
9)	<b>It is really fun.</b>
10)	<b>The music was louder.</b>
11)	<b>In Mr. Thomson's, we read music. But, here we play and listen to music.</b>
12)	<b>We play this from Mr. Thomson</b>
13)	<b>We were on the instruments longer.</b>
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	
23)	

(3)

1)	yes
2)	yes
3)	<b>mics</b>
4)	<b>When we were doing the weather.</b>
5)	<b>Yes.</b>
6)	<b>With ukelely ☺</b>
7)	<b>Playing the instruments.</b>
8)	<b>No.</b>
9)	<b>When I was playing in my group.</b>
10)	<b>I felt creative with the stormy music.</b>
11)	<b>When I was working with my group.</b>
12)	<b>All the time</b>

13)	I was happy.
14)	When I was playing with my group.
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	
23)	

### Creating Sound Pictures - Atmosphere and Emotion

#### 10. Session 10– Creating Sound Pictures - Atmosphere and Emotion

@ St Petra's Primary School

(1)

1)	I played the piano for the first time.
2)	I liked playing games and I didn't like Mahadi took the piano.
3)	I disliked the noise.
4)	I disliked Mahdi stealing the piano. Other than that, it was fine.
5)	Dislike nothing and like that we get to play any instrument. (insifomant)
6)	I Liked when we did emorgies.
7)	I liked the finale (piano). (I liee ct the peanele.)
8)	I liked everything.
9)	I LIKE EVERYTHING.
10)	I liked doing groups.
11)	Playing on the instruments.
12)	I liked how people expressed different emotions.
13)	I LOVED IT ☺
14)	Working in groups.
15)	LIKED MAKING MUSIC
16)	I liked using instruments a lot.
17)	I liked using the instruments.
18)	I liked to choose the emotions (emosions.)
19)	Liked using the instruments. (liked yusen the itramants)
20)	dislike
21)	
22)	

(2)

1)	<b>A good difference</b>
2)	<b>Yes, because we were doing sound pictures.</b>
3)	<b>No.</b>
4)	<b>No.</b>
5)	<b>No.</b>
6)	<b>Yes. I played the guitar.</b>
7)	<b>No.</b>
8)	<b>We never done based on pictures.</b>
9)	<b>YES. IT WAS WAY BETTER.</b>
10)	<b>No.</b>
11)	
12)	
13)	<b>You let us play with instruments, It was awesome all through.</b>
14)	<b>No.</b>
15)	
16)	<b>No.</b>
17)	<b>No.</b>
18)	<b>Yes. You let us play on instruments.</b>
19)	
20)	<b>no</b>
21)	
22)	

(3)

1)	<b>Yes</b>
2)	<b>Yes. When I was being a conductor.</b>
3)	<b>No.</b>
4)	
5)	<b>YES.</b>
6)	<b>No.</b>
7)	<b>Yes. Penanile.(Finale)</b>
8)	<b>We done emogies.</b>
9)	<b>YES. WHEN I WAS playing the drum.</b>
10)	<b>When we did group.</b>
11)	<b>When we were expressing the emotions.</b>
12)	<b>When I played in my group.</b>
13)	<b>Yes. All through.</b>
14)	<b>No.</b>
15)	<b>Music</b>
16)	<b>Yes. Playing 'bugalo'.</b>
17)	<b>All times (tunes)</b>
18)	<b>Yes. We we were choosing the emogies. Yes. When I was playing the instruments.</b>

19)	I
20)	no
21)	
22)	

**@ St Shelley's Primary School: Class A**

**(1)**

1)	Liked it all
2)	
3)	
4)	I Liked all of them
5)	This Lesson was Good and it was fun. I didn't Like then it was noisy. - -
6)	
7)	Playing instruments
8)	I liked everything and didn't not like anything
9)	
10)	
11)	I Liked Play the instruments and learning music.
12)	I liked the instruments. I disliked the noise.
13)	I liked playing the instruments in groups.
14)	I like to play the instruments.
15)	I all of it
16)	I liked the instrument.
17)	I Liked working in a group so much.
18)	I Liked were we had to do the the emotions(amoshons)
19)	I did not Like working in groups.
20)	
21)	
22)	

**(2)**

1)	Yes, I did
2)	
3)	
4)	
5)	
6)	
7)	No
8)	
9)	
10)	
11)	Yes. I did like this session more than others.

12)	<b>Calm down and happy</b>
13)	<b>Music made me happy.</b>
14)	<b>I felt do Bakrins</b>
15)	
16)	<b>You very</b>
17)	<b>(Yes) I felt excited to work in a group.</b>
18)	
19)	<b>In the sessions that I had I did not feel any differents from all of them. They were all the same.</b>
20)	
21)	
22)	

(3)

1)	<b>Yes, talking</b>
2)	
3)	
4)	
5)	
6)	
7)	
8)	
9)	
10)	
11)	
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	

@ St Shelley's Primary School: Class B

(1)

1)	<b>I Like all of it.</b>
2)	<b>Playing instrument</b>
3)	<b>Liked all of it great(grait)</b>
4)	<b>The picture(pictar) one</b>



5)	<b>I Liked working with your partner. I disliked about this working on yourself.</b>
6)	<b>I Liked playing the instruments.</b>
7)	<b>I Liked everything that we did.</b>
8)	<b>I Liked everything we did.</b>
9)	<b>Nothing</b>
10)	<b>I Liked the group performance.(pefomas)</b>
11)	<b>I Liked the emotion(emtoin) band</b>
12)	<b>Nothing nothing nothing</b>
13)	<b>I liked emotions (I likt n eoisstms)</b>
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	
23)	

(2)

1)	<b>Is good.</b>
2)	<b>Feel good and happy</b>
3)	
4)	<b>Feel good and happy</b>
5)	
6)	<b>the guessing the emotion.</b>
7)	
8)	
9)	
10)	
11)	
12)	
13)	<b>I like the song (I lik the song)</b>
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	
23)	

(3)

1)	<b>Sounds(swonds)</b>
2)	
3)	<b>More beats(beat's)</b>
4)	<b>(yes) I found myself when we did The group I found myself cool</b>
5)	
6)	
7)	
8)	
9)	
10)	
11)	<b>The band</b>
12)	
13)	<b>I like the sound thotit</b>
14)	
15)	
16)	
17)	
18)	
19)	
20)	
21)	
22)	
23)	

**@ Worksheet: Review- Final Questions for wrapping up the fieldwork in schools**

- (1) Please tell me your overall thoughts about all the sessions.
- (2) In these sessions, did you experience and feel any difference from the other Music Education you have had?
- (3) Were there any occasions in that you found yourself 'creative' while you were doing musical activities?
- (4) Please summarise for me the place of music in your life, and what you perceive as the benefits of music.
- (5) Please rank the types of activities you like the most
- (5)-1 Could you tell me the reason for your answer?
- (6) Could you recommend me other books or stories that you liked to read, and describe with music?

## [REVIEW]

**1. Please rank the activities – from what you found yourself creative/ liked the most**

**(1: Most Creative/Favourite – 6: Least Creative/Least Favourite)**

	DATE	CONTENTS	REPERTOIRE	RANK
A		<p><u>&lt;FLORESTAN &amp; EUSEBIUS&gt;</u></p> <p>* <u>MUSIC &amp; WORDS</u> - Writing some words while listening to music</p> <p>* <u>MUSIC &amp; ART</u> – Drawing in and out of a Circle</p> <p>* <u>PERFORMANCE</u> - Listening to music and describing the mood with instruments</p>	<p>* R. Schumann - <i>Fabel</i></p> <p>* R. Schumann - <i>Papillons</i></p>	
B		<p><u>&lt;BEATS&gt;</u> - 3 beats and 4 beats</p> <p>* <u>PERFORMANCE</u> – Playing percussions along the music</p> <p>* <u>MUSIC &amp; DANCE</u> – Walking along the music</p> <p>* <u>ARRANGEMENT</u> – Changing the original beat of the music</p>	<p>* Traditional Music - <i>Arirang</i></p> <p>* J. S. Bach - <i>Minuet</i></p> <p>* R. Rodgers - <i>Edelweiss</i></p>	
C		<p><u>&lt;NOTES &amp; RESTS &amp; BEATS&gt;</u></p> <p>* <u>PERFORMANCE</u> – Playing contrasting rhythms and Beats</p>	<p>* Euphemia Allen (pseudonym- Arthur de Lulli) - <i>Chopsticks</i></p>	
D		<p><u>&lt;LOUDNESS &amp; TEMPO&gt;</u> - Musical Hide and Seek - Singing a song in different loudness</p>	<p>* Solomon Linda, Hugo Peretti, Luigi Creatore, George David Weiss, Albert Stanton – <i>The Lion Sleeps Tonight</i></p>	
E		<p><u>&lt;DESCRIPTION-WEATHER&gt;</u></p>	<p>* Weathers in Classical Music</p>	

		<b>* PERFORMANCE &amp; GAME</b> - Playing percussions - Buglo - Guessing game	* Performances describing weathers with Instruments and voice	
F		<b>&lt;MUSIC &amp; EMOTIONS&gt;</b> <b>* PERFORMANCE &amp; GAME</b> - Playing percussions - Buglo - Guessing game	* Emotions in Music	

### [FINAL QUESTIONS]

**1. Please tell me your overall thoughts about all the sessions**


**2. In these sessions, did you experience and feel any difference from the other Music Education you have had?**


**3. Were there any occasions in that you found yourself 'creative' while you were doing musical activities?**


**4. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**


**5. Please rank the types of activities you like the most**

<b>1</b>	<b>Working on your Own</b>	
<b>2</b>	<b>Working with your partner</b>	
<b>3</b>	<b>Working in Groups</b>	

**5-1. Could you tell me the reason for your answer?**


**6. Could you recommend me other books or stories that you liked to read, and describe with music?**


@ St Petra's Primary School

(1)

## [ANSWERS-REVIEW]

**1. Please rank the activities – from what you found yourself creative/ liked the most**

**(1: Most Creative/Favourite – 6: Least Creative/Least Favourite)**

	DATE	CONTENTS	REPERTOIRE	RANK
A		<p><b>&lt;FLORESTAN &amp; EUSEBIUS&gt;</b></p> <p>* <b>MUSIC &amp; WORDS</b> - Writing some words while listening to music</p> <p>* <b>MUSIC &amp; ART</b> – Drawing in and out of a Circle</p> <p>* <b>PERFORMANCE</b> - Listening to music and describing the mood with instruments</p>	<p>* R. Schumann - <i>Fabel</i></p> <p>* R. Schumann - <i>Papillons</i></p>	
B		<p><b>&lt;BEATS&gt;</b> - 3 beats and 4 beats</p> <p>* <b>PERFORMANCE</b> – Playing percussions along the music</p> <p>* <b>MUSIC &amp; DANCE</b> – Walking along the music</p> <p>* <b>ARRANGEMENT</b> – Changing the original beat of the music</p>	<p>* Traditional Music - <i>Arirang</i></p> <p>* J. S. Bach - <i>Minuet</i></p> <p>* R. Rodgers - <i>Edelweiss</i></p>	
C		<p><b>&lt;NOTES &amp; RESTS &amp; BEATS&gt;</b></p> <p>* <b>PERFORMANCE</b> – Playing contrasting rhythms and Beats</p>	<p>* Euphemia Allen (pseudonym- Arthur de Lulli) - <i>Chopsticks</i></p>	
D		<p><b>&lt;LOUDNESS &amp; TEMPO&gt;</b> - Musical Hide and Seek - Singing a song in different loudness</p>	<p>* Solomon Linda, Hugo Peretti, Luigi Creatore, George David Weiss, Albert Stanton – <i>The Lion Sleeps Tonight</i></p>	
E		<p><b>&lt;DESCRIPTION-WEATHER&gt;</b></p>	<p>* Weathers in Classical Music</p>	

		<b>* PERFORMANCE &amp; GAME</b> - Playing percussions - Buglo - Guessing game	<b>* Performances describing weathers with Instruments and voice</b>	
<b>F</b>		<b>&lt;MUSIC &amp; EMOTIONS&gt;</b>  <b>* PERFORMANCE &amp; GAME</b> - Playing percussions - Buglo - Guessing game	<b>* Emotions in Music</b>	

1.

<b>ANSWERS</b>									
<b>A</b>	4	<b>*Music And Words</b>		5000 √	<b>* Music And Art</b>	7	4	2	5
<b>B</b>	5	<b>*Arrangement</b>		5000 √	<b>* Arrangement</b>	6	5	6	1
<b>C</b>	3			5000 √	<b>* Performance</b>	3	5	5	6
<b>D</b>	2		<b>*wasn't Here</b>	5000 √		1	5	4	3
<b>E</b>	1		<b>* Ok</b>	5000 √	<b>* Performance &amp; Game</b>	2	5	3	4
<b>F</b>	1		<b>* like this one</b>	5000 √		9	6	1	2



## [FINAL QUESTIONS]

### 1. Please tell me your overall thoughts about all the sessions

1)	I loved it.
2)	I was really fun to learn.
3)	
4)	It was good.
5)	Loved it.
6)	Best Session ever.
7)	god
8)	fun
9)	BEST EVER!
10)	We used instruments.
11)	When we did 'Beats and Rests'.
12)	
13)	
14)	I thought these sessions have been a great experience for me to learn different music.
15)	I FEEL GOOD ABOUT THIS MUSIC SESSION.
16)	Amazing. Fun. Creative & calm
17)	Great
18)	Yes.
19)	Good and fun
20)	

### 2. In these sessions, did you experience and feel any difference from the other Music Education you have had?

1)	
2)	Yes, because every time we get to use the instruments.
3)	
4)	
5)	YES.
6)	
7)	
8)	Yes, when I met you Miss Kim
9)	YES
10)	Yes
11)	I felt happy when we did games, playing on instruments.
12)	
13)	
14)	

15)	<b>A LITTLE BIT</b>
16)	<b>Yes</b>
17)	
18)	<b>Yes. We did weather, picking emojis, being conductors.</b>
19)	<b>Yes loud</b>
20)	

**3. Were there any occasions in that you found yourself 'creative' while you were doing musical activities?**

1)	<b>Yes.</b>
2)	<b>Yes, when we play the instruments in groups and being the conductor.</b>
3)	
4)	
5)	<b>YES.</b>
6)	
7)	<b>Yes.</b>
8)	<b>Yes, when I was a conductor.</b>
9)	<b>YES</b>
10)	<b>Yes</b>
11)	<b>Playing on different instruments</b>
12)	
13)	
14)	
15)	<b>MAKING MUSIC ALL THE TIME</b>
16)	<b>Definitely</b>
17)	<b>All times</b>
18)	<b>Yes, when we were doing performances and conductors.</b>
19)	
20)	

**4. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

1)	
2)	
3)	
4)	<b>I go to keyboard lessons but this is better.</b>
5)	
6)	<b>I Love to use emojis.</b>
7)	<b>Fun Plan</b>
8)	<b>When my godfather played the round bells.</b>
9)	<b>POLAND</b>
10)	
11)	

12)	I like that there are lots of different types of music.
13)	
14)	Music is calm it makes me feel happy.
15)	PEACEFUL PLACE IN MY HOME COUNTRY
16)	Don't know sorry
17)	I love music and singing because you express yourself.
18)	
19)	
20)	

### 5. Please rank the types of activities you like the most

1	Working on your Own	
2	Working with your partner	
3	Working in Groups	

ANSWERS																			
1	10/10 100%				10/10 100%	√	y	-	√	no		1		4	-	1	1	*	√
2	10/10 100%				10/10 100%	√	x	-	√	yes		7		6	-	3	2		
3	10/10 100%			This One √	10/10 100%	√	o	-	√	yes		9		9	√	2	3		√

### 5-1. Could you tell me the reason for your answer?

1)	
2)	
3)	
4)	Don't know what you mean.
5)	
6)	I like music!!!
7)	Yes
8)	I Like everything.
9)	You are the best!
10)	I like working with people.
11)	
12)	
13)	
14)	
15)	BECAUSE WHEN YOU WORK IN GROUP YOU GOT HELP FROM OTHER ONE'S
16)	Because it was fun like that.
17)	I fed like I argue in groups.
18)	
19)	
20)	

6. Could you recommend me other books or stories that you liked to read, and describe with music?

1)	
2)	
3)	
4)	Wizard of OZ
5)	
6)	I don't know
7)	
8)	Treasure I land Adendure
9)	IT
10)	I don't know.
11)	
12)	
13)	
14)	
15)	I DON'T KNOW
16)	Toy story you got a friend in me
17)	Wizard of OZ
18)	
19)	
20)	

@ St Shelley's Primary School: Class A

(1)

### [ANSWERS-REVIEW]

**1. Please rank the activities – from what you found yourself creative/ liked the most**

**(1: Most Creative/Favourite – 6: Least Creative/Least Favourite)**

	DATE	CONTENTS	REPERTOIRE	RANK
A		<p><u>&lt;FLORESTAN &amp; EUSEBIUS&gt;</u></p> <p>* <u>MUSIC &amp; WORDS</u> - Writing some words while listening to music</p> <p>* <u>MUSIC &amp; ART</u> – Drawing in and out of a Circle</p> <p>* <u>PERFORMANCE</u> - Listening to music and describing the mood with instruments</p>	<p>* R. Schumann - <i>Fabel</i></p> <p>* R. Schumann - <i>Papillons</i></p>	



## [FINAL QUESTIONS]

**1. Please tell me your overall thoughts about all the sessions**

1)	They are good. I wish she can stay at the school.
2)	Excited (Ecxalit)
3)	I Liked that we made our own music.
4)	I Like it all of the sessions with the beats in it.
5)	good
6)	
7)	They were Aewsome.
8)	??
9)	
10)	
11)	
12)	I Liked all the sessions.
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**2. In these sessions, did you experience and feel any difference from the other Music Education you have had?**

1)	I felt so calm.
2)	yes I did
3)	I did feel drint.
4)	
5)	
6)	
7)	More creative
8)	
9)	
10)	
11)	
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**3. Were there any occasions in that you found yourself 'creative' while you were doing musical activities?**

1)	I felt creating music.
2)	yes talking
3)	I felt myself creative when we made our own music.
4)	
5)	
6)	
7)	
8)	No
9)	
10)	
11)	
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**4. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

1)	Music is important because it makes you happy and sometimes sad.
2)	So you recognize different sounds and light your path.
3)	So I Like to play the instruments to make our own music and it makes me happy as well.
4)	It makes you happy and sad. All music song and baby music have a beat. If you want to be a music teacher you need to know music notes and beats.
5)	Brceh tens your way. It's good.
6)	Music is important because it makes you be happy and sometimes it makes you sad. You can be a musical(musician) and you can make your own music. So makech sons. (make each sounds.)
7)	It helps you learn(bean) and it makes you happy.
8)	Music is important cause(course) to make you happy.
9)	The benefits of music is the telling it can be happy music or sad music and helps you become a musician or help recognize music notes.
10)	Music is important because it makes you happy. You can read music and become a musician.
11)	It makes people happy and it helps people feel the beat.
12)	<1> Music makes me happy. <2> Music makes me learn. <3> Music is important to be a musician.

13)	I Like music because it calms you down when you are angry.
14)	Music is calm and fun.
15)	Music important because it makes you happy. You can read music and become a musician.
16)	Music makes me happy because it helps me calm down and happy.
17)	Music is important to make you happy or make you feel other emotions.
18)	Music is important because it makes us feel so many different emotions.
19)	Brightens you way. Makes you Happy.
20)	

### 5. Please rank the types of activities you like the most

1	Working on your Own	
2	Working with your partner	
3	Working in Groups	

ANSWERS																	
1		1												√	√	√	√
2	√	2	√	√	√	√	√	√	√	√	√	√	√	√	√	√	√
3		3	√				√							√			

### 5-1. Could you tell me the reason for your answer?

1)	We get to know w
2)	Because it is easier for me to play music.
3)	Because I can share my ideas(aeders) with my friends.
4)	I like to work with a partner because they can tell you their idea then we can tell them our idea then you can make a better idea.(icer.)
5)	They can help you out.
6)	I Like haven a prtner because you can just josd a sound of music and make it.
7)	Because different instruments make a different noises and that makes the song better.
8)	Less trouble, share ideas.
9)	1> I didn't like working alone because it isn't very musical. 2> I like working with someone. 3>
10)	I Like wuch
11)	Because it gives me peace.
12)	Working on my own makes me concentrated and makes me have bigger space to move.
13)	I Like working with a partner because they help you.
14)	Its like
15)	I like to working in a partner and I like to work groups.
16)	I like working on my own because I can get more work done.
17)	I more like working with a partner because it's easier, I can share ideas, and not much trouble.
18)	Working in my own is much better for me, Because it's much easier.
19)	Your Partner can Help you out.
20)	



6. Could you recommend me other books or stories that you liked to read, and describe with music?

1)	
2)	
3)	
4)	
5)	
6)	
7)	
8)	
9)	
10)	
11)	
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

@ St Shelley's Primary School: Class B

(1)

### [ANSWERS-REVIEW]

1. Please rank the activities – from what you found yourself creative/ liked the most

(1: Most Creative/Favourite – 6: Least Creative/Least Favourite)

	DATE	CONTENTS	REPERTOIRE	RANK
A		<p>&lt;FLORESTAN &amp; EUSEBIUS&gt;</p> <p>* <u>MUSIC &amp; WORDS</u> - Writing some words while listening to music</p> <p>* <u>MUSIC &amp; ART</u> – Drawing in and out of a Circle</p> <p>* <u>PERFORMANCE</u> - Listening to music and describing the mood with instruments</p>	<p>* R. Schumann - <i>Fabel</i></p> <p>* R. Schumann - <i>Papillons</i></p>	
B		<BEATS> - 3 beats and 4 beats	* Traditional Music - <i>Arirang</i>	

		<p><b>* PERFORMANCE</b> – Playing percussions along the music</p> <p><b>* MUSIC &amp; DANCE</b> – Walking along the music</p> <p><b>* ARRANGEMENT</b> – Changing the original beat of the music</p>	<p>* J. S. Bach - <i>Minuet</i></p> <p>* R. Rodgers - <i>Edelweiss</i></p>	
C		<p><b>&lt;NOTES &amp; RESTS &amp; BEATS&gt;</b></p> <p><b>* PERFORMANCE</b> – Playing contrasting rhythms and Beats</p>	<p>* Euphemia Allen (pseudonym- Arthur de Lulli) - <i>Chopsticks</i></p>	
D		<p><b>&lt;LOUDNESS &amp; TEMPO&gt;</b> - Musical Hide and Seek - Singing a song in different loudness</p>	<p>* Solomon Linda, Hugo Peretti, Luigi Creatore, George David Weiss, Albert Stanton – <i>The Lion Sleeps Tonight</i></p>	
E		<p><b>&lt;DESCRIPTION-WEATHER&gt;</b></p> <p><b>* PERFORMANCE &amp; GAME</b> - Playing percussions - Buglo - Guessing game</p>	<p>* Weathers in Classical Music</p> <p>* Performances describing weathers with Instruments and voice</p>	
F		<p><b>&lt;MUSIC &amp; EMOTIONS&gt;</b></p> <p><b>* PERFORMANCE &amp; GAME</b> - Playing percussions - Buglo - Guessing game</p>	<p>* Emotions in Music</p>	

1.

ANSWERS															
A	10	10							10						
									10						
									10						
B	5(6)	10							10						
									10						
									11						
C	10	10							10						
D	10	10							20						
									20						
									20						
E	5	10							100						
F	10	10							15						

## [FINAL QUESTIONS]

**1. Please tell me your overall thoughts about all the sessions**

1)	<b>It was fun.</b>
2)	<b>No</b>
3)	<b>Very good.</b>
4)	
5)	
6)	<b>Really fun trying to guess the emotion, and playing the instrument.</b>
7)	<b>Good as I expected.</b>
8)	<b>Good so(fo) I expected.</b>
9)	
10)	
11)	<b>good</b>
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**2. In these sessions, did you experience and feel any difference from the other Music Education you have had?**

1)	
2)	
3)	
4)	
5)	
6)	
7)	<b>We do fun things.</b>
8)	
9)	
10)	
11)	
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**3. Were there any occasions in that you found yourself ‘creative’ while you were doing musical activities?**

1)	Instruments (intrmasns)
2)	
3)	The beat
4)	
5)	
6)	
7)	Play with an instrument.
8)	
9)	
10)	All of the time
11)	yes
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**4. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

1)	
2)	
3)	Very good
4)	I don't listen to music.
5)	
6)	
7)	I Like music.
8)	I Like music.
9)	
10)	I was fun.
11)	I PK
12)	
13)	
14)	
15)	
16)	
17)	
18)	
19)	
20)	

**5. Please rank the types of activities you like the most**

<b>1</b>	<b>Working on your Own</b>	
<b>2</b>	<b>Working with your partner</b>	
<b>3</b>	<b>Working in Groups</b>	

<b>ANSWERS</b>																			
<b>Fun</b>	√																		
<b>Ok</b>																			
<b>Ok</b>		√	√			√		√	√										

**5-1. Could you tell me the reason for your answer?**

1)	<b>I Like music(mcisk)</b>
2)	<b>It is harder on your own.</b>
3)	<b>I canl(can't) work my self</b>
4)	<b>I like working in groups because that is my type(tayp)</b>
5)	
6)	<b>Because I like working in group's with other people.</b>
7)	<b>Because it's(its) more fun.</b>
8)	<b>Because it's(its) more fun</b>
9)	<b>It is easier(esyer).</b>
10)	<b>Because it was fun (cosits was fun)</b>
11)	
12)	
13)	
14)	<b>Cause I don't like musics.</b>
15)	
16)	
17)	
18)	
19)	
20)	

**6. Could you recommend me other books or stories that you liked to read, and describe with music?**

1)	<b>god</b>
2)	<b>Lion sleeps(sleap) tonight</b>
3)	<b>Beat's</b>
4)	
5)	
6)	<b>Diary of a wimpy kid</b>
7)	<b>I don't know any,</b>
8)	

<b>9)</b>	
<b>10)</b>	
<b>11)</b>	
<b>12)</b>	
<b>13)</b>	
<b>14)</b>	
<b>15)</b>	
<b>16)</b>	
<b>17)</b>	
<b>18)</b>	
<b>19)</b>	
<b>20)</b>	

## Appendix 7: Fieldwork Notes—Classroom Teaching

### *Vignette 1 –Forming Rapport, Stimulating Musicality, Setting the Scene*

#### **Introduction**

#### **1. Session 1 – Introduction, Greetings 1**

##### **@ Common Impressions**

- (1) the chosen repertoires were effective for delivering and communicating positive messages about music and wellbeing, and for forming rapport with pupils
- (2) could achieve the objective of the session: to wake up pupils’ musical child
- (3) could easily form rapport with pupils: it made it easier for conducting further and more complex investigations
- (4) several pupils revealed negative views on Michael Jackson

##### **@ St Shelley’s Primary School: Class A**

- (1) Pupils were quite. There were many pupils without any facial expression.
- (2) There were pupils who seemed to be bored when watching the music video ‘Ben’.

##### **@ St Shelley’s Primary School: Class B**

- (1) Pupils enjoyed watching the videos I prepared.
  - ‘Isn’t she Lovely’
  - ‘On the hill’
- (2) Pupils asked me many questions about the Korean singer G. Kim
- (3) Pupils could do the warming up song- “On the hill” and change the tonality and go up as well.
- (4) Pupils enjoyed singing ‘Ben’.
  - A pupil asked me whether she can sing alone. Then, pupils lined up to do so.
  - Since there weren’t enough time, later, I asked them to sing in groups.

- (5) I enjoyed this session. This class was easier to work with.  
- They were more active, and welcoming.

## **2. Session 2– Introduction, Greetings 2**

### **@ Common Impressions**

- (1) the chosen repertoires were effective for stimulating pupils’ innate musicality and for being the starting point to strengthen their wellbeing  
(2) Doing the motions along with the music seemed to be effective for younger pupils gaining enjoyment and better understanding of the music—as reflected in the argument for musical ‘monism’

## **Music and Imagination – Night and Dreams**

## **3. Session 3–Music and Imagination**

### **@ Common Impressions**

- (1) the intention to stimulating pupils’ musicality was achieved successfully  
(2) pupils, teachers, and the researcher were all satisfied with the results and outcomes of the session  
(3) effectiveness of the chosen themes (which were the central themes appeared in Romantic artwork) and interdisciplinary activities for promoting creativity and wellbeing  
(4) power of music to stimulate a wide range of thoughts and feelings  
(5) philosophical themes appeared in pupils’ expressions  
(6) unexpected, contrasting answers and outcomes revealed in pupils’ work  
(7) music could indeed can be a medium for supporting the expression of these responses in creative ways using other interatrial media



## Music and Characteristics

### 4. Session 4– Schumann- Florestan and Eusebius

#### @ Common impression

- (1) the intention to stimulating pupils' musicality was achieved successfully
- (2) pupils, teachers, and the researcher were all satisfied with the results and outcomes of the session
- (3) Many pupils liked listening to classical pieces.
- (4) the chosen musical piece of Schuman brought more dramatic and unexpected reactions from the pupils.
- (5) higher degree of extended imagination

#### @ St Petra's Primary School

- (1) Pupils seem to be enjoying drawing pictures.
- (2) Pupils seem to be enjoying the group activity. It was impressive to see them having discussions, expressing their ideas, and trying to create something with instruments.
- (3) When the pupils made presentations in front of the whole class, I could see them creating unique sounds, using various instruments. However, while my intention was to letting them reflect the piece of music that has contrasting atmosphere, which is the characteristic of the concept of Romantic Irony, pupils seemed to be playing just as they wanted.
- (4) Seeing pupils playing, I came to have another challenge and issue, that is, the definition and criteria of creativity.
- (5) From the discussion, I could understand the pupils' musical background. They said they don't listen to classical music in their music classes. They also said they don't do various types of activities in music classes but mostly sing. The discussion session was very helpful for me to understand the participants' experience and their surroundings.
- (6) I felt the value of the interdisciplinary work, especially for expressing and revealing one's innate creativity
- (7) Pupils created unique sounds by using various instruments, but the intention to let them reflect 'contrastive' atmosphere of the piece of music was not accomplished

(8) suspect on definition of music: it could be argued that pupils were not creating music but just messing up with sounds  
 = I should be aware of their musical levels and modify some of the activities and criteria of achievement for the succeeding sessions.

**@ St Shelley's Primary School: Class A**

(1) Pupils seemed to be just messing around with the instruments, rather than making a music.  
 (2) Pupils, who did not participate in the discussion, got noisy. I have to think about the solution.  
 (3) Many pupils said that they felt being creative when they worked in groups.  
 (4) Pupils liked playing the instruments.

**@ St Shelley's Primary School: Class B**

(1) The music class was supposed be lasting for longer than I thought. I myself felt bored, and was worried about the pupils getting tired.  
 (2) Pupils became noisy when they did the group work.  
 (3) I thought about the 'level' of musical ability, and the criteria of musical creativity. I expected pupils to reveal their creativity when they had chances to play the instruments, but they were just doing what they want, without thinking of the mood changing in Schumann's 'Papillon'.  
 (4) During the focus-group discussion, pupils said that they usually don't play the musical instruments in music classes. I felt shame that pupils don't get much chances to play those, although they are very well set and provide good opportunities to experience those.  
 (5) When pupils made a presentation after the discussion, I did not feel good because they seemed to be not making music. Maybe, it was too difficult for them.  
 (6) Pupils said that in Mr. Thomson's classes, they sing and some play the instruments and also have individual or group lessons.

***Vignette 2- Learning About Basic Components***

**@ Common Impressions in all sessions**

(1) effectiveness of providing opportunities to be conductors

- (2) active participation of pupils
- (3) insufficient musical knowledge appeared as a challenge
- (4) the difficulties that introvert or bullied pupils might experience in high-octane, highly active lessons

## **Beats**

### **5. Session 5– Beats**

#### **@ Common impressions**

- (1) Many pupils enjoyed appreciating Korean traditional music. Some pupils asked to listen to those again, and naturally shook their bodies along the music.
- (2) Providing pupils with opportunities to pretend they were ‘kings and queens’ to the accompaniment of music composed in the Baroque era was also effective for stimulating their imaginations  
= Pupils revealed their enthusiasm, enjoyment, facial expressions and responses as they moved.

#### **@ St Petra’s Primary School**

- (1) At first, I was worried that pupils would get bored.
- (2) However, in their worksheets and when we were having the discussion, pupils said that they liked it.
- (3) When I showed them the Korean traditional music, I was surprised to see that pupils liked it. A pupil even asked me whether they could listen to it once more. This was very shocking and thankful, because even Korean ourselves don’t enjoy listening to our traditional music. It was amazing that a foreign pupils liked it.
- (4) I thought today’s session would be very difficult for pupils, and worried whether it would work. But, pupils did their work, which was changing some parts of the song ‘Edelweiss’ to 4 beats, well.
- (5) From the discussion, many pupils said that they liked that they could pick and play the instruments, and changed the beats.
- (6) Many pupils wrote in the worksheet that they felt creative when they worked in groups and change the beats.

(7) I asked them the music repertoires that they like, but I didn't know almost of those. I about the level of education, and wondered whether some of the popular songs would be appropriate for teaching music in the school.

**@ St Shelley's Primary School: Class A**

(1) This session was very difficult for me. Pupils in this class A doesn't seem to like music classes, and they don't give much reaction.

(2) While the pupils in St. Petra's Primary school knew the song, 'Edelweiss', and they also were able to change the beats of the music and sing, the pupils in this class couldn't do this at all.

(3) I asked the pupils to pick an instrument, and play along the video. Then, the noisy started, and they were out of order. They didn't understand about the rhythm at all, but just played as they wanted and messed all the things up.

(4) I was disappointed that I couldn't do anything to achieve the learning intention. Maybe here, pupils in Primary 5 are very young.

(5) The time went so slow, and pupils were not listening to my instruction but messed up everything. I am feeling that I am just interrupting the education in this Primary school, much more than I usually feel like that in other school. I felt so sorry to the teachers.

(6) The classroom teacher tried to help, but it didn't work for the pupils either.

**@ St Shelley's Primary School: Class B**

(1) As I had a terrible session in the former class, I was very worried and started the session without any confidence.

(2) So, I tried to reveal the ability to react fast to the unexpected situation, although I didn't have it. So, at the beginning of the session, I asked the pupils to call out some songs they like. Fortunately, although I was surprised that they still like it, pupils told me the title of several nursery rhymes.

- Contrary to what I thought, they still liked the nursery rhymes. This was good since it would be easy to try and work in order to achieve the learning intention.

(3) We tried several songs together. Several pupils had opportunities to conduct the whole class, while holding the card saying 3 and 4 beats in each side. Pupils sang in different beats very, very well.

- Perhaps for this session, they were better than the pupils in St. Petra's.

- Also, they enjoyed this very much.

(4) It did get noisy while I let them have the group discussion to perform in groups. However, pupils seemed to be doing well in sharing their ideas.

- They did a very good job in changing the beats and performing.

- There were also a very outstanding groups, who showed their ability to change the beats.

- Maybe some of those pupils were better than me.

(5) The classroom teacher was very supportive. Although I like both classes, it seems that I feel more comfortable with this class.

- Also, the pupils in this class seem to be very musical so that they can achieve my learning intention.

(6) Many pupils said that they found themselves creative when changing the beats and making their own music.

(7) Overall, in my opinion, this session was very successful to achieve the learning intention and apply the concept of 'Romantic Irony' for the development of pupils' creativity.

## **Notes, Rests, and Rhythms**

### **6. Session 6– Notes, Rests, and Rhythms**

#### **@ Common impressions**

(1) The majority of pupils could not understand and apply music theory in short time.

(2) Pupils were not so much allegeable to manipulate and make contrasts with notes, rests, and rhythms creatively.

#### **@ St Petra's Primary School**

(1) Although I expected that it may be difficult for the pupils, it seemed that learning music theory is not easy for them. It was hard to explain about those in a short time. Although I had given a lot of materials from Miss Wilson, I couldn't do all those, such as 'True and Bogus' this year, because I had to try the activities for my research.

(2) Because of those reasons, I was afraid that the pupils may get bored. I did not want to be tired during my session.

(3) When I let the pupils in the groups and let them decide how to choose and play different rhythms, it seemed that they were doing well in discussions. Moreover, they really seemed to be enjoying different instruments. As they said, this was maybe because they usually don't have chances to play the instruments in other music classes, and the music sessions are usually restricted to singing lessons. (Except Jennifer Well's session in the YMI programme.)

(4) I was actually surprised ('disappointed' is not a good word.) that pupils mostly didn't understand the intention of the activity, except for 1 or 2 performances. So, the intention of today's lesson, which was letting pupils feel strange by the contradiction of the rhythmical passages, was not achieved successfully.

(5) Still, I could see some creative ideas while they tried to change the rhythms for several occasions.

(6) In addition, in the worksheets and especially during the discussion, pupils said that they found themselves creative since they could 'make music'. Many pupils said similar things to this, and the expression, 'Making Music', said by a girl, was an important word. I was pleased and even thrilled to hear that term, that pupils could 'create' something, revealing their creativity.

(7) Pupils seemed to be enjoy being the conductor. (I started to try this from this semester, as I started being in schools as a researcher.) I think this was a very good idea.

(8) This session, I started to question myself, whether it would be possible for me to devise some activities that can foster pupils' creativity, but the ones not working in groups but working on their own.

- I always feel sorry for pupils who wouldn't like to work in groups, as I struggled when I had to.

**@ St Shelley's Primary School: Class A**

(1) The class did this session well, better than the session when we sang 'Ben'. In my opinion, this was the best session that pupils could accomplish well, and for me to get what I wanted from the pupils.

(2) I was concerned, but the session went well.

(3) However, the pupils seemed that they don't completely understand the rhythms.

(4) Still, I was surprised that this class did better than the 6/7 class in St. Petra's Primary school, since it's usually in opposite ways.

- This class has had difficulties doing what I intended whereas the 6/7 class always did better (except this session 3). The 6/7 class in St. Petra's seemed to be not understanding the lesson, but this class did it well.

(5) I think one of the reason that this session went better than the 6/7 class in St. Petra's is because these pupils could play Glockenspiel. Learning rhythms not only with percussions but also with melodic instrument helped the lesson go well.

(6) I thought especially, the pupils in P5A class are very childish, and much younger than their age. However, today, those pupils helped me before the class. I appreciate their help.

(7) Still, one thing that I felt sad was that my intention to let pupils make the 'CLEAR' discriminations in the different components and parts of music was not accomplished.

**@ St Shelley's Primary School: Class B**

(1) Pupils did better work than other classes. As many pupils were involved in the school choir, they were relatively more familiar with concepts of musical notes, different rhythms, and other basic musicological ideas.

(2) As this P5B class always did better than P5A class, I had an expectation from them, achieving the learning intention well as the P5A class did.

- However, for this session, P5A class was better.

(3) I wanted the pupils to play diverse rhythms, but most of the pupils just chose easiest rhythms among the ones in the rhythm cards. I felt that providing certain challenges in learning are necessary in order to develop the learners' ability.

(4) Still, there were pupils who were especially good at understanding different rhythms, and they led the other members of the groups when they did the group work, preparing for the performance.

- I could really feel the difference in levels of the pupils in the same class.

(5) Although this class was not as good as P5A today, they did their best and performed a simple rhythmic sounds. Still, as in the class P5A, one thing that I felt sad was that my intention to let pupils make the 'CLEAR' discriminations in the different components and parts of music was not accomplished.

## **Loudness and Tempo**

### **7. Session 7– Loudness and Tempo**

#### **@ Common Impressions**

(1) This session went very well in all classes, to a similar level of success.

(2) Loudness and Tempo were found to be the components of music that a majority of pupils found it easy to manipulate creatively

(3) effectiveness of play and game for attracting interests and teaching theory  
= Pupils enjoyed playing 'Musical Hide and Seek', and many of them asked to play those again for the remaining sessions in the period of fieldwork.

(4) *The Lion Sleeps Tonight* by *The Tokens*:

= attracted pupils by showing a wide range of sound types that could be created by the human body: including a number of different onomatopoeia and mimetic word-clusters

= effective for stimulating pupils' musical creativity

(5) Pupils enjoyed having opportunities to be conductors.



**@ St Petra's Primary School**

(1) This session went quite well. Unlike the last session on rhythms, pupils were able to fulfil my learning intention.

(2) The pupils always seem to be enjoy being the conductor. It was same today. I think this role able them to also meet the requirements in Curriculum for Excellence, to be an active learner.

(3) I was happy that most of pupils were very active. When I asked the volunteers to be the conductor, and the hider and the seeker, many pupils wanted to try. Being an active learner is one of the differences that pupils show, comparing to my culture.

(4) A pupil wrote in the worksheet that he didn't like the session because we repeated the same part over and over again. I didn't expect this boredom to happen. Repeating and repeating with the intention of making pupils understand, while changing everything often in order to make the session fun are two contradictory components that appeared since I started doing the fieldwork. I should be careful next time.

(5) Pupils were good at expressing different dynamics by singing.

(6) I started to think whether I should change something in discussion format. It is each pupils taking turns expressing their thoughts, rather than having a discussion altogether and supporting or objecting others ideas.

= Most of the pupils seem to have similar thoughts.

**@ St Shelley's Primary School: Class A**

(1) I found out that pupils were trying to express different loudness, but they couldn't make the distinction between different loudness as clear as I expected.

(2) However, it seemed that pupils understood my teaching better than last week, that was when we did about the rhythm.

(3) One point that I felt good was that pupils were being creative to think of the parts that should be sing loud and soft, among the songs they chose. Also, it was very interesting to see them trying to change loudness, and then when they performed..

(4) I thought about the definition of ‘musical creativity’, e. g., How much skill should one to be evaluated as a creative person in music.

(5) After the discussion: There were pupils who said to play the ‘Musical Hide and Seek’ again.

-> Among the pupils who participated in the discussion

@ Common Opinion in all the sessions so far

- 1) Pupils like playing the instruments

- 2) Dislike: “Too noisy”

### @ St Shelley’s Primary School: Class B

(1) As in Class A, the pupils couldn’t make the clear difference between different loudness.

(2) However, they were enjoying selecting the part among the song that was to be sung loud or soft.

(3) Still, I thought about the definition and criteria of ‘musical creativity’.

(4) Some pupils were doing well, but some pupils were not.

(5) All pupils seemed to be enjoying selecting a song and then changing those with different loudness.

(6) As in class A. I thought about the definition and criteria of musical creativity. Using only the component of loudness didn’t look to be serious to them. Also, although I tried to explain about the theories on creativity and ‘Romantic Irony’, the pupils seemed to be not getting those well enough. So, instead of introducing that concept, I just tried the activities based on the techniques of ‘Romantic Irony’.

*Vignette 3- Working with Specific Interesting Topics: enhancing the capacity to ‘apply’ musically the highlighted components*

**Exploring and Creating Sounds**

**8. Session 8– Exploring and Creating Sounds**

**@ Common Impressions**

(1) effectiveness of the chosen themes to help pupils open their ears and minds to sounds around them

= pupils were being creative while exploring sounds that they experience in their daily lives

(2) pupils being interested in watching a miming performance by Korean pupils

**Creating Sound Pictures – Weather**

**9. Session 9– Creating Sound Pictures – Weather**

**@ Common Impressions in all sessions**

(1) effectiveness of providing opportunities to be conductors

(2) active participation of pupils

(3) effectiveness of the chosen repertoires to exemplify different weathers expressed in music

= Watching and listening to instrumental performances related to the topics enabled pupils to be more open to the environmental sound around them.

(4) Many pupils also liked listening to classical repertoires.

(5) Effectiveness of the game ‘Bungalow’: for providing each pupil to reveal their ‘individual’ creativity.

(6) ‘Tone Colour’ was found to be another component that pupils can easily play around with

= A majority of pupils were being creative while expressing different weathers with instruments.

**@ St Petra's Primary School**

(1) This session went very well. I think this session was the best one among the all the fieldwork I have done so far, including in other schools.

(2) I think the content, the order of the activities, and example of musical pieces and performances were well-selected appropriately.

(3) Also, the game that I chose to do, 'Bungalow', guessing the weathers that one group are playing were good, too. Actually, I was concerned whether these activities would work well, but the games went very well.

(4) When the pupils played 'Bungalow', and when they described different weathers in groups, I really could see their creativity. They were making different, fascinating, new sounds that can be made with instruments.

- These were in high level and quality.

(5) I realized that, although it seems that sometimes the pupils understand music theory such as about notes and rhythms, they still have, and they still can reveal their innate creativity when there are no pressure, no need to be intelligent. That was what was achieved in this session, since it had the least restrictions and instructions among all the sessions I have tried.

(6) I think in order to draw and foster pupils' creativity, among the all components of music, using 'tone colour' works the best.

- It is related to little-c creativity, since all people can just make sound with instruments as they want, whereas they need certain amount of knowledge to understand, use, and play with notes, and rhythms.

- I think using tone colour in this session worked even better than when I worked with 3 and 4 beats.

(For that session, this P6/7 class couldn't do as I instructed, although P5B class in St. Shelley's did understand and performed as I intended. I was satisfied in this session, that pupils could do well when using different tone colours.)

(7) I was happy that this session worked well. However, I hope pupils can incorporate other theoretical ideas more, that they learned in previous session.

**@ St Shelley's Primary School: Class A**

(1) Comparing to other classes, pupils in this class did not enjoy playing Bungalow. As a result, it was relatively difficult to conduct following activities.

(2) There were technological issues that resulted in the progress of the session.

(3) Didn't go well- not fitting the intention (comparing to other classes)

(4) Bungalow: By skimming the worksheets during the break time, I could see that pupils liked it. However, this didn't go well either, being different from my intention.

**@ St Shelley's Primary School: Class B**

(1) As always (except the last session- 4), the work with P5B class went better than Class P5A.

(2) Unlike the pupils in Class A, the pupils in Class B knew about the game 'Bungalow', and they more enjoyed it than Class A.

(3) When we were doing the Bungalow, I could see that some pupils come up with great ideas of playing the instruments in a unique way. I felt again that the 'tone colour' is one of the best musical factor in which pupils can reveal their creativity easily, => small c creativity

(4) I could see some groups having a good discussion. Although there may be pupils who wouldn't like doing the group work, it seems that this indeed is a great format of working with the intention to foster individual pupil's creativity, and let them become an Active Learner.

(5) When the pupils made the group presentation, some groups did only one weather. There were groups who did the different weather, but some of those had no contrasts or big differences.

=> Next time, when I do the 'emotion', I should explain what we learned so far and let them apply those to make some differences in their performances, e. g., revealing clear contrast.

(6) Again, I felt whether I am focusing too much on non-musical thing and as a result, pupils are not that close to foster their real 'musical' creativity.

(7) When I said that next week is my last session, the class seemed to be sad and 2-3 pupils came to me and hugged me. I again felt the big difference between class A and B, although the pupils in Class A also did better today. (Maybe because the class A were in smaller group today.)

## **Creating Sound Pictures - Atmosphere and Emotion**

### **10. Session 10– Creating Sound Pictures - Atmosphere and Emotion**

#### **@ Common Impressions in all sessions**

(1) effectiveness of providing opportunities to be conductors

(2) active participation of pupils

(3) Tone colour was again found to be a component of music that pupils feel easier to play with.

(4) Pupils were revealing their musical creativity by manipulating tone colours, loudness, and tempo, but a majority of pupils did not think of playing around with different beats or rhythms.

(5) Compared to the previous session 'weather', pupils had more difficulties when they were guessing what kind of emotions that others were expressing: this was due to the 'abstract' nature of 'emotion'.

(6) Pupils were expressing their impressions about this session with simple words, which could still be related to their 'wellbeing'.

**@ St Petra's Primary School**

(1) Pupils liked the music that I used to introduce emotions in music, especially the ones that Clare recommended.

(2) I thought again, that one of the component in music in which the pupils can reveal their creativity is 'tone colour'.

(3) I think I should devise ways to foster 'musical creativity', not just 'chaos'.

- I thought about the justification of applying the theory of Romantic Irony- producing artistic work, not only a mess.

- I also thought about the discrimination between 'noise' and 'creative process and outcome'

**@ St Shelley's Primary School: Class A**

(1) I expected that this session may go very well. However, the atmosphere of the class was not good today, and many pupils were missing.

(2) Moreover, there was a technical problem as well. Today, I had prepared many video clips, since the topic was 'Creating Sound Pictures'. So, the 'sound' was an important factor of this session. However, since all the electronic devices including the projector was not working, and the speaker which was always able to use in that music room was taken out, I had a hard time proceeding the session.

(3) Fortunately, I was also intending to use the printed pictures for the 'Bungalow' session. So, for the instant solution, I let one pupil come out and hold the picture while the other pupils listen to the music and sounds coming from the speaker of my laptop.

(4) Since the school was heading to the Christmas season and the break, and in addition, because of these technical problems, the session didn't go well.

(5) Still, the pupils enjoyed the music coming from my laptop, and when they saw the pictures that a pupil was holding, they seemed to like those. I could feel again that Mrs. Foster had given me the good sources that I can use in the classes that would be suit to pupils. I once again felt the importance of the experience that Mrs. Foster has had for a long time as a teacher in the classroom practice.

(6) Like I did in the last session (5th session- weather), I tried to do the ‘Bungalow’ session. The pupils remembered it, and it did go better than the last session. Still, it didn’t go as well as it did in St. Petra’s, and there was too much silence in between. As a result, there were too much pause and it was difficult to make the ‘flow’, although the flow is indeed disturbed and cut when the concept of Romantic Irony is applied. However, the pupils did seem to be enjoying playing the ‘Bungalow’ more, comparing to the last session.

(7) For the group work, as similar to the last session about the ‘weather’, I let each pupil in each group express and perform different emotion in their own way, and I emphasized them to try to make the ‘contrast’. However, the intention was not met that well, and again, there were too much cut and pause in between which made it difficult to make the flow-artistic flow.

(8) Moreover, although I explained and reminded the pupils of what they and I had learned together through all the sessions, the factors of music that people can make changes in, such as atmosphere, beats, rhythms, and loudness, it seemed that pupils were not good at applying all those. Still, they were making the ‘contrast’ and ‘changes’ by taking their turns with the different instruments they had. They were making the ‘contrast’ and the ‘changes’ through the comparisons between the ‘tone colours’.

As I felt when I had the 5th session about the weather, the ‘tone colour’ again seemed to be the easiest component in music that pupils can easily play with, and reveal their creativity through.

#### **@ St Shelley’s Primary School: Class B**

(1) At the beginning, the session did not go well because of the technological issues. After the problem was sorted out, I could then show them the videos and let them listen to the music loud enough to listen. Then, it went much better.

(2) As usual, the ‘Bungalow’ game too, went better with this class. Still, it was not as good as I expected today. It seemed that the ‘emotion’ may be somewhat more difficult topic for the pupils, as S. Kim, a friend of mine who studied piano pedagogy and emotional coaching advised me. I thought it would be an attractive topic, as it is a theme that is being taken important in modern society, I realized that this would be a difficult and abstract topic for the pupils. This was seen more clear, when I compared this session with the same



one I did with the P6/7 pupils in St. Petra's Primary school. While the P6/7 pupils did this session well, it seemed that it didn't work as well as that with the pupils in P5 classes in this school. I again felt that the pupils here in this school are much younger than I thought.

(3) I also felt that not small of pupils missing in the class did influence on the atmosphere of the class.

(4) In addition, again, as I felt in the Class P5A, the pupils seemed to be not eligible to apply the topics I taught them, about the components of music clear enough. Still, as in the Class P5A, they were exploring and creating sounds well, using the instruments they had.

(5) I think 'Emotion' may be a very good topic to do something in classes, but I realised that I have to do study more about it to apply and deal with it well in the classroom practices.

## **Creating Sound Story**

### **11. Session 11– Creating Sound Story**

#### **@ Common Impressions**

(1) Pupils were being creative in producing different sounds along with the flow of the story

(2) Similar to the previous sessions, pupils were allocating diverse instruments (including body sounds) and changing loudness and tempo along with the flow of the story.

= Again, they were not able enough to think of the ways of playing around with various beats and rhythms.

#### ***Overall Evaluations***

#### **@ St Petra's Primary School: Class B**

(1) As I had experienced in the last academic year, the pupils in this class were very well behaved as the other pupils were in this school.

(2) I had no problem forming rapport with the pupils, and we had a good time. This was also more helpful for the research as well.

(3) Although the pupils in this class were much more mature than the pupils in St. Shelly's, it seemed that they also had a difficult time understanding the music theory in the session about the rhythm. They did make good performances using the rhythm cards, but my intention, which was making contrasts each other, was not accomplished.

(4) The next session about the 'loudness' went better. I didn't know in advance that repeating only one song would make pupils be bored. Thanks to a pupil who said that in the worksheet, I could change the plans for the other classes in other school.

Still, as the pupils in this class were very well-behaved, this session went well.

(5) The 5<sup>th</sup> session about the 'weather' was the most successful session with the last session about the emotion. I tried to hurry and save time to let pupils watch as many video clips as they can so that they can experience different tone colours and performances more. Then, the pupils really enjoyed those.

(6) In the session 5 about the 'weather', when the pupils were asked to do the group activity and performance, they did it very well, too. Pupils were very good at taking their turns and using different instruments to make the contrasts in sounds.

On top of that, pupils tried new ways and techniques of playing the ordinary instruments, which all made me be surprised and even be impressed. This, tricking the ordinary thoughts, was indeed, 'creativity'.

The tone colour seemed to be the most effective component in music that the pupils can play with, and reveal their creativity by manipulating it. Although some of those many not be called as 'music'(?), I thought about the 'small-c' creativity when I saw the pupils working with different instruments, trying to make their own sounds.

(7) The final session about 'music and atmosphere, emotion' also went very well, too. The pupils enjoyed all the music, both the ones I chose and the ones that Clare suggested. I realized that using videos and movies are quite effective means of attracting pupils, evoking their imagination and innate musical child.

(8) In the final session about 'music and atmosphere, emotion', after the teaching session, during the evaluative discussion, the pupils said that they enjoyed expressing 'emogies'. Indeed, 'emotion' is a good topic to deal with music. Thanks to Clare's suggestion, I could be succeeded in dealing with this topic without doing any harm to pupils.

(9) From the all discussions after each session, I could get a lot of meaningful implications from what the pupils said. Moreover, a number of pupils worked hard on their worksheets and I could get their impressions very clearly. I think the discussion and giving them the worksheets was an effective tool for collecting more data and analysing the overall results and implications.

(10) It might be said that this school was a very good place to proceed my research at, due to (the good atmosphere) and nice behaviour of the pupils.

**@ St Shelley's Primary School: Class A**

(1) At the first time I saw the pupils, I realized that the pupils in this class was much, much younger than I thought. So, I was a bit worried.

(2) Moreover, when I did the introduction session, to get to know them, let them open their mind and awake their 'musical child' before I proceed my research with them, I felt that they don't like music that much. I was actually shocked that this class seemed to be the very first class consists of people who doesn't like the song, 'Ben'. While all other pupils and teachers liked that song very much, and this song was very effective and influential to form a rapport with not only the pupils but also with the teachers and the whole school for me, the pupils in this class were very Fokker-faced (without any facial expression) when I tried this.

(3) This was same for a while when I started the formal sessions. When I tried the 2<sup>nd</sup> session about the 'Beats', and let them walk along the music with the intention to meet the interdisciplinary learning intention, to combine the musical activity with physical activity, all pupils stayed still. I could feel that it was a kind of 'refusal sign', and very shocked at that moment.

(4) Then, at the next session about the rhythm, as I was worried a bit to do it with these young pupils, they seemed to be not understanding the theory at all. I still had a bit of expectations that they may do better than the pupils in other schools, since when I observed Mr. Thomson's class, I saw him teaching pupils how to read music.

However, it was difficult to let them understand the different rhythms. Then, when I gave them chances to play the rhythms with instruments, the class became a total chaos. Pupils were being noisy, excited, (almost crazy...) enjoying their time. I really wanted to give them chances to play what they want, but giving them chances to play the big percussions, especially the drums, did cause problems. Although this may be called as revealing their creativity, I really thought about the boundaries between 'Chaos' and 'Creativity or Freedom'.

(5) The next session about the 'loudness' went better. But, then, for this session, the pupils were being quiet and shy, so didn't reveal their musical ability that much. In my opinion, they failed to make the clear comparison between the different loudness, although when I had an overall interview with the classroom teacher, she said that this session went well.

(6) The 5<sup>th</sup> session about the 'weather' went quite well. The tone colour seemed to be the most effective component in music that the pupils can play with, and reveal their creativity by manipulating it. I thought about the 'small-c' creativity when I saw the pupils working with different instruments, trying to make their own sounds.

(7) The final session didn't go well as I expected. They didn't reflect well what they've learned. Still, it seemed that they enjoy playing with the instruments.

(8) From the all discussions after each session, I could get a lot of meaningful implications from what the pupils said. Moreover, a number of pupils worked hard on their worksheets and I could get their impressions very clearly. I think the discussion and giving them the worksheets was an effective tool for collecting more data and analysing the overall results and implications.

**@ St Shelley's Primary School: Class B**

(1) The pupils in this class seemed to be very musical, as I heard that many pupils in this class are in the choir. Sometimes, when I compared the results of the three different classes that I worked with each session, the pupils in this class best met the learning intention in terms of being 'musical' and revealing their innate 'musical creativity'. I could really feel that the pupils in this class were justifying the arguments on creativity, that it may not be just 'chaos', but there is certain criteria in creativity that discriminate the nature of creativity, although still, it is possible for everyone to make it. I could feel that all pupils could reveal their innate creativity, if the instructors provide them certain guidelines.

(2) The classroom teacher actively helped me during the sessions, and filled the gap and my somewhat insufficient ability at times to make the flow of the sessions go well. This prevented the pupils from being too much chaotic.

(3) As in class P5A, and also in the class in St. Petra's primary school, the 'tone colour' seemed to be the most effective component of music that the pupils can play with and reveal their creativity. Although I felt shame that they couldn't combine all the topics they've learned- atmosphere, beats, rhythms, loudness when I gave them the chances to apply those in two sessions- the 'weather' and the 'emotion', they did come up with surprising ideas when they played with their instruments.

(4) From the all discussions after each session, I could get a lot of meaningful implications from what the pupils said. Moreover, a number of pupils worked hard on their worksheets and I could get their impressions very clearly. Comparing to the class P5A, the pupils in this class seemed to be a bit more mature, and they wrote more about their opinions than the pupils in the class P5A.

I think the discussion and giving them the worksheets was an effective tool for collecting more data and analysing the overall results and implications.

## Appendix 8: Questions, Themes, and Extracts from Transcriptions of Interviews and Focus Group Discussion

### <Interview 1: Miss Christina Wilson>

#### 1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

□

Researcher: Thank you very much for participating in the interview. So, I heard that **you were a very respectable music teacher.**

Miss Wilson: In my days... ha, ha.

Researcher: Yeah. So, I wanted to ask you many questions.

Miss Wilson: Yes. Ah, ha.

#### PLACE OF MUSIC IN YOUR LIFE

Researcher: Yes. So, first of all, as myself and you... both of us studied music and... I just thought, asking you this question was very meaningful. So, could you **summarise for me the place of music in your life, and what you perceive as the benefits of music.**

#### 1@ FAMILY BACKGROUND

Miss Wilson: I... probably like yourself... **come from a very musical family.** My grandfather played the accordion at a Scottish Dance band, and my dad played an instrument as well. I remember that he sold his saxophone to buy my mother the engagement ring... ha, ha...

Researcher: Oh, that's very romantic...

Miss Wilson: And, my brother is a very a good singer, and he sings... he used to be in a kind of pop band, but now he sings in a wedding band. So, music.... And I was, as a child, a musician as well. I grew up getting lessons at schools, and I played corner, and earlier at that school, and also a bit of piano, so... it always had a very important role. You know...

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## **2@ PART OF TEACHING**

### **2@ SOCIAL ASPECT**

**I studied music at school.** I considered studying it in conservatoire or academy, but **I decided to went to education in school. Music has always been a part of my teaching. And, I've always used my own skills to hands...** My class and also in the school... as a childhood musician, **I was exposed to lots of bands, orchestras, choirs, and that had a huge 'social' aspect as well. I've always enjoyed attending concerts, guests of all kinds.** Classical, pop, rock... whatever... And, through that, **I met a very interesting range of people.**

**And, I also... when I had a child, encouraged him very much to learn an instrument.** He was not interested in the piano, but, he wanted to learn guitar. So, he had played guitar since he was about 8, 9... So, he's now a very good guitarist, and **he has got so much from that,** because he's in a band. And, he has played... when he was 15, he played gigs... his first... supporting another band... So... and, it has done the same... **I see it as him as he met... all kinds of people that he would not met before.**

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## **[BENEFITS OF MUSIC]**

### **1@ ENJOY**

I think **music has 'huge' benefits.** I think it's something that you kind of enjoy, **without knowing very much about.** You know that you like the song, or you don't like it... ha, ha.

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### **2@ SOCIAL BENEFIT**

I think it has a mean, to just... **in social aspect, as I said, I think it can engage people together.**

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### **3@ EMOTIONAL BENEFIT**

I think it can also **impact on your feelings, and emotions.**

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### **4@ ENHANCE WORKING SKILLS**

I think **when you have a very dull task in the house, it kind of lift you up...** Like my son, he always puts his earphones on, and I say, ‘Why do you put that on, when you are supposed to be doing your homework?’, he says that **certain music really inspires him to focus.** So, I take his word for it.

---

### **5@ UNIVERSAL INFLUENCE- CROSS GENERATION**

Um..it’s also something that you can... **cross generations.** You know, it’s not something that just young people like, or just old people like. **All kinds of people like music, and it can unite people, too.**

Researcher: That’s right. So, did you major in Music Education, or Primary School Education, as a major in the university?

Miss Wilson: No. I did... um... ‘music’ was my specialism, in terms of ‘Expressive Arts’. So, I did that. But, the courses are always changing in... I don’t know how that works now. So...

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**2. Please summarise for me how musical activities are resourced in school. What, if any, are the challenges with resourcing musical activities in the school?**

### **[HOW MUSICAL ACTIVITIES ARE RESOURCED]**

Researcher: Okay. So I will go to the second question. As a deputy head teacher, I think it would be very nice to ask you. So, could you tell me **how the musical activities are resourced in school?** And, like... if there are **many challenges in resourcing them?**

### **1@ CREATED PROGRAMMES**

Miss Wilson: Ha ha, right. Well, **I used to deliver the music in school. So, I created... I went to lots of training, I learned lots of things. And, I created a programme for the schools. And, I used to deliver that in the all the classes,** which was fantastic fun for a number of years.

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### **2@ BUY PROGRAMME - CHARANGA**

But, now, as a deputy of school, I can't do that. So, now, **the class teachers deliver music, and we bought in, an online programme called 'Charanga'.** So, 'Charanga' is... is very **good for non-specialist music teachers,** for people who don't have a huge musical skill back themselves. Teachers use it with..in degrees of frequency and success. Some teachers really like it, and they use it a lot. Other teachers encouraged to use it.

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### **3@ YOUTH MUSIC INITIATIVE PROGRAMME**

We also have in school support from '**Youth Music Initiative Programme'**. So, we get the tutor comes in and works with different classes during the year.

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### **4@ MUSIC STUDENTS FROM CONSERVATOIRE**

And, also, in this school, **have music students from conservatoire come.** And, they come for a block, and to work with children, and they also come at different points of the year to **develop their teaching skills using our children.**

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### **5@ WELL RESOURCED INSTRUMENTS**

### **6@ LONG TIME**

### **[CHALLENGES]**

### **1@ TEACHERS LACK OF CONFIDENCE AND SKILLS**

Now, **this school is exceptionally well-resourced in terms of instruments, because I did music for a long time,** but I would say **that the main challenge is the teachers**



**perceived lack of skills and confidence in teaching music.** And, I think... That's very difficult because it would be like... as me... teach German, when I can't speak German...

Researcher: That's right...

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### **1@ TEACHERS LACK OF CONFIDENCE AND SKILLS**

### **2@ BENEFITS OF CHARANGA**

Miss Wilson: **It's like different language, and I think if you feel you are not good at yourself, it's particularly difficult to pass on.** But, I think, that 'Charanga' is a very good to me, and like having a setting of... you know, it can support you, get you to where you are going, and you can get the children, a good musical experience with that.

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### **3@ ECONOMIC CHALLENGES**

Researcher: Ah, that's right. How about in **economic aspects? Financial...**

Miss Wilson: Well, **we would not buy musical instrument resources.** We can not be at the top of them.

Researcher: Ah, yeah. But, I was surprised that it was very well equipped.

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### **4@ ECONOMIC- GRANTS/ FUNDING**

Miss Wilson: Yeah... **Well, I did it for a very long time. Every year, I would...**

And, I also... we'd **apply for grants, funding to buy things and projects,** so I probably have a lot more than anybody else does. (That's what it happens, but I don't do it anymore.)

Researcher: Ah, that's right. Thank you.

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**3. Please explain your view of the status and importance of Music Education in schools.**

**[STATUS/IMPORTANCE]**

Researcher: Yes. So, maybe, it's a kind of similar question. But, could you tell me **the importance of Music Education in general aspects?**

**1@ CREATVITY AND WELLBEING**

**2@ OPPORTUNITY TO BE CREATIVE**

Miss Wilson: Well, yes. In general, personally, I think that music... (file 079-end)

Well, I do think it **has a huge important role. I think it allows children an opportunity to be creative.**

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**2@ CONTRIBUTES TO WELLBEING**

I think it **contributes to wellbeing.**

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**2@ OPPORTUNITY TO BE CREATIVE**

I think it **brings pupils together.** Not just in classes... you know, that... like in the choir, we have pupils from Primary 5, 6, and 7.

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**3@ BEYOND NORMAL LIVES : PERFORM, EVENTS, COLLABORATIOIN = SOMETHING THAT MAY INSPIRE THEM**

I think it gives children **opportunities beyond their normal, everyday lives.** For example, children in this school have performed... I think with 'Joseph', the children's choir and Joseph and the Fruit Market in the City Centre...

**We go to lots of events like school's Cantata.** The children from different schools come together and **Mungo's Barnes**, which you have..

Researcher: Yes, I have been there.

Miss Wilson: And, this year, for the first time, we've been invited to maybe **children's choir at the Conservatoire's Christmas Concert**. So, you are **taking them out of their normal place**, and went have see..maybe **something that may inspire them**. But, I think **it's very important**.

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#### **4@ LESS CONFLICTS WITH PARTENTS FOR MAIN SUBECTS (THAN KOREA)**

Researcher: Ah, yes. Because, I was very impressed when I stayed in your school, because **they were very well learning about music**, but like... I just wanted to ask you, in case of Korea, there are some conflicts between parents and the school, if the school tries to many musical activities, because the parents want them to just focus on main subjects. So...

Miss Wilson: Alright. Well, I don't think there is a quite as much as here, because I don't think we do this as **many musical activities as.... Most parents are very supportive, when they are learning instruments, or if they are in choir, you know, one of the children... they see this as a positive thing, but not all parents as others**.

Researcher: Yeah. But, here, like...in Scotland, maybe parents have **less pressure for children**.

Miss Wilson: Yes, of course. I think...

Researcher: Going to university and everything...

Miss Wilson: Yeah. I think that's possibly true, although I've never been to Korea. Ha, ha... I will take your word for that.

#### **3-1. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.**

Researcher: Yeah... so, you already told me **the benefits of music**, like their **social wellbeing**, and **emotional wellbeing**. Yes. That's right.

Researcher: Yes. And... I just asked you... in your school, maybe music is...as same as popular, and developed in...comparing to...

Miss Wilson: No...

Researcher: No?

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### **5@ LOW STATUS OF MUSIC**

Miss Wilson: No. **I think that the core subjects... like in Korea... have more worth status.** You know... Numeracy... Literacy... Health and Wellbeing... So, **they are the subjects that most people are in skilled and have biggest prominence. They spend on it most of the time.**

Unfortunately, **music is poorly reasoned.** That's something that everyone enjoys, and something that everyone thinks should happen, but I think because of what we say about the 'skill' thing from teachers... I think it probably doesn't get as much as...

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### **6@ SPECIALIST/ FINANCE/ MIXED SKILLS**

And, they... if you are doing 'Blue Sky' thinking with me, **every school would have a specialist who would... you know... come... but, that doesn't happen anymore, because of finance.** (**≠ Shelly's**)

**In the past, we used to get more specialists, but now, we have up to just... do everything for ourselves, and it's... very much depends on individual members of staffs, what skills they have day after day... play an instrument, and they can sing... you know, how do they cope with that... So, it's very varied, and it would very vary from school to school.**

### **6@ CO-SCHOOL THINGS**

### **6@ DIFFERENT DEGREE ACROSS DIFFERENT SCHOOLS**

You know... I sort of... I do lots of **co-school things**, and our children still do **lots of musical things** because I am here, but if you have school where **you don't have anyone who has that skill.**

But, what you find normally is, if someone doesn't... **the talents in schools are very mixed.** We have a school where people are very good at... someone who is very good at... kind of supports... children doing music excel in that support, you know... that's how it would be.

Researcher: Yes... so... if I ask you, **your children experience a lot of musical events,** like St. Mungo's...

Miss Wilson: Yes.

Researcher: Then, if I may ask you, do they have... maybe **they have to share some time from other subjects and...**

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**7@ ISSUES OF TIME: SHARE SOME TIME FROM OTHER SUBJECTS/ AFTER SCHOOL THING**

Miss Wilson: **Yes, they do. But, the teachers would be very encouraging of this.**

But, this year, I am taking choir after school, because of that problem that... you know... trying to find the time that all children can come. You know... so... it does... it does have issues with time... people doing other things... so, I am doing it **as after school** this year, just to see how that works... And, it's easier.

Researcher: I understand. But, it's **extra effort for you...**

Miss Wilson: It is. Ha, ha. It is for me... A long day for me... Ha, ha...

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**4. What is your If you believe it to be beneficial, what kinds of advantages does it bring to students?**

**5. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.**

6. Please tell me how you would define ‘musical creativity’, and also your ideas about the importance of ‘musical creativity’. Also, Please explain the activities you use for fostering musical creativity.

### MUSICAL CREATIVITY

Researcher: And, it’s related to my research topic. So, I would cite your idea. How would you **define the ‘musical creativity’**? There are a number of arguments about it. Maybe, some people think musical creativity is something about **very talented** that **others cannot...**

### 1@ EVERYONE- DIFFERENT DEGREE

Miss Wilson. Yes... No. I think that **everybody has, has some degree of creativity**. I mean, **some people are more creative than others, but I think that everyone has some sort of potential.**

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### 2@ INTERDISCIPLINARY/ MUSICALLY SKILLED PUPILS

Even (I remember) when I taught music in the school, I did lots of **creative music making with the children**. And, I would **base on some pictures and stories...** that kind of things. So, that type of thing... you know... children worked in groups... when you came in, they did it with students... you know, if you were very talented, and played the violin, you would bring your violin, and **you would contribute to the group.**

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### 3@ EVERYONE- WITHOUT FORMAL TRAINING/ OPPORTUNITIES

But, **even if you didn’t play anything, some children who don’t have any formal training, they have fantastic idea...** they... you know...

Researcher: Yes, I agree.

Miss Wilson: So, really, that is... is great. But, maybe they didn’t **have an opportunity to learn an instrument**. But, they were able to... or even they were not able to get... in front of people... get ideas and get them to **put them into action.**

So, I do think that is something that... **the more that you do, and you become more confident.**

I also think that adults... **I did that with teachers and they were all horrified when I said they had to do it.**

Researcher: Ha, ha. Yeah.

Miss Wilson: But, **once they started to do it, they were... they really enjoyed it.**

### **3@ CHILDREN: LESS WORRIED TO BE PERFECT = TEACHER CAN TRY IN OTHER WAYS**

But, the children are not as... you know..tie... about making the states... you know... they... they learn quite... you know, **you can try one, maybe you can try in another way... And, they are less worried about how the sounds first time, whereas adults want to... go perfect.**

### **3@ THE MORE YOU DO IT, BETTER IT WILL BECOME**

So, I do think **the more you do it, the better it will become.**

### **3@ CREATING SOUND PICTURE**

Researcher: Ah, thank you. So, I was very impressed by... I remember, **'Creating Music Picture'....**

Miss Wilson: Yeah.

Researcher: That you did...

### **4@ FOR EVERYONE- NEED AN ORGANISED WAY/ STRUCTURE**

Miss Wilson: Yeah. Well, I think that is a kind of... **it's a kind of 'organized' way to do it.** You know, that, that, people get a chance to be creative, but it all... it doesn't get out of control... you know... it's... **it's a such a structure to do it.**

So, as a teacher, you kind of know how to do that.

Researcher: Ah, yes. So, I really appreciate that. And, like.. I am citing you. So... providing that... Thank you.

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**7. As a music teacher in the past, did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: And, I think, by about... **'your' musical creativity**, as a music teacher, did you experience and moment?

**5@ OWN EXPERIENCE**

Miss Wilson: I, I think, **as a somebody who grew up playing an instrument**, you know... and you have... you know... you have **skills**... you with that **come... the creative...**

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**6@ WRITTEN PERSON/ ELITIST vs EAR/NATURAL**

I am very much a **'written' music person**, right?

Researcher: Oh, really?

Miss Wilson: Ah, ha. Many, many years ago, my friend was in a band, and he said, 'Can you come and play in a band here? One of our tracks?' And. I was... 'Oh!'... Very afraid of that all. 'What key is that in?', 'Where would I have start?'..things...

Whereas, they were... you know... **they just could play by ear**. You know... that was really... that was a bit of my comforts on... **I ended up writing down in a piece of paper**, so you want to... I would remember what to play.

Researcher: Yeah.

Miss Wilson: So, I think, maybe... **I would maybe be expecting to be perfect**, you know... Whereas, in... through my teaching and working with children realized, that's not



the case. They just try things out, and see how they were... can give more or less about it.  
Ha, ha.

Researcher: Yes. I understand. Maybe, it's kind of **elitistic education**?

Miss Wilson: Yeah...

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### **7@ POPULAR MUSIC/ MUSIC INDUSTRY/ CREATIVE WORK**

Researcher: In Korea, too. **Popular musicians** just play by themselves...

Miss Wilson: Yeah. Yeah. I think that... those people... here, in the UK, you know... that **music industry** is a huge industry... you know? And, **global industry** that earns millions and millions of pounds...

Researcher: Yeah. That's right.

Miss Wilson: So, I think that people add(are) probably **more encouraged to do their own and find them... you know... be in bands... create music**, and...

(whereas) In other countries... you know... it's hard to be successful.

Researcher: Yes.

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### **8. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

Researcher: Maybe, you told me already that **everyone has potential of musical creativity to develop...**

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### **8@ EVERYONE- MUSICAL CREATIVITY – DIFFERENT DEGREE = EX) CREATIVE MUSIC MAKING**

Miss Wilson: Yeah. I mean, obviously, you know that **some people have far more than others**, but I always felt, when I worked with 20 children on 'Creative Music Making', there was very rarely a child who didn't contribute in some way. You know...

somebody... Everyone wants to be part of the performance, and even if it was a very small part, **you wanted to be part of... you know... what they were making....**

Researcher: Thank you. I can feel that as well.

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**9. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that.**

Researcher: Yes. And, I am just studying about... more about **the education policy in Scotland.**

Miss Wilson: Yes. Ah, ha.

Researcher: And, is the **musical creativity within that...** the place of musical creativity... do you think...

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**9@ CFE= CREATIVITY**

Miss Wilson: Well, it is in... You would know that we have **the Curriculum for Excellence.**

Researcher: Yes.

Miss Wilson: So, **one of the aspects of music in the Curriculum for Excellence is about creativity.**

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**10@ CFE= ANYONE CAN DO CREATIVITY WORK/ SOMETIMES BE NOISE**

But, I would say, it's the one that people who are not **musical...**

Researcher: Yes... it would be hard...

Miss Wilson: Would find that most frightening... And, yet, **it's actually something that anybody can do. You know, because you don't need to read music, you don't need to be a good singer...**

Almost, I used to think, you know, when I was doing that **type of lesson that you had watched, you know.. I wasn't really about... I was like... the ring master. You know... just kind of leading the show... you know... guiding them**, but, I wasn't doing anything musical. I wasn't going to play anything for them. I was like, **letting(leading) them do it.**

So, it is actually, probably, **the easiest thing to do, in terms of a non-musician.** I think people are frightened by it. Ha, ha.

Researcher: Yes. I understand. Thank you.

(Miss Wilson: **A noise... people don't want that...**)

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**10. Please summarise for me the activities you implement to help enhance children's emotional resilience through Music Education.**

### **EMOTIONAL RESILIENCE**

Researcher: Yeah. So, I want to change a topic a little bit, although it's connected...

Miss Wilson: Ah, ha.

Researcher: **Emotional resilience.** So, do you do some **activities to help enhance the emotional resilience...**

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### **1@ EXPLORING AND FEELING EMOTION – FISCHY MUSIC**

Miss Wilson: Well, I think the... you know... we use things like that '**Fischy Music**' I have given you. And, we use that for... you know... **we link into work and help in wellbeing.**

We are doing that theme. I would look at the song that would matches into it. So, I would use a song for in case of education. And, a lot of songs are about **exploring feelings and emotion.**

So, when we were doing that, we would... would maybe talking about... you know... **it's alright to hear this some... everybody feels that... You know... they would all be that sort of thing.**

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## 2@ TRANSITIONAL THINGS – FISCHY MUSIC

We use **songs of important transitional things,, you know... when somebody is leaving, we would choose a song for that. And, I think some of the children who would be very stressed, somebody put earphones on music to help themselves to calm down.**

But, I would say, in my current role, I am not really able to do a lot of that. But, I do believe in all of this. (Miss Wilson: pointing the cover sheet of the record by ‘Fischy Music’)

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## 3@ ASSEMBLY – MUSIC-BASED ACTIVITY- BRING PEOPLE TOGETHER

And, because **I do assembly every week**, the part of that is music. I am... **music-based activity**... you know... a song, or whatever... I feel that a lot of these things..add on this... are things as in school... you know... we take on board...

Researcher: Oh, so you do **assembly in school**?

Miss Wilson: In school. Every Thursday morning, we do the school assembly, so we would **teach them all the song or sing a blask for a request**, you know... have a song that everybody likes... or if something is happened, you would think that would be a good song to do... And, do a **music for the masses in school, church**... so... we are **using music to bring us altogether.**

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**11. views on applying the concept of ‘Romantic Irony’ and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

### ROMANTIC IRONY

Researcher: Ah, thank you. And, I think it’s the last question.

Miss Wilson: Yes. I don’t quite know that out, ‘Romantic Irony’. I’ve never heard about that.

### **3@ ROMANTIC IRNOY- DRAW ATTENTION**

Researcher: Yes. But, if I explain, I wanted to try to use some kind of tools to **draw children's attention...**

Miss Wilson: Ah, ha...

### **3@ ROMANTIC IRNOY- DON'T HAVE TO BE PERFECT**

Researcher: And I am just telling that **'you don't have to be perfect...**

Miss Wilson: Yes.

### **3@ ROMANTIC IRNOY- EXPRESS FREELY**

Researcher: **Express freely...**

Miss Wilson: Ah, ha.

### **3@ ROMANTIC IRNOY- HAVE CONTRADICTIONARY FEATURES EACH OTHER**

Researcher: It's okay to **have contradictionary features each other.**

Miss Wilson: Yeah.

Researcher: Yeah. So, do you think it would be **helpful for creativity?**

---

### **1@ DIFFERENT VERSIONS OF THE PEOPLE**

Miss Wilson: Yeah. You know... see when children are doing like a song with a children, maybe I would play them **a few different versions** of the people... right?

And, I would say to them, you know, 'Which one is the best?' And then, I would say some... 'None of them are the best'. You may have... **the one that you like would be the version that I like.**

So, I do try **to explore things like that**, but... that would be probably as much as I do like that... Ha, ha.

Researcher: Okay. Thank you.

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**2@ MANY POSSIBILITIES**

**3@ MANY WAYS**

**4@ DIFFERENT APPROACHES**

**5@ TAKE RISKS**

**6@ DON'T ALWAYS RUN SMOOTHLY**

**7@ HAS AN EXPERIENCE**

**8@ YOU PLAN FOR ONE THING. THINGS DON'T ALWAYS GO TO PLANS...**

**SO YOU HAVE TO HAVE ANOTHER PLAN**

**9@ SO, IT'S JUST THAT KIND OF 'OPEN-MINDED'**

Miss Wilson: But, I think, **in general in education in Scotland now, you know... we are open to...** you know... there isn't one correct answer. You know... **there are many possibilities, and many ways to achieve the same thing... there are... you know... different approaches... we encourage children to take risks in learning, because it's alright to be and safe...**

**Things don't always run smoothly**, and in fact, I was at the 'Cantata' in the church, and we went to the church with all the children. And, a group had brought a CD player, where they are going to dance. And, they put the CD on, and **it wouldn't work.**

Researcher: Oh...

Miss Wilson: And, the dancers were standing... ready to go... waiting... the music... Somebody was fainted(frightened) trying that...

But, one of the boys who was in the music room would come... played the accordion, and he plays in a dance band. And..so he has an experience.

So, I just said, 'Well, could you?'.And, he said, 'Yes'. He would...

So, all the children who were there would say... you know, the children... This is what happens...

You think. You stand... **You plan for one thing. Things don't always go to plans... so, you have to have another plan.**

So, it's just that kind of 'open-minded', when you are thinking... thinking of things..

Researcher: Ah, okay... Thank you very much.

Miss Wilson: Okay.

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## <Interview 2: Mrs. Amy Hay>

### <Interview Transcription > – Morning

Researcher: Thank you for letting me interview you, and also, I really enjoyed staying in your school. So, thank you so much.

Mrs. Hay: Thank you. Thank you for coming.

#### 1@ SCHOOL OF MUSIC

#### @ BENEFITS OF MUSIC

#### @ STATUS OF MUSIC

Researcher: First of all, I just came up with some questions. Your school is 'School of Music', and I just wonder how it is selected, or... did you have to apply for it?

Mrs. Hay: No. We're um.... **I can have... Myself, proclaimed 'School of Music'**. Okay? That means, we are not as... we are not officially recognised as 'School of Music'.

Researcher: Ah... yeah.

Mrs. Hay: We... we have... as a part of our school, we run what we call St. Shelly's School of Music. And, the reason we... we were able to do that was first, because **there were... myself and another member of staff at that time who really feel that music add so much to the children's lives... still into adults, like us. And, we feel it's very impressive... it should have an important place in the curriculum.**

Researcher: Ah, yeah.

**@ STATUS OF MUSIC – MUSIC SPECIALIST**

Mrs. Hay: Um... And, we've... we've always done quite a bit of music in a school. I mean, we're lucky to have as **a music specialist two days a week**. So, that part puts us as in a place that many schools in Glasgow and schools probably don't have that... **that level of expertise in the school**.

**@ STATUS OF MUSIC – CHOIR FOR 20 YEARS**

The other thing is that we've run **a choir for 20 years**.

Researcher: Oh, 20 years?

Mrs. Hay: For 20 years for the school choir.

Researcher: Ah, yes...

Mrs. Hay: And, it's become quite well-known in the city, choir, because... we go and **perform at things, and we enter competitions...** So, people... put other schools and people in education in Glasgow know of our choir. And, some of the things that we've done as choirs.

**@ HOW MUSIC IS RESOURCED – PATRON (SUPOORT FROM A FOOTBALL CLUB)**

And, because of that, **we were approached by the 'Celtic Football Club'**.

Researcher: Ah, yeah... I heard that.

Mrs. Hay: Okay? And, **Celtic Football Club have a charity**.

Researcher: Ah, yeah...



Mrs. Hay: And, they... one of the branches of that charity is called **'Celtic Music Foundation'**.

Researcher: Ah, yeah...

Mrs. Hay: And, Celtic Football Club was born in this part of Glasgow in 1888, to help the poor immigrant Irish people who came at that time, to the city.

Researcher: Ah, yes....

Mrs. Hay: And, it was to... really... really to help... you know... to put a foot on people's tables.... really. So, they have...um... **a great commitment to Glasgow**. And, particularly, this part of Glasgow.

And, they had some money that they wanted to give to schools, in the area who would... who would really use it and do something with it. So, **they approached us, because they had heard that we did a lot with music. And, they gave us a little bit of money.**

And, with that money, we were able to...um... **resource a music department more**. So, we were able to buy eight keyboards, and electric guitars, and a drum kits, and a samba kits, and... **they really resourced of our percussion instruments**, and that.

So, we were able to do that. And, because we did that, we thought we would launch... make a big launch of, um...of **driving forward music in the school. And, we launched what we call our 'School of Music'**.

Researcher: Ah, yeah....

Mrs. Hay: Okay? So, that was in **2013**.

Researcher: 2013?

Mrs. Hay: Yeah. So, this is now... we've run it for 4 years now.

Researcher: Ah....

Mrs. Hay: Okay? **And, it's growing, since then**. You know...

Researcher: Oh... So, it was yourself who proclaimed as...

Mrs. Hay: Yeah....some... Yeah. We are not an official music school. Um... you know, for example, **there are... in Scotland four official music schools.**

Researcher: Ah, yes.

Mrs. Hay: Okay? And, they are secondary schools. They are for older children, and there would be an auditioning process to get into that, into those schools. So, there is.. I don't know how much you know. There is '**Douglas Academy**'.

Researcher: Ah, you told me before.

Mrs. Hay: Yeah. There is one in **Edinburgh**. There is one in **Aberdeen**. And, there is a traditional music school in **Plockton**, which is, um.. near **Skye**. It's north, northern Scotland.

So, they, they are official in... Those schools are funded. They get subsidised by the government. By the Scottish government to run these.

**Um... we don't get anything like that. You know... we don't have any subsidise, any extra money.**

Researcher: Ah...

### **@ HOW MUSIC IS RESOURCED – BY OUR OWN RESOURCES**

Mrs. Hay: **We just use our own resources** to, to keep the, **keep our music going.**

Researcher: Ah! Okay.

Mrs. Hay: Okay?

Researcher: And then, my question was that in here, the Primary school... the children select their Primary school or they are designated to come to...

Mrs. Hay: No. This is just a school... It's just a school they would be coming to and happen to do lots of music.

Researcher: Ah, yeah. So, what I mean is, when the kids select the school to come, or they are designated according to their living place?

Mrs. Hay: **They are just designated according to where they live.**

Researcher: Ah, yeah...

Mrs. Hay: So, there is... No. **There is not the children applying to come to the music school. It's not that. It's just that we... as part of what we do.**

Researcher: Oh, then they... It's kind of luck.

Mrs. Hay: Ha, ha. Yeah. It is luck. Yeah. **Some schools... you know, some do a lot of sports, some do a lot of music. Our big drive... you know, the School of Music has a big drive.** But, some schools... maybe drive forward, um... other things more- debating, or... even traditional music, or... sports. There might be a football school, or a basketball school, or... you know... whereas **we are... we are about music.**

Researcher: Ah...yeah.

Mrs. Hay: You know.. but, **we do have everything, but our big drive is music.** Does that make sense?

Researcher: Ah, yes. I understand.

Mrs. Hay: Okay.

Researcher: They can't come, although they want to come. It's just designated?

Mrs. Hay: Um-hum.

Researcher: Okay...

Mrs. Hay: We do, we do have some children who put place in request and to come to Shelly's... I don't know if that... I wouldn't think it's to do with the music. I think it's probably to do with maybe their grands live in this area, and it's better for child care. Ha, ha. You know... so... But, not... No. It's just luck. **It's just luck.**

Researcher: Yeah... I think...

Mrs. Hay: Okay?

Researcher: Thank you. I will go to the questions now.

Mrs. Hay: Okay.

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### @ Benefits of Music

1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

□

Researcher: Yeah. I thought your background was music, but... as you said, you are not.

### @ STATUS OF MUSIC- MAKE IT AS IMPORTANT

Mrs. Hay: No, no. **It's just something that we do because we want to make it as important.**

Researcher: Yeah. **For yourself as well.** So, I thought you were like... have musical background, but you just said, Primary school teacher.

Mrs. Hay: Yeah. Ha, ha, ha.

Researcher: Ha, ha. Then, did you like music since you were young? So, I want to ask... the first question. **Please summarise the place of music for your life, and what you perceive as the benefits.**

## PLACE OF MUSIC IN YOUR LIFE

### 1@ ALWAYS BEEN INTERESTED IN MUSIC/

Mrs. Hay: Okay. Yeah. I think... I... Is this a personal question? If it... yeah... I think, **I've been always interested in music.** Um...

Researcher: Did you... like, take music lessons? Or...

### 2@ COULDN'T AFFORD IT SO LEARNED BY HERSELF

Mrs. Hay: Well, yes and no. I... **I didn't come from a household** where... where people learned music.

Researcher: Ah...

### 3@LEARNED MUSIC SINCE YOUNG/

Mrs. Hay: And, I did... at... young age... I started to ask whom I would pick a guitar and give... you know... and, when **I was in 9, my mom... we did buy me a guitar.**

Researcher: Ah...

### 2@ COULDN'T AFFORD IT SO LEARNED BY HERSELF

Mrs. Hay: But, **we didn't have money for lessons.** We didn't have that kind of... **And, I taught myself**

Researcher: Oh, taught yourself?

Mrs. Hay: To play... oh, I play a little bit. And, my mom said that you wouldn't ever... when I stayed in the room, she said you wouldn't have known as a child in a house. You know... because **I just got interested in it.**

#### **4@ LINKED TO FAITH**

And, I suppose when **music, in my life...** the important thing about **music is probably been linked to my.. my faith, in church.**

Researcher: Ah, yes...

Mrs. Hay: Yeah. You know, because I... I wanted **to learn a guitar** so that I can **play at church** with the other people I saw playing in a church.

#### **5@ SCHOOL GAVE MUSIC TUITION**

And, I always liked to sing, and when I went to the secondary school, **they gave us a test and if you did well in a music test, they provided you a music tuition.** So, I was given piano lessons at that time.

Researcher: Oh...

Mrs. Hay: But, we didn't have a piano in our house....

Researcher: Oh.....

Mrs. Hay: **But, I went to a neighbour,**

Researcher: Ah...

Mrs. Hay: And, I practiced.

Researcher: Yeah.

#### **6@ OWN EXPERIENCE – SCHOOL WANTED TO STUDY CORE SUBJECTS**

Mrs. Hay: And, then... So, I did that for a couple of years, and then, the... we... I did quite well at school, and I was told I can do music when I left. So, the school that I went to didn't put any importance in music. And, you know... if you did academically quite well,



### **7@ OWN EXPERIENCE – AMATEUR OPERATIC CHOIR**

Mrs. Hay: And, I do get myself involved in... you know, I sing in the church choir and involve with music in the church. But, also, I'm in an 'Operatic's Choir. I am in **an amateur operatic choir**. Um...

Researcher: Now? Or...

Mrs. Hay: Now. Yeah. Ha, ha.

Researcher: Ah... yeah...

Mrs. Hay: We are actually performing tomorrow night at the **Paisley Abby**.

Researcher: Ah, yeah...

### **8@ OWN EXPERIENCE – NIGHT CLASSES**

Mrs. Hay: And, I am also... I did it for a quite a while. **I did night classes and learned the drumming. The Samba drumming**. So, that was so that I can... I can do it in school.

Researcher: Oh, yeah...

### **9@ OWN EXPERIENCE – MUSIC= YOGA= FOR WELLBEING**

Mrs. Hay: You know, so... for me, **the music is... To me, music's like Yoga. You know...**

Researcher: Ah, yeah...

Mrs. Hay: **It's for my... wellbeing.**

Researcher: Ah, yeah. Sure.



**10@ OWN EXPERIENCE – MUSIC = ZWEITE WELT**

Mrs. Hay: You know, **I feel... I feel I am in a different place**...when I am singing or... you know... being part of it. It takes you somewhere, and **it gives you away from stresses a day.**

Researcher: Oh, sure....

**9@ OWN EXPERIENCE – MUSIC= YOGA= FOR WELLBEING= EVERYDAY**

Mrs. Hay: You know... So... that, that's **what music does for me, personally.**

Researcher: Oh....

Mrs. Hay: You know... Okay?

Researcher: For your **wellbeing and like... yeah. And, relieve..** or...

Mrs. Hay: Ah, ha.

Researcher: **Get energy**, and...

Mrs. Hay: Yes! Ah, ha. Ah, ha. Ah, ha. Ah, ha. Yeah.

Researcher: Yeah... Because, I am a music major, and I take **exercise everyday**. So, I think that's kind of like that. Yeah.... Although I am busy, I always...

Mrs. Hay: **Make sure that you do...**

Researcher: Yeah...

Mrs. Hay: Ah, ha. Ah, ha. Ah, ha... Yeah.

Researcher: Oh... so, the music... so, it must be from your background that... yeah... You could do music... Yeah...

### 11@ OWN EXPERIENCE – LACK OF TRAINING

Mrs. Hay: I would like... You know... I suppose it as a big regret. I could have... Maybe **there would have been something that I could do with music if I had the right training.**

### 12@ STATUS- SCHOOL PUT A LOT OF IMPORTANCE

And, we did... **the school put a lot of importance on it**, and you know... that didn't come from my family where we had lots of money to...to put... we were not badly off, but music lessons... we were out with the.. out with the means of... of most people that, that I...

You know... It's different. My daughter, I've spent a fortune to do... you know... because, I probably try to give her the experience as I didn't get.

Researcher: I understand...

Mrs. Hay: Yeah... You know... so... And, we were made shelve very poor. Ha, ha, ha...

Researcher: Yeah...

### 13@ IMPORTANCE OF HAVING OPPORTUNITY- ESPECIALLY FOR TALENTED

Mrs. Hay: You know... so... I think it's really **important to have the opportunity. Especially if there is a talent there.** You know... Um... So...

### 9@ OWN EXPERIENCE – MUSIC= YOGA= FOR WELLBEING= EVERYDAY

Researcher: Yeah. So, you... as a.. in terms of like **relief and energy**... How could you **express....**

Mrs. Hay: Um...

Researcher: Benefits of music. Yeah. I know what you mean, but...

Mrs. Hay: Ah, ha... I think what it does is that...because I am in a... it kind of **lifts your spirit**, doesn't it?

Researcher: Ah, yeah.

**10@ OWN EXPERIENCE – MUSIC = ZWEITE WELT**

Mrs. Hay: **It puts you in... it takes you away from the... that goes on of the day.**

Researcher: I understand...

Mrs. Hay: You know, and you... You end up... For me, I... **I get so... into the feeling of the music that I forget about all the other things that you've been worrying about.**

Researcher: Yeah. I understand.

**9@ OWN EXPERIENCE – MUSIC= ENERGIZING**

Mrs. Hay: And, I find it very **energizing**. I do, because... I don't come from a choir practice or anything feeling tired, I come home feeling very... you know.. quite **energetic** and you know... and up beats, and looking forward to the next one. You know...  
And, then, **sometimes I go feeling tired, but I come back feeling different.**

Researcher: Ah, I understand.

Mrs. Hay: You know...

**10@ OWN EXPERIENCE – MUSIC = ZWEITE WELT**

Researcher: Yes. So, yeah.... I come up with the word.... Do you know, **'Zweite Welt'**? **It's about 'The Second World' and it means that the literatures of the artwork move people to another world.**

Mrs. Hay: Ah, ha. **To another.. Yeah. That... That's how... Ah, ha.**

Researcher: Ah, yeah...

Mrs. Hay: Ah, ha,

Researcher: Oh, that's so... do you think it's important as well...

## **2@ SOCIAL ASPECT**

Mrs. Hay: Yeah. And, I think... you know... **the choir** that I am involved in the **church**, it's also very... It's very **social... um... experience. You know, you make friends....**

Researcher: Yeah, sure.

Mrs. Hay: **You get a chance to... to chat.**

Researcher: Ah, yeah.

Mrs. Hay; And, **just to talk.. .and be... with the shared interest.**

Researcher: Yeah, sure....

Mrs. Hay: And, I suppose it's a very **supportive environment**. And, it's a bit **teamwork**, isn't it?

Researcher: Yeah....

Mrs. Hay: So, **the teamwork** in... um... you know that... **pulling together** and **resilience**... you know.. **the keeping on going, and try to make things better.**

Researcher: Yeah...

Mrs. Hay: Um... so... that **cooperation** and **interpersonal skills....**

Researcher: Yeah...

1-1. What is your If you believe it to be beneficial, what kinds of advantages does it bring to students?

∩

Mrs. Hay: And, I think that's the... for me, I think that's the... **it does for the children as well. It promotes that... that feeling of... um... working together**, and... you know... **keeping on going even when it's hard...**

Researcher: Ah, yeah,..

Mrs. Hay: You know... that can I think... I think as well, for our children it kind of **promotes friendship**, as well. You know...

Researcher: Yeah...

Mrs. Hay: You know... in because it's the.. **it's a shared interest.**

Researcher: Ah, yeah...

Mrs. Hay: You know... And, an expression I use quite often is, I think that **"music binds a child to a life of a school"**.

Researcher: Ah, "Binds a child to a life of a school"?

Mrs. Hay: Ah, ha. I think when **a child is involved**, it's not just music... you know... there is sports as well.

Researcher: Yeah...

Mrs. Hay: **Involvement** in any, any kind of...um...**team effort** or... you know... that, that **makes a child really feel part of something** that goes on.

Researcher: Ah, yeah...

### **3@ SOCIAL + EMOTIONAL**

Mrs. Hay: You know, I think it **raises self-esteem.**

Researcher: Ah, self-esteem?

Mrs. Hay: And... Ah, ha. And, it's **self-worth.** You know... it's so..

Researcher: Yeah...

Mrs. Hay: And, children do feel... And, part of that, in **confidence** because they are contributing to the life of the school.

Researcher: Yeah...

Mrs. Hay: And, they are **valued.** You know... that the contributions are valued and celebrated. You know...

Researcher: Yeah...

Mrs. Hay: So... okay?

Researcher: Ah yeah.... Thank you.

Mrs. Hay: Okay?

Researcher: Yeah....

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### **@ Status and Importance of Music Education**

Researcher: And, the next question. You told me that **status...**

Mrs. Hay: That was in...

Researcher: Yeah.

**10@ RESOURCED- BUDGET: THE MUSIC FOUNDATION/ GRANTS/EFFORTS/ SHARE MONEY FOR THE MUSIC SPECIALIST**

Mrs. Hay: I mean, that's **unusual circumstances** here, **the Music Foundation**. Other than that, there is no particular budget in a school for music.

We have a... a **budget**. And, I can't remember on the top of my head... it's something very... it's very small or something... like... maybe, 6 pounds a child... for a year. And, that is to pay for jotters and books and things and resources and things like that.

So, there is not... we get bits of money from other places because we apply for **grants** and things.

Researcher: Ah... yeah...

Mrs. Hay: So, it's not... There is not specific... There is not anything that says, 'This is your... this is your bucket of money for music'. But, in over the years, even before the Celtic Money, we view some of our money to **try to make sure that our music provision was good**.

Researcher: Um...

Mrs. Hay: You know... **we spent a bit of our staffing allocation on employing Jerry**, who's doing music and music teaching. You know... So, we... He **takes up 0.4 of a teacher's place**.

Researcher: Ah...

Mrs. Hay: Okay?

Researcher: Yeah...

Mrs. Hay: And, we kept that going because we felt **that was very important to have someone like Jerry with the skills that he has**.

Researcher: Yes...

### **[CHALLENGES]**

#### **10@ TUTION- FOR SPECIALISTS/TUTORS/ VOLUNTEERS/ MENTORS (the Higher Music students from St. Mungo's, from the high school.)/ BIG MUSIC SHOWCASE**

Mrs. Hay: Because, the actual fact... the most difficult thing about resourcing music for us is providing the... **the tuition.**

Researcher: Ah, yeah...

Mrs. Hay: It's... it's money for... um... **music specialist... for tutors...** people who can. So, Jerry does a lot of it. He takes classes, and he teaches, as you know, um... drums and base guitar, keyboards, tuned percussions... things like that.

But, I do have... um... I've just managed to get a guitar tutor. So, we are a bit paying him out of other people of money. He will come after schools, and do two groups... like that.

And, really, I just... anytime, I just keep my ears open, and if there's anybody out there that is willing to come... Sometimes, it's **volunteers...** They are coming to get a chance of experience. I had a volunteer for two years who taught guitar and ukulele to class... to groups of children. So, it is a bit like that.

And, also, our tuition... I don't know if I told you about **the Higher Music students from St. Mungo's, from the high school.** They come in on Monday, for an hour. And, they... They **mentor** our younger children who are learning the instruments.

Researcher: Ah, yeah...

Mrs. Hay: And, **they get a leadership qualification for doing that.**

Researcher: Ah... for doing that...



### 1@ RESOURCES-EVENT-CREATIVITY

Mrs. Hay: Yeah. And, we do... just beginning from March or April, we will do our **big music showcase**, and those young people lead our children through it. So, it's a nice, **big music**. About an hour and a half, we show off all the music that has been doing. So.... So, we... we make... suppose what I am saying is that we... **we make as much as we can... the resources that we have.**

Researcher: Ah, yeah...

### 1@ RESOURCES-A BEAT BOXER-SOCIAL JUSTICE/WELLBEING

Mrs. Hay: You know... I've got **a beat boxer**, coming on January. He's got to come on Monday, a little bit for 3 months. He's gonna work with some of the older children, especially the boys. We are going to **write a song. And... about children's race.** So, we are about to start that. So, **we are paying him.** So, that's coming out another pots. Just... just so we can.

### 1@ RESOURCES-INSTRUMENTS/ TUTORS/ WEAVING THE FLAG FOR MUSIC = CREATIVITY/WELLBEING/ HEAD TEACHER/ GLASGOW COUNCIL

So, the resourcing is not so much... I don't think it's so much about **instruments**. I think it's more about...

Researcher: Yeah... **tutors**?

Mrs. Hay: Tutors. And, also, there needs to be someone in the school who's **weaving the flag for music.**

Researcher: Ah... sure.

Mrs. Hay: You know... Someone who will champion music. You know... I am that person here. You know... I would be... you know... I will always be on, but it's important that... you know... at **the 'Expressive Arts' are important. You know... 'creativity' is**

**important**. You know... And, it's keeping, keeping that up there and I will... you know... sometimes **I have to justify 'why'**.

Researcher: Yeah. Sure...

Mrs. Hay: You know... **... by saying 'it's so important'... all sorts of things we were talking about before...** because it's not just about music. It's about all the...

Researcher: **Wellbeing?**

Mrs. Hay: **The wellbeing that come from that.** You know...

Researcher: Yeah...

Mrs. Hay: And, **developing the creative mind** as well.

Researcher: Yeah, sure.

Mrs. Hay: You know... so... Okay?

Researcher: Yeah. So, I am not being inappropriate... but, did you say... so, if the school has the budget for the staffs, then, they share a bit... I mean, not share... they take out some of those amount and pay the instructor? That's how it goes?

Mrs. Hay: Yeah... Yeah... More or less... yeah... ah, ha... There is different... **there is different budgets in different places if you like**, and... so, there would be our budget that I keep say to **Wendy**, "Do I have enough money to pay a tutor?"

So, I took... when I got the guitar tutor, I had to say, **"Look. Is there money that I can use to pay that?"**

Well, we looked that we were, and she said, "Yes.". You know... there was some.... But, **you have to be careful that... that... you know... about where... you know... about how many tutors and things like that.**

Researcher: Ah, yeah...

Mrs. Hay: So, we do what we can. You know? So...

Researcher: Ah, yeah...

Mrs. Hay: Does that make sense?

Researcher: Yeah... sure.

Mrs. Hay: Okay.

Researcher: Yeah, so, is it public?... This is a public school, not a private, right? It's included in **Glasgow Council**.

Mrs. Hay: It's Glasgow Council. It's what we get... but, **it's the budget that comes from the council to reach school**. You get so much... There is so much money for a child. You know?

Researcher: Ah, yeah.

Mrs. Hay: Ah, ha. **But, there's nothing specifically for music**, that you know...

Researcher: Yeah. I understand...

Mrs. Hay: Okay.

Researcher: Yeah... because in Korea, if it's a private school, the children have to pay, but here, the children are free. Right?

Mrs. Hay: I know. I know. I know. Okay.

### **@ CATHOLIC SCHOOL**

Researcher: And, although it's a Catholic school, it's not related to Catholic... Is it...

Mrs. Hay: Yeah... It's a **Catholic school**. Yeah... So, we...

Researcher: I mean, it's... In Korea, if it's a religious school, it's usually private, but... yes. Here...

Mrs. Hay: No. We have... **There is a big history about catholic school in Scotland.** And, we have a... the... We had our Catholic schools for 100 years. This year is a big anniversary, in 2018. And... I... you know... There would be some kind of academy... I don't remember exactly what it is, but we had to fight for catholic schools. So... and, it is say... We all, um... you know... that, the... we have right to dominate that school in Scotland. So...

Researcher: Ah, yeah...

Mrs. Hay: Yeah.

Researcher: So, all the teachers are Catholics?

Mrs. Hay: Yes.

Researcher: Yeah...

Mrs. Hay: They are all practicing Catholics. Um... we have to be... **To teach in a Catholic school, you have to be approved... So, I have to go to my church and speak to my priest, and he will write something, and then... it goes to our Bishop, and then he says, 'Yes. This person is suitable to...'. So, it's quite...**

Researcher: Ah, yeah... So, there is a process..

Mrs. Hay: Ah, ha. It's called, **'Approval'. 'Catholic Approval'**. So... I know, it's a very unusual. It's unusual.

Researcher: Yeah... but...

Mrs. Hay: I know. Ah, ha. It's different here to everywhere else. Um-hum.

Researcher: Ah, thank you.

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2. Please explain your view of the status and importance of Music Education in schools.

↴

2-1. Should music classes accorded the same status as other main subjects in schools?

Please also explain the reasons for your views.

↴

2-2. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.

↴

6. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that

↴

Researcher: Yeah. So, could you explain that the status and the importance of Music Education in schools? In your school, maybe it's very important...

1@ VERY IMPORTANT

Mrs. Hay: It's **very important**. Yeah. That's... I think that's the thing that differs.

1@ PROTEST(PURSUADE) – RAISE PROFILE OF MUSIC/ CHOIR WORK/ QUESTIONNAIRE- LACK OF RESPONSES (REFLECTING THEIR LESS INTEREST (IMPORTANCE) IN MUSIC

A couple of years ago, I was asked to go out... to other Primary schools to do... what we call '**sequaintment**'. **That was out to try and raise profile of music.**

Researcher: Oh... yeah...

Mrs. Hay: Mostly through... the... um... **choir work** that I do.

Researcher: Ah... choir...

Mrs. Hay: And, the first thing I did was... I sent out **questionnaires** to the head teachers. And, there's a hundred thirty Primary schools in... I think, in Glasgow. And, I got thirty-four back.

Researcher: Oh...

Mrs. Hay: And, the ones I got back, I really felt that the majority came back, because they were saying, 'Oh, yes. We do music, and we do think it's quite important'.

There was a few that said, 'No. We don't do enough.' But, I think, generally, **the lack of response was because it's not perceived as the.... At the higher level.**

Researcher: Yeah... sure....

### **1@ STATUS OF MUSIC- LESS THAN OTHER SUBJECTS**

Mrs. Hay: I think, there is a general feeling that **the academics are... I think, there still is that Math, and English... And, these... you know... These are the academic subjects that are more important.**

### **1@ STATUS OF MUSIC- MIND-SET CHANGE- ABOUT CREATIVITY**

**= We are leading to promote 'creativity'**

But, I think there's a bit of **a mind-set change**, because **people are now talking more and more about creativity**. And, we know... we know what we are reading now, even **from the PISA result** and things like that... that the actual fact... you know... **We are leading to promote 'creativity'**. We are finding... whole... whole country is of people who are very academic, but aren't very creative. And, we are needing... If you look at what the things are successful now. **It's 'Creative Minds'....** You know...

Researcher: Ah, yeah...

## 1@ STATUS OF MUSIC- MIND-SET CHANGE- ABOUT CREATIVITY

= Ken Robinson

Mrs. Hay: And, there is actually... um... there is a great book, **'Creative Schools'**. Um... **Ken Robinson**.

Researcher: Ah, yes!

Mrs. Hay: Do you know **Ken Robinson**?

Researcher: Yes.

## 1@ STATUS OF MUSIC-CREATIVITY= HIGHER PROFILE/ SECTION

Mrs. Hay: He's very good, and very readable. Um... and, he's... it's worth reading. So, **I think 'creativity' is becoming more... is getting higher profile**, and in fact, our... what **we use for quality insurance, for raising our standards in schools as a whole section now, called about creativity in schools.**

So, that's in the Scottish government. Um... we call it, **'How good is our school?'**. It's called higgies (higious)... how good is our school for. And, the most recent version of it has this, **the section on creativity**, as well.

Researcher: Ah, yes...

## 1@ STATUS OF MUSIC- VARIES FROM SCHOOL TO SCHOOL/ CITY TO CITY

Mrs. Hay: So, **there is much more of a push...** I would say, but, it just set... it just realize yourself... it's... it varies from school to school. To city to city.

## 1@ STATUS OF MUSIC- GLASGOW- PUT IMPORTANCE ON MUSIC

There's... **Glasgow, I think is a good Council for putting, putting importance on music.**

Researcher: Yeah...

Mrs. Hay: **Glasgow are determined that children will get music tuition free.**

Researcher: Ah, yes...

Mrs. Hay: And, you only need to step over the boarder of Glasgow and tell their authorities, and you have to pay. So...

Researcher: Oh, so, who has to pay?

Mrs. Hay: You have to... If you were... No. In Glasgow school, you have to pay. In North-lanics schools, and Dumbarton schools, there is...

**So, Glasgow is different, because it is committed to provide in... Music Education free.** To... To children. So, there's a big commitment, I think, from the council.

**Um... our... the people who 'lead up' music in the creative subjects in Glasgow are very, very good, and very driven. And, very determined that... um... you know... to keep that high profile into bring... you know... to promote music and the arts in Primary schools. So, that, I think Glasgow is good.**

### **1@ STATUS OF MUSIC- FIGHT- FUNDING DROPPED- ART NOT IMPORTANT AS OTHERS**

**There was a big fight**, recently. I don't know if... The music school in Edinburgh... And, they were more about to shut it, because there was... because **the funding had dropped.**

And, there were a bit... So, they were about to shut it. But, **there was such an outcry... that it's been saved.**

**So, there is risk going on. You know... I think, often, the first money that goes out is the money for the arts, because it's perceived as it's not been as important as the other.**



**1@ STATUS OF MUSIC- BENEFITS OF MUSIC – RAISES THE ATTAINMENT  
IN ALL OTHER THINGS**

But, actual fact, I would argue that doing **these things raises the attainment in all these other things.**

Researcher: Yeah...

**1@ STATUS OF MUSIC- GLASGOW- PUT IMPORTANCE ON MUSIC  
= DIFFERENT ACROSS COUNTRY (COUNTY)**

Mrs. Hay: You know... So... there is a difference and across country, really. But, **Glasgow City Council, I would say, very committed... to promote... to the status of music and the arts.** Okay?

Researcher: Oh, yeah. That's what I could feel...

Mrs. Hay: Yeah.

Researcher: So, the book by the **Ken Robinson...**

Mrs. Hay: It's called, **'Creative Schools'**.

Researcher: Yes... Thank you.

Oh, when I heard from your answers, I like Glasgow more... I already liked Glasgow very much, but it's also...

Mrs. Hay: Ha, ha... You like here even more? Ha, ha...

Researcher: Yes... Ha, ha.

Mrs. Hay: It's good. Okay.

Researcher: Thank you.

Researcher: Oh, so then, maybe... in your school, since you are trying to aim for the 'School of Music'...

Mrs. Hay: Ah, ha.

### 1@ STATUS OF MUSIC- SPARE SOME TIME FROM OTHER SUBJECTS

Researcher: There is no problem with status of music... but, **then, maybe you have to spare some time from other subjects...**

Mrs. Hay: Yeah.

Researcher: To music... Yeah...

### 1@ STATUS OF MUSIC- CFE= HEALTH AND WELLBEING= EQUAL IMPORTANCE

Mrs. Hay: Yeah... **You have to be careful. I mean, you said here about the 'main subjects'.**

Researcher: Yeah...

Mrs. Hay: We have to... **there's... the curriculum... Scottish curriculum places importance, a higher level of importance on 'Literacy', 'Numeracy', and 'Health and Wellbeing'.**

Researcher: Yeah. Yeah.

Mrs. Hay: So, you have... You have those three... and it's very... In Primary school and secondary school, **the responsibility of all teachers... regardless of what you teach, to promote attainment and achievement in those areas.**

Researcher: Ah, yeah.

Mrs. Hay: Okay? Now, **that means that you can afford the same section of time... almost for music.** (≠ bob)

### 1@ STATUS OF MUSIC- CFE- INTERDISCIPLINARY LEARNING- USE OF MUSIC

However, **'Interdisciplinary learning'**.... is, is a huge factor in the Scottish system. And, also... So, if you are tied in **'Health and Wellbeing'** with Music Education, you don't have inner or... or with dance and arts and... you know... there's... there's a way of...make... of... you know... **you can cover these things in an interdisciplinary way... and make more use of music.**

Researcher: Ah, yes...

### 1@ STATUS OF MUSIC- LOWER THAN LANGUAGE AND MATH = HOWEVER, DELIVER IT TO ENHANCE OTHER AREAS= THROUGH MUSIC

Mrs. Hay: You know... I think, I think it can.

You can't afford it really the same status as language and math... You can't really do that. However, you can... **You can deliver lots of music and it enhance the learning in other areas.... Through music.**

Researcher: Ah... **through music?**

Mrs. Hay: Yeah.

Researcher: Oh, that's **another way to...**

### 1@ STATUS OF MUSIC- DEPENDS ON TEACHERS' INTEREST AND SKILLS

Mrs. Hay: Ah, ha. Another way to do it. Yeah. Yeah.

And, that will depend on **how a teacher feels about their own musical skills.**

How...How willing you would be...to do that.

If I was teaching in Primary 1, I would be singing from nine o'clock in the morning to 3 o'clock.

Researcher: Ah... Ha, ha.

**1@ STATUS OF MUSIC- INTERDISCIPLINARY WAY/ USE MUSIC TO TEACH OTHER THINGS**

Mrs. Hay: You know... **you do loads and loads of singing and rhymes and giving an instructions and song and you know**... so that... there's... It depends on where you teach and what you teach.... You know...

Researcher: Ah, yeah...

Mrs. Hay: You can use music more. You know... Because, **you can teach music or you can use music, to teach other things.**

Researcher: Oh, that's right. Oh...

Mrs. Hay: You now... So, that's... That's the key, I think. Okay?

Researcher: Yeah... And, then, I already asked you **the benefits of music.**

Mrs. Hay: Ah, ha. Okay. Okay.

**1@ STATUS OF MUSIC- SHELLY'S- P6, P7 DO A LOT, TOO/ CAN OPT OUT/ BUT MOST PUPILS DO IT.**

Researcher: Yeah... And then, **Primary 6s and 7s...** I heard that they are busy preparing for the secondary school.

Mrs. Hay: Yeah... Um, hum.

Researcher: But, do they still get a lot of music? In your school?

Mrs. Hay: Primary 6s and 7s... there are a lot of them... they are the head years... they are going in and out for their drumming lessons and the keyboard lessons and things like that.

So... **they spend a lot.** You know... They far got maybe one or two slots in the week, but they are out doing music.

**Some children opt not to do it.** But, you know, there are some children who don't... Yeah. There are some children who do lots... And, that's fine. The Primary 6, 7 classes, **only three children in the whole class... they are not involved in music.**

### **1@ STATUS OF MUSIC- LIMITED OPPORTUNITIES FOR SOME ACTIVITIES= DO SOMETHING ELSE**

And, I spoke to them whether they want to be involved, and two of the boys said, 'I would liked to do drumming.' **My problem... I don't have spaces anymore, but, I said, 'We will try and do something'.**

But, there were three girls, said, 'No. She didn't want to do it.'. And, that's fine. You know... So, the...

### **1@ STATUS OF MUSIC- ALL THE CHILDREN DO LOTS OF MUSIC**

**All the children do lots of music.** We do the Samba drumming with song, and um... Yeah. There's....

Researcher: Yeah... still...

Mrs. Hay: Yes. I know... I know.

Researcher: Thank you.

### **@ Musical Creativity**

**3. Please tell me how you would define 'musical creativity', and also your ideas about the importance of 'musical creativity'. Also, Please explain the activities you use for fostering musical creativity.**

▭

Researcher: And, the next question. I am trying to cite all the teachers' opinion about the 'musical creativity', and they are giving me different kind of views and the definitions.

Mrs. Hay: Ah, ha.

Researcher: How would you do it?

**1@ MUSICAL CREATIVITY = HAS TO LET GO/ DO THEMSELVES**

Mrs. Hay: Well, I suppose... **That's what it has to... to let go.** Isn't it? (21:34)

Researcher: Yes...

Mrs. Hay: **To let the children compose and be creative themselves.**

**1@ MUSICAL CREATIVITY = EXPLORE THE SOUNDS OF INSTRUMENTS**

And, I think we will find it in younger classes, there's lots of that goes on. You would...  
They would **give out instruments and explore the kind of sounds it make.**

**1@ MUSICAL CREATIVITY = INTERDISCIPLINARY WORK= SOUND PICTURES/ SOUND STORIES**

And, let the children **make 'sound pictures'** and **'sound stories'** and...you know... and **use sounds to illustrate a book or a story that they know.** So, you signed lots of that.

**1@ MUSICAL CREATIVITY = LOTS OF SCHOOL FIND IT A BIT HARDER**

**I think, lots of school... people find it a bit harder.**

Researcher: Ah, yeah...

**1@ MUSICAL CREATIVITY = MAKE THINGS UP= PENTATONIC SCALE**

Mrs. Hay: If I was in the class, you know, I would do lots of... **using the pentatonic scale,** and then... Because, then **the kid be making things up, and it's... all sound fine.**

Researcher: Ah, yeah... Sure...

**1@ MUSICAL CREATIVITY = MUSIC BEING ABOUT THEIR OWN COMPOSITION**

Mrs. Hay: You know... So, I would do something like that. Un... you know... I suppose if we think of **creativity**, with **music being about... about their own composition and things like that...**

**1@ MUSICAL CREATIVITY = EXPLORE AND EXPRESS**

**1@ MUSICAL CREATIVITY = THE WAY YOU WANT TO**

But, creativity is just about **explore...** **taking a piece of music and expressing** the way... **the way you want to**. You know...

**1@ MUSICAL CREATIVITY = FORM BANDS**

**1@ MUSICAL CREATIVITY = MAKE OWN ARRANGEMENTS**

**1@ MUSICAL CREATIVITY = WORK THINGS OUT BY THEMSELVES= CONFIDENCE/ PROBLEM-SOLVING**

Um... And, we try... with the children especially who are learning instruments... **they actually form me bands**, which they do... they come and say, 'Can we... We are from the band, and we want to practice.' So, I will try facilitate that for them. You know... and, let **them be creative and make... do their own arrangements and work things out**, and... you know... Because, that's sort of a **confidence** and **problem-solving**. Isn't it? I know... I know...

Researcher: That's right.

---

**4. Did you experience any moments in your own education that helped you develop musical creativity?**

□

Researcher: Yes. And, you are not a music teacher, but in your own education... Are you Scottish?

Mrs. Hay: Yes.

Researcher: And, did you go to school in Glasgow?

Mrs. Hay: Yes.

Researcher: Ah... that's good.

Mrs. Hay: Yeah.

Researcher: So, did you feel any moments that you... that helped you develop your own creativity when you were in school? Maybe... I think you said you didn't. In the previous...

**1@ OWN EXPERIENCE= NO VALUE PUT IT**

Mrs Hay: I don't... **I don't think there was value put on it.**

I mean... don't get me wrong. **There was a little bit of music.** I did get to school I really loved.

**1@ OWN EXPERIENCE= TEACHER/ AFTER SCHOOL**

And, I did have a music teacher who... who tried to **take me after school.** You know... because, she felt that I had a bit talent and she was...

**1@ OWN EXPERIENCE= HARD TO HAVE OWN TIME**

But, it was **hard to have own time** and... you know... That was...

**1@ OWN EXPERIENCE= NO COMPOSING/ CREATING A PIECE OF MUSIC IN SCHOOL**

I don't think... **I don't remember, ever, composing or creating a piece of music in school. Ever,**



Researcher: Yeah. Sure. In Korea, too. We kind of learn theory, and you have to do it in the right way.

Mrs. Hay: Yeah... Ah, ha. **Just sing a song... play a song...** There wasn't. There was nothing like that. And, I think... I think it's hard to do...

Researcher: Yeah... in schools...

**1@ OWN EXPERIENCE= HARD TO GIVE FREEDOM TO MAKE NOISE**

Mrs. Hay: Yeah... **It is hard to give people freedom to... allow children to make a bit of noise, and not get to work top about it.**

Researcher: Yeah... sure...

Mrs. Hay: You know... And, then, let the noise... let them try and then... do something with it that makes more sense. You know... so...

Researcher: Yeah... that's right.

Mrs. Hay: I know...

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**5. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

□

Researcher: Okay. I think you would be probably agree. Do you think everyone has potential musical creativity, although there may be difference in levels? Yeah...

**1@ MUSICAL CREATIVITY= EVERYONE= DIFFERENT LEVELS**

Mrs. Hay: **Yes. There's huge differences in levels.** I would say... since I started the 'Music School' thing, we become very aware of these children in school who have a very

low talent. I think they've had a chance to shine and really... And, that's been very... There are much more apparent... you know... And, the level of how good they could be. But, I think the we do... we find out... **every child got musicality in them.**

### **1@ MUSICAL CREATIVITY= GIVING EXPERIENCES TO HARNESS THAT**

You know... and **it's about giving experiences to harness that.** You know...

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#### **@ Emotional Resilience**

**7-1. Under the influence of music therapy, and "health and wellbeing", there is great interest today in Music Education and emotional resilience.**

**Please summarise for me your view of the relationship between Music Education and emotional resilience in schools**

**7-2. Also, please summarise for me the activities you would implement to help enhance children's emotional resilience through Music Education.**

Mrs. Hay: We actually have a lot of activities we do **to build children's emotional literacy**, e.g.

- **Circle time strategies**
  - **Second Step Programme** used across the school and in conjunction with our Community Work- **A Community in Motion**- **4 local schools, work together to help build resilience in our children and help them deal with local issues relating to gangs and crime etc.**
  - Some classes use **Emotional Scaling Type strategies.**
  - We have **themed weeks across the school year** e.g. **anti-bullying week, Health Week**
  - We have **a focus on developing core values** in our children, **i. e.,** the school values- **Respect, Responsibility, Resilience, Honesty and working hard.**
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### <Interview 3: Miss Emily Kelly>

Researcher: Okay. So, they might be similar, but I wanted to ask you all. So...

Miss Kelly: Um-hum.

#### [BENEFITS OF MUSIC]

##### @ Benefits of Music

##### 1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

▭

Researcher: So, the first question is... maybe for yourself, as a teacher, or for yourself, please summarise for me the place of music in your life, and whether you think it's beneficial for people?

##### 1@ EMOTIONAL BENEFIT

Miss Kelly: I think it can be very **relaxing**.

Researcher: Ah, relaxing?

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##### 2@ ENHANCE WORKING SKILLS

Miss Kelly: And, I think for the children and class, it can be really good thing to put on to let them **know it's time to finish, and tidy up**. Let's say, 'It's tidy up time', we might play music.

Researcher: Ah, yes...

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##### 3@ GOOD FOR LEARNING

Miss Kelly: I think it can be really **good for learning**. So,

Researcher: Learning?

Miss Kelly: So, **for learning a new language, and we do a lot of singing**. And, for example in Spanish.

Researcher: Yes.

---

#### **4@ DRAWING ATTENTION**

Miss Kelly: Um... I think it can be really, **really good for getting their attention**. So, in the 'infants', you can say, 'One. Two. Eyes on You' (Miss Kelly sings)

Researcher: Ah, yes!

Miss Kelly: Or... **“Are you listening? Are you listening?”** “Yes, we are. Yes, we are.” (Miss Kelly sings) And then, reply... So, that's really good for the little ones. You would sing, “Are you listening? Are you listening?” And then, they reply. “Yes, we are. Yes, we are.”

Researcher: Ah... it's good.

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#### **5@ FUN/ PLAYING GAMES/ DANCING**

Miss Kelly: Um... I think that it can be really **fun**. It can be good for **dancing**.

Researcher: Ah, yes.

Miss Kelly: I think it can be good for **playing games**, and I think you can use it for everything. And, it's good. And, I like listening to music myself.

Researcher: Yeah...Okay...

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1-1. What is your If you believe it to be beneficial, what kinds of advantages does it bring to students?

↴

Researcher: Yeah. You told me **a lot of benefits** in terms of everything.

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**[STATUS/IMPORTANCE]**

@ Status and Importance of Music Education

Researcher: And, how about... in terms of everyone... like agrees the benefits of music, but in terms of education...

Miss Kelly: Um-hum.

Researcher: In case of my country, Music Education is very squeezed, and people don't take its priority.

Miss Kelly: Um-hum.

Researcher: Or like... yeah. Do you think, in schools... the... **your view about the status of Music Education... importance of Music Education...** Do you agree with me that Music Education is important for children?

**1@ VERY IMPORTANT**

Miss Kelly: **Yes. I think it's very important**, and I think here, in St. Petra's...

Researcher: Yes.

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**2@ MUSIC PLAY ITS ROLE WITH EVERYTHING**

Miss Kelly: It's... **we do it with everything**.

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### **3@ LINK WITH UNIVERSITY (MUSIC STUDENTS FROM CONSERVATOIRE)**

We have **a big link with the university**... of staying with you coming.

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### **4@ RELIGIOUS SERVICES**

And, **we do a lot of singing when we are in church**.

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### **5@ ASSEMBLY – SINGING**

We do **singing during assembly time**...

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### **6@ ENHANCE WORKING SKILLS**

### **7@ EMOTIONAL BENEFIT**

even just listening to music **when we are working**. If I want **the children to relax**, I will put on some relaxing music. And, **we will work while they listen to the music**.

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Researcher: Oh, that's a good way... What kind of music do you usually turn on?

### **8@ GOOGLE/ YOUTUBE- RELAXING MUSIC FOR KIDS**

Miss Kelly: Um... I usually **type into Google, 'Relaxing Music for Kids'**.

Researcher: Ah... That's a good way...

Miss Kelly: Some nice guitar music. There are some good, kind of albums on **Youtube** that... you know... 'Dum-dum'...

Researcher: Ah, yeah...

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### **9@ PUPILS' CHOOSE MUSIC TO LISTEN IN THE CLASS**

Miss Kelly: And, they like that. **They ask, 'Can I put on something like music?'**

Researcher: Oh, they are very musical...

Miss Kelly: They are good.

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**[STATUS/ IMPORTANCE]**

**2. Please explain your view of the status and importance of Music Education in schools.**

↴

**2-1. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.**

↴

Researcher: Yeah... So, do you think it should be prioritized... um... have a same status as other subjects? In case of Korea, it's very neglected, and...

Miss Kelly: Um-hum

Researcher: People want to take the time out, and use it for other subjects.

Miss Kelly: Yeah.

Researcher: How about you? Do you think **it should be taken the same status as other subjects** like math and language...

**10@ SHOULD BE TAKEN THE SAME STATUS**

**11@ OPPORTUNITY TO BE CREATIVE = CREATIVITY FOR EVERYONE**

Miss Kelly: I think so, because I think some children have a musical brain, and that's where their talent is. And, some children are talented than others with, but **you have to give them all a chance to show off what they can do.**

Researcher: Ah, thank you. Yeah.

**2-2. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.**

□

Researcher: Ah, thank you. So, maybe next question is... maybe exception for your school, because some people don't take it important.

Miss Kelly: Um-hum.

Researcher: But, **here, the Music Education is very developed...**

Miss Kelly: Um-hum

Researcher: In school... right? So, maybe.... Do you still find **any problems with the status of music in your school?** Maybe not?

**12@ DIFFERENT ACCEPTION OF MUSIC FOR SOME CHILDREN**

Miss Kelly: Um... **I think for some children, it's difficult to...** children who have **autism**, or different **diagnosis**, and for example, one of the boys, I got over a chair to sit on. They find it difficult if it's **too noisy**, and... but, for other children, yes. They definitely can **participate** in.

**13@ NO PROBLEM OF MUSIC EDUCATION**

Researcher: Ah, yes. So, **I don't see any problem of Music Education in your school.**

Miss Kelly: Um-hum.

Researcher: Because, **it's going very well, I think.**

Miss Kelly: Yeah.

Researcher: For some schools, I heard that there are many problems.... Yes. Thank you.



@ Musical Creativity

3. Please tell me how you would define ‘musical creativity’, and also your ideas about the importance of ‘musical creativity’. Also, Please explain the activities you use for fostering musical creativity.

□

Researcher: And, it’s kind of my research topic, but maybe it’s hard to answer. But, I just wanted to get your opinion.

Miss Kelly: Oh, yeah. Of course.

Researcher: Do you have any definition about musical creativity? Oh, **that’s what I tried, actually with children....**

Miss Kelly: Yeah.

Researcher: Yeah. I tried to...

1@ OWN EXPERIENCE – LET ‘THEM’ BE CREATIVE

2@ CFE= CREATIVITY

3@ FOLLOWING CHILDREN AND THEIR INTERESTS

Miss Kelly: Um.... I think... um... I think it’s very important to **let ‘them’ be creative musically. I think with the Curriculum for Excellence, which is the Scottish curriculum. It’s all about following the children and their interests.**

Researcher: Yes...

Miss Kelly: So, if they are really **interested in making music**, that’s.... you know... meets(beats)... **and you follow that, and you go with them.**

So, I think, it’s definitely very important for them. Because, if they are not interested in... like playing the piano, they are not gonna enjoy it. **But, they love the drums, and you give them the chance to use the drums, then, they will.**

Researcher: Yes... That’s a good way...

Miss Kelly: So... Um-hum.

Researcher: Yeah... So, like... Have you done any activities in your own music class, to foster their musical creativity? Or....

Miss Kelly: Um...

Researcher: **What do you usually do in your music classes?**

#### **4@ BUY PROGRAMME - CHARANGA**

Miss Kelly: We... would... We have a programme called 'Charanga'...

Researcher: Yeah. Chranga.

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#### **5@ INTERDISCIPLINARY**

Miss Kelly: So, we use Charanga, and sometimes **we will do music through drama. Singing and kind of acting as we sing. Um... we've done art work for... and we listen to music and we created the story.**

Researcher: Ah... story?

Miss Kelly: When I was doing the 'Ancient Egyptians', **I played them some Egyptian ballet music.** Opera music. And, **they made a story about an Egyptian Robert stealing from a tomb. (tume)**

Researcher: Oh...they made a music?

Miss Kelly: Then... they made the... Um... **they drew the pictures and then they made a story to the music. Of the Opera.**

**Researcher: Oh, story to the music...** Oh.. that's a really...

Miss Kelly: And, **we put it into the video, and kind of played along the music.** So, it was... it was interesting.

Researcher: Ah... sorry. They made a music? They made a story.

Miss Kelly: **They listened to the music. And, they created a story from what they listened to.**

Researcher: Oh, that's the opposite way from what I was doing...

Miss Kelly: Um-hum.

Researcher: Thank you very much.

#### 4. Did you experience any moments in your own education that helped you develop musical creativity?

□

Researcher: Um... so... **How about your own... in your own education,** did you find any chance... develop 'your' musical creativity?

#### 6@ OWN-INTERDISCIPLINARY

Miss Kelly: Um... Not... Yes. Through languages, **I would have sang in French class. Um... and I sang in the choir.**

Researcher: Yeah...

---

#### 7@ OWN- PRIMARY YES/ SECONDARY NO (SUBJECT, SUBJECT)

Miss Kelly: And, I played the Ting Whistle. It's an Irish... Um... and the recorder. And, I did a little bit of piano. But, I didn't think there was... in my secondary school... **My primary school, yes. But, my secondary school, no. It was very subject, subject.**

Researcher: Oh, yes... So... if it's not inappropriate... did you go to school in Glasgow? Or...

Miss Kelly: I am from Ireland.

Researcher: Ah, really?

Miss Kelly: So, I went to school in Ireland. Um... so, yes. I think now, it's probably moved on. But, when I was at school...

Researcher: Yes... Ha, ha...

Miss Kelly: **It was kind of 'music time', 'history'...**

Researcher: That's right.

Miss Kelly: And, **'math', 'language'. I would do some in French. We would do some singing.** And....

Researcher: Ah, yeah... But, in your days, did you still chose the subject? Because, in Korea, we have to choose, and we don't get the music at the last stage. How about you?

Miss Kelly: Yeah. **You could do 'add-up', and as far as you wanted to.**

Researcher: Yeah. Okay. So... and... did you find yourself... as you said, it's very **formal** and...

Miss Kelly: Um-hum.

Researcher: One block. But, **did you still find yourself developing musical creativity in your own education?**

Miss Kelly: **Yes, I would say so. Um... yes. I... My family is very musical.** Even just singing. My brother plays drums and the guitar... and we all love singing. So.... We are quite dramatic... Ha, ha...

Researcher: Ha, ha... yeah.... So, maybe, **more at home rather than school, maybe?**

Miss Kelly: **Probably. Yes. Um-hum.**

Researcher: Ah, okay.

**5. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

□

Researcher: Ah, okay. I think you already agreed with that, but do you think **everyone has potential musical creativity?**

Miss Kelly: **Everybody has a potential?**

Researcher: Yeah.

**8@ EVERYONE – DIFFERENT DEGREE**

Miss Kelly: Um-hum. **Yeah. I think. And, in different ways... Not everyone is gonna be able to play the piano, and not everyone is good, or... be committed,** because I started the piano. I gave up.

Researcher: Ah...Ha, ha...

Miss Kelly: **But, I love... I love listening, but I just wasn't committed to...**

Researcher: Yeah, sure... Ha, ha...

Miss Kelly: So, **I think everyone 'could', but you have to be yourself.**

Researcher: Yes.

Miss Kelly: **Be committed and practice...**

Researcher: Ah, be committed. Yes... Although they have...if they don't...yeah...

**6. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that**

□

Researcher: Yeah. So.... Since you agreed that everyone has potential musical creativity...

Miss Kelly: Un-hum

Researcher: **If we provide the proper education, they can all develop it. Right?**

**9@ INTERDISCIPLINARY/ DEVELOP**

Miss Kelly: **Yeah. I think so.**

Researcher: **Yeah. And, I think your idea was very good. Yeah... Listen to music and stories...**

Miss Kelly: Yeah.

Researcher: Ha, ha...

Miss Kelly: I think, in different ways(lesson), whether it's... Like, **my brother is doing film at university. But, he's... wants to do the sound-tracks of films.**

Researcher: Ah, yeah...

**10@ TAKING DIFFERENT THINGS**

Miss Kelly: And, so... **in different ways, it's... may not be them 'making' the music, but 'taking' different things...**

Researcher: Ah, 'taking'...

Miss Kelly: And, kind of... **Everyone has a potential in some way.**

Researcher: Ah, yeah... **That's another explanation... Thank you... of musical creativity...**

Miss Kelly: Um-hum.

---

### **11@ MUSICAL CREATIVITY vs OTHER BUSY SUBJECTS**

Researcher: And, I am just studying **about the Scottish policy**... about Music Education. And...

Miss Kelly: Um-hum.

Researcher: I see that it's kind of aiming for... **fostering the creativity...**

Miss Kelly: Um-hum...

Researcher: In all the subjects as well. But, in Music Education, do you think **it's... 'musical creativity' is taking place in the *Curriculum for Excellence*?**

Miss Kelly: I think, 'yes'. **I think that there is so much going on Language and Math and... Modern language** and just... **I think, 'yes'**. But, you have.. everything needs to go forward. So.... There is a focus on creativity and everything. Um...

Researcher: Yeah. Okay...

---

### **@ Emotional Resilience**

Researcher: And, I will change the topic a little bit, to 'emotional resilience'. Yeah...

Miss Kelly: Okay.

Researcher: About the music. Because, **actually I was more interested in that, and I wanted to connect it with...**

Miss Kelly: Yeah.

Researcher: Creativity as well. So... **do you have some activities to enhance children's emotional resilience, through Music Education?**

Miss Kelly: Um... I suppose... we... **'emotional resilience'?**

Researcher: Yeah. But, in case of myself, I heard that I have to be very careful, **not to touch their emotions, because I am not a trained therapist.**

Miss Kelly: Um-hum.

Researcher: And, if I touch their emotion through music, then they may get in trouble. So...

Miss Kelly: Yeah.

Researcher: Do you feel the same? Yeah... Because, **I think music is really good for emotional wellbeing.**

Miss Kelly: Yeah.

Researcher: But.... And, I wanted to try... but, since I am not a professional...

Miss Kelly: Yeah...

Researcher: I couldn't touch their emotion...

Miss Kelly: Yeah....

Researcher: How about you?



**1@ EMOTIONAL TREATMENT – YOU HAVE TO BE TRAINED= BUT MUSIC CAN BE GOOD FOR ‘RELAXING’ = IN AN APPROPRIATE WAY**

**(me: approach ‘therapeutic benefits of music in different ways)**

Miss Kelly: Um... I think... with... we... I think, yes. I agree, I think that music can be. But, **you have to be trained in the right way**. Um... I think that they can be really good for **‘relaxing’**, especially in school.

Researcher: Relaxing...

Miss Kelly: **Relaxing... Rather than trying to open them up to calm them down. It can be really good.**

Researcher: **Ah... okay. So, rather than touching their traumas, just relaxing...**

Miss Kelly: **To relax, and to make them feel calm. For school, I think that’s the most appropriate.**

Researcher: Ah, yes. So...

Miss Kelly: Um...

Researcher: So, **what kind of activities do they do?** Just **listening to music?** And....

Miss Kelly: Um... So, **listening**, when if we were... I think they are being too adgetated(아지테이티드), I say, ‘We would put on music. And, I should be able to hear the music. And, **if I can’t hear the music, you are making too much noise....**’. And, they can **calm down** or if we were singing. And, we can get them **quite excited and quite happy**.

Researcher: Ah... yes.

Miss Kelly: Um... **it would never be to try and bring out sadness or confusion...**

Researcher: Right...

Miss Kelly: All of those should be **calm**, and to relax and to make you feel happy.

Researcher: Ah, yes. **I think it's a proper way**. Yeah... I think I should learn from you.

7. Please summarise for me the activities you implement to help enhance children's emotional resilience through Music Education.

↵

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@ Romantic Irony- artistic methods of drawing children's attention

8. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness

↵

1@ ROMANTIC IRONY - EMOTION

Researcher: And, the last question is... It's kind of my research topic. So, it's hard for everyone to understand. But, what I tried to do was... I couldn't... **it's kind of related to emotion** as well.... My topic... But, I couldn't touch that part. But...

Miss Kelly: Um-hum

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2@ ROMANTIC IRONY – DRAWING ATTENTION

Researcher: What I did was, just making...**drawing their attention...**

Miss Kelly; Um-hum.

---

3@ ROMANTIC IRONY – MUSICAL TECHNIQUES

Researcher: And, by trying some **musical techniques...** like **changing beats...** and...

Miss Kelly: Um-hum

Researcher: **Tempos and rhythms** and... Um... do you think... uh.. yeah. I still have to develop a lot... but, **do you think it's effective for their creativity?** Did you see any... Yeah.

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**4@ ROMANTIC IRONY – EFFECTIVE FOR CHILDREN WHO ARE WELL-BEHAVED/ IF NOT: MESSING UP**  
**(ME: CREATIVITY- ROMANTIC IRONY- MESS)**

Miss Kelly: I think it can be. **I think for the children who are well-behaved**, they would **listen to instruction**. It can...

= I think for other children, **they will just...** (Miss Kelly imitates children **messing up**.)

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**5@ ROMANTIC IRONY- CREATIVITY- DIRECTION**

Miss Kelly: And, that is **creativity, but it's not following the direction**. You would maybe ask them to play something that was happy. And, I watched some of the children. **And, every time, they just laugh, whereas other children, you know... take their time... I think the group that was over there all worked together to... you know...**

Researcher: Yes...

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**6@ ROMANTIC IRONY- CREATIVITY- DIRECTION- ORGANISE-STRUCTURED- BOUNDARIES- LIMITED NOISE LEVEL**  
**= DIFFERENT FROM CHAOS**

**(⌋: ROMANTIC IRONY = STILL STRUCTURED= DIFFERENT FROM MANY MODERN MUSIC)**

Miss Kelly: So, it's all creative, but some children are **actually being creatives, but focused. You know.... They are following your instruction, and... and listening.**

Researcher: Oh, yeah.. You gave me a good insight. So, **creativity** can mean the 'chaos', but sometimes it has to be in..**organized...**

Miss Kelly: **Structured.**

Researcher: Yeah. **Sturcutred.**

Miss Kelly: And... because... I think, with children, you have to give them **boundries.**

Researcher: Ah... boundaries...

Miss Kelly: So...Um... I would like you to make a song, but, the voice... the level... **noise level should be up here...**

Researcher: Ah...

Miss Kelly: It should be a quiet. That's what... Anytime I saw them working... it's like... (Miss Kelly taps the table.)

Miss Kelly: It's making the same. You can be creative, but not in a 'HA....' (Miss Kelly taps the table again) 'Quite'. (Miss Kelly whispers.) So, I would say to them, 'I want...'  
When class, **we talked about voice level. We have a chart for zero to five.**

Researcher: Ah, zero to five....

Miss Kelly: I say, 'Your voice level should be at one, which is a whisper'. (Miss Kelly whispers.) Two, which is a quiet chat. Three, might be here. Four and five are for outside.

Researcher: Ah....

Miss Kelly: So, we never go to four or five.

Researcher: Ah, okay.

Miss Kelly: So, I say, 'Your voice level should be at the two'. So, it might be good to have a chart like that, for the children. (Miss Kelly points the chart in the room.)

Researcher: Ah....

Miss Kelly: This... is what I expect. It's for the noise level.

Researcher: Ah, yes.

Miss Kelly: As supposed to... Because, sometimes, I think if they were up in a five, you can say, 'I would expect... you need to be creative, but at a one or two. So, you kind of... (Miss Kelly taps the table.)

Researcher: Ah...

Miss Kelly: **So that you can hear, and a little bit better.**

Researcher: Ah.... Okay... Oh... **you gave me a lot of good insight.**

Miss Kelly: Ha, ha...

Researcher: Thank you so much. And...

Miss Kelly: Of course.

Researcher: Thank you for your interview. And, I hope... I know how school is busy, and..

Miss Kelly: Um-hum.

Researcher: Maybe as I said, we had conversation... maybe you have to put the priority in other subjects as well, but... thank you for giving your time.

Miss Kelly: Of course. Yes. Of course. And, **thank you very much for all of your help on the way. And...**

Researcher: Thank you...

Miss Kelly: **It was very interesting.**

Researcher: Thank you.

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**<Interview 4: Miss Grace Ryan>**

[1]

Researcher: Thank you very much for your time, and also thank you for giving your time to let me work with your children.

Miss Ryan : No problem. That's fine. That's fine.

Researcher: So, I will ask you more about **the classroom activities** later.

Researcher: But, first of all, I wanted to ask you about **the general questions about the music.**

Miss Ryan : Um-hum.

**@ STATUS OF MUSIC – SCHOOL OF MUSIC**

**@ HOW MUSIC IS RESOURCED**

Researcher: And, I think **your school is very musical.**

Miss Ryan : Yes.

Researcher: So, maybe you would agree... Um..It's very...

Miss Ryan : **Talk a little bit about our school?**

Researcher: Yes, Yes, please.

Miss Ryan : So, **St. Shelly's is a School of Music.**

Researcher: Yes.

Miss Ryan : **So, we are always submerged in a lot of music. In our school, we have a music room, We've got a music specialist, Mr. Thomson .**

Researcher: Yes, yes.

Miss Ryan : Um... **the children take trumpet lessons**, violin lessons... There is drums lessons... the choir participating in loads and loads of things... So, it's a big music school, and music is very important in our school.

Researcher: Ah, yes. So, how is it decided? As a **'School of Music'**?

Miss Ryan : I don't know... I am not sure how it started.

Researcher: Ah...

Miss Ryan : I am sure Mrs. Hay would be able to tell you. I am not entirely sure how it started as a 'School of music', but as long as I have been here, it's been a 'School of Music'. So...

Researcher: Ah... so... may I ask you... how long have you been in this school?

Miss Ryan : Um, 2 years.

Researcher: Oh, 2 years...

Miss Ryan : Ah, ha.

Researcher: Is it your first school, or...

Miss Ryan : Um, yes. So, I qualified last year. And, I just finished my supervision year this year.

Researcher: Ah... that's great...

Miss Ryan : Just qualified 2 years.

**@ STATUS AND IMPORTANCE OF MUSIC**

Researcher: Ah, yes... Ah, yes... because **in Korea, when the school tries to do some music, the staffs are not happy about that...**

Miss Ryan : Really?

Researcher: Yes, because **they think other subjects are important.**

Miss Ryan : Right...

**1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

[2]

**@ IMPORTANCE OF MUSIC = EXTREMELY IMPORTANT**

**@ IMPORTANCE OF MUSIC = IT SHOULD DEFINITELY BE TAUGHT AS PART OF THE CURRICULUM**

Researcher: So, do you still think... how about in yourself... what is **the place of music in your life, and do you think it's beneficial? Music itself...**

Miss Ryan : Oh, yes. **Music, I think, is extremely important.**

Researcher: Ah, yes...

Miss Ryan : And, **it should definitely be taught as part of the curriculum,**



**PLACE OF MUSIC IN YOUR LIFE**

**@ OWN EXPERIENCE: FROM MUSICAL BACKGROUND**

**@ OWN EXPERIENCE: IRISH**

**@ OWN EXPERIENCE: HAD FREE LESSONS**

(Miss Ryan :) because I am, **I am from a musical background.**

Researcher: Oh, really?

Miss Ryan : **My family are all musical.** My mom was in a band, and she used to play Irish music. I am from Ireland.

Researcher: Oh, you are?

Miss Ryan : So, **they all play Irish music.** In school, I, actually learned to play the flute.

Researcher: Ah, yes.

Miss Ryan : So, **that opportunity was given to me when I arrived as six years old... seven. Six or seven. And, then I did it the whole way through school.**

Researcher: Ah, yes.

Miss Ryan : And, I... when **I went to secondary school, I continued with the same teacher, right up until university.** So...

Researcher: Oh, university?

Miss Ryan : Ah, ha. I did flute right up with all through schools....

Researcher: Oh, with the same teacher?

Miss Ryan : Ah, ha. And, **I got free lessons. I got free...tuition. Free instrument. For small...um... deposit.**

Researcher: Oh, really?

**@ BENEFITS OF MUSIC: TEACHES YOU HOW TO KEEP GOING**

Miss Ryan : And, I think it is so important because **it teaches you how to... Keep going... And, not just to give up.**

Researcher: Yes.

**@ BENEFITS OF MUSIC: EXPRESS YOURSELF/ MAKE UP OWN TUNES**

Miss Ryan : And, you know... you can **express yourself, and I used to make up little tunes... you know... On my own.**

Researcher: Ah, yes...

**[PLACE OF MUSIC IN YOUR LIFE]**

**@ OWN EXPERIENCE: HUGE PART OF MY LIFE**

**@ OWN EXPERIENCE: IRISH= PASSIONATE ABOUT MUSIC AND CULTURE**

Miss Ryan : So, **I think it's very important that it is a huge part of my life.** I love music, and as I said, in Ireland, **we are very passionate about our Irish music, that are our culture, it is our heritage.** So, very, very important to us. So...

**[BENEFITS OF MUSIC]**

**@ BENEFITS OF MUSIC: EXPRESS YOURSELF**

Researcher: Oh... yes. So, you told me about **the aspects of benefits.** It can **help you express yourself...**

Miss Ryan : Yes. Ah, ha.

Researcher: And, do you think... there are any more benefits...

Miss Ryan : Any other benefits?

Researcher: Yes.

### **3@ EMOTIONAL BENEFIT : RELAX/ CALM DOWN**

Miss Ryan : Um... I think it helps **children to 'relax'**.

Researcher: Ah, yes...

Miss Ryan : Sometimes, in the afternoon, after they've been playing outside, I come in and I let them **listen to five minutes of... I don't know... Classical music.**

Researcher: Ah...

Miss Ryan : And, it just... I just let them **put their head down, and then just listen.**

Researcher: Ah...

Miss Ryan : And, some of them really been enjoying it. Some children are like... 'Um... I don't... I don't like that music.' But, some of them... **it really helps them to calm them down.**

Researcher: Yes...

**3@ EMOTIONAL BENEFIT : EXPRESS WITH THEIR FEELING**

**3@ POSITIVE EVALUATION OF MY FIELD WORK: WRITING ABOUT FEELING**

Miss Ryan : Um... And, it helps them **to express with their feeling**, and... I know you did the lesson on... you know... **'writes' about what's your feeling like... with music...**  
And, they loved that!

Researcher: Oh, really?

Miss Ryan : **Because, they asked me, 'Could we do it again?'**

Researcher: Oh, really? Ha, ha... they did?

Miss Ryan : Yeah. So... **they really did like it.**

Researcher: Ah...

**@ BENEFITS OF MUSIC: DISCIPLINE**

Miss Ryan : And, **it teaches you 'discipline'**, as well. You know, you have **to practice, in order to get better.**

Researcher: Ah, yes...

Miss Ryan : You know, there is no point in... in being good at music, if you are not going **to practice.**

Researcher: Yes...

Miss Ryan : You have to... you know... you need to **practice every single line...** And, **you need to be disciplined**, and make sure you **go to your lessons**, and...

Researcher: Ah, yes...

Miss Ryan : As a teacher, it's important, because if you never **teach music**, how do you expect them get better?

Researcher: Yes...

### @ STATUS OF MUSIC- OWN EFFORT

Miss Ryan : So... **as a teacher, I am an... you know... I try as hard as I can. I know it's hard to get music, but I need to, I need to teach music in order for their... to get better. For them to enjoy it.**

Researcher: Oh... I really respect you, because some people just neglect it....

### @ STATUS OF MUSIC- VERY IMPORTANT

Miss Ryan : No... I think it's... I think **it is very important.**

### @ INSTRUMENTS AND NOISE

Don't get me wrong. **When the instruments come out, sometimes very noisy...**

Researcher: Yes...

### @ VOICE, GAMES- PUPILS LOVE IT

Miss Ryan : But, doing like little **voice things and games and signed games**, and... they love it.

Researcher: Ah, yes.

Miss Ryan : They like it.

Researcher: Ah, thank you.

2. Please summarise for me how musical activities are resourced in school. What, if any, are the challenges with resourcing musical activities in the school?

3. Please explain your view of the status and importance of Music Education in schools.

3-1. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.

4. What is your If you believe it to be beneficial, what kinds of advantages does it bring to students?

5. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.

**@ STATUS OF MUSIC EDUCATION: VERY IMPORTANT**

[2], [3]

Researcher: Oh, so, maybe **you think Music Education is important.**

Miss Ryan : Um, hum.

Researcher: Some people didn't. Yeah...

**@ STATUS OF MUSIC- ST. SHELLY'S PRIMARY- EXCEPTION**

Researcher: So... um, how about **the status of music classes? Maybe, your school is kind of exception.** But, as I told you, especially in my country...

Miss Ryan : Um-hum.

**@ STATUS OF MUSIC EDUCATION- MUSIC= SECOND OR THIRD**

Researcher: Music subjects are kind of neglected, because they put priority on other subjects like language and math. And, **do you think it should be accorded as same status as other subjects like language...**

Miss Ryan : Well, I think... yes. **I think literacy and numeracy, science...**

Researcher: Yes...

Miss Ryan : **should be their priority. I say, that's their top.**

Researcher: Yes.

Miss Ryan : But, **I think music should be... definitely second or third...**

**@ BENEFITS OF MUSIC: CULTURAL HERITAGE**

I think it is very important, because... you know... it is... as I said, it's **a part of the culture, heritage...**

Researcher: Yes.

**@ STATUS OF MUSIC – NEGLECTED**

**@ CLASS ENVIRONMENT- MULTI-CULTURAL=> SHOULD LEARN SCOTTISH MUSIC**

Miss Ryan : **Even Scottish music... Children... sometimes children in this class have never heard Scottish music,**

Researcher: Ah...

Miss Ryan : Because **they maybe come from a different country. And, they've never heard of it.**

Researcher: Ah, yes...

Miss Ryan : So... **I think it's important for them to know what's Scottish music sounds like.**

Researcher: Yes.

**@ BENEFITS OF MUSIC: BRAIN**

Miss Ryan : And, I think... personally, **I think it's very important that they are taught musically, because it actually helps more things in the brain...**

Researcher: Ah, Yes.

**@ BENEFITS OF MUSIC: HELPS TO CONNECT EVERY THINGS**

Miss Ryan : **It helps to connect every things...**

Researcher: Yes.

**@ BENEFITS OF MUSIC: LITERACY=READING = TAPPING- SYLLABLES**

Miss Ryan : And, **they can hear rhythms...** And, by... you know, **tapping...** (Miss Ryan taps on the desk.) They can actually sound like **syllables**, and it helps them with their **reading,**

Researcher: Ah, yes...

**@ BENEFITS OF MUSIC: NUMERACY=COUNTING=BEATS**

Miss Ryan : And **counting.** Counting the 'beats', as well...

**@ BENEFITS OF MUSIC: CAN TEACH IT THOROUGH MANY THINGS**

So, quite... It... You can teach it through so many things, I think.



Researcher: Ah, yes. Thank you very much. So...yeah.

**@ STATUS OF MUSIC EDUCATION: NO PROBLEM**

[4], [5]

Researcher: Oh, so.. Is there any... maybe your school is an exception, but... so maybe...

**Do you find any... still find any problem in the status of music in your school?** Maybe not... because it's a 'School of Music'... Yeah...

**@ STATUS OF MUSIC EDUCATION: HIGH**

**= LOTS OF MONEY**

**= TUTORS**

**= ASSEMBLY: PRACTICE SINGING**

**= CHOIR: THEY ARE ALWAYS OUT/ INVITED**

Miss Ryan : Not really. Not really, because we are **'The School of Music'... Music is seen as something that's... very important.** And, we put **a lot of money** into the school of music activities, because it's a **'School of music'**, we always have **tutors... extra tutors coming in**, and all the children always go for **assembly on a Monday, and they always practice their singing of the songs...** and the **choir..** is always doing things... and **they are always are out, invited...** and, you know...

Researcher: Yes...

Miss Ryan : So, **it is quite important.**

**@ STATUS OF MUSIC: SPARE SOME TIME FROM OTHER SUBJECTS**

Researcher: Yeah. So, I think the children may be very happy, but as I told you, maybe... since your school put a lot of music... importance in music... **Maybe, some other subjects have to spare their time to music... for music activities...**

Miss Ryan : Um-hum.

Researcher: Is it?... Like... Comparing to... Oh, maybe... It's... Since... Although it's your first school... Primary school working...

Miss Ryan : Um-hum.

Researcher: But, like... If... **Maybe your school is doing some activities, then, the other schools that are not...**

Miss Ryan : Aren't?

Researcher: Yeah...

Miss Ryan : Um....

Researcher: **Maybe they have to shorten the time for other subjects... Is it?**

Miss Ryan : **Yes**. Ah, ha. I was in... a couple of schools back home in Ireland where music wasn't really...

Researcher: Yes...

Miss Ryan : Wasn't really taught.

Researcher: Ah, yeah...

**@ IRELAND= STATUS OF MUSIC- P6/ P7 = BUSY= LESS MUSIC**

Miss Ryan : Um, because... I don't know. **Maybe here, slightly different. P6, P7...**

Researcher: Yes.

Miss Ryan : **Are so busy, doing transfer test, exams.... Reading exam, writing exams... They hardly ever get time to do music lesson in class.**

Researcher: Yes...

Miss Ryan : They might only get, maybe, once a month... Maybe, like... um... ensemble lesson, or something, but wouldn't get music every single week.

Researcher: Oh, really? In your school? In this school? Oh, in the old....

Miss Ryan : No..the school in...

Researcher: Ireland?

Miss Ryan : **The school in Ireland.**

Researcher: Yes.

Miss Ryan : Because they are so busy, and teachers are under so much stress...

Researcher: Yes, of course...

Miss Ryan : Try to get... work done in their jotters, and get their reading done, and get their writing done for exams...

Researcher: Yes.

Miss Ryan : So, I think, as we go up the school, music really...isn't really taught that well.

Researcher: Ah, yeah...

Miss Ryan : Unless, you are from a musical background, you are really passionnist... But, most of the P6, P7s... Not really get a lot from music.

Researcher: Ah...

Miss Ryan : Because there are so many exams...

Researcher: Yes. That's what I thought as well. But, in this school, it's exception?

**@ STATUS OF MUSIC: HIGH/ NO PROBLEM**

Miss Ryan : **In this school, it's... They do loads...**

Researcher: **6 and 7?**

Miss Ryan : **Um-hum. They do samba lessons, percussion... They are at singing... Oh, yeah. They do loads of music.**

Researcher: Ah, yeah. So, maybe... Yeah. **I don't see any problem of status of music in your school...**

Miss Ryan : Yeah.

Researcher: Yeah... Ah, thank you...

**6. Please tell me how you would define 'musical creativity', and also your ideas about the importance of 'musical creativity'. Also, Please explain the activities you use for fostering musical creativity.**

**@ DEFINITION OF CREATIVITY: MUSICAL, ARTIST, OR JUST BEING CREATIVE IN THEIR OWN WAY**

[6] (088- 09:07)

Researcher: And, oh, yeah... I am just trying to get,,,

Miss Ryan : Um-hum

Researcher: A lot of teachers' opinion about the '**creativity**', and if I write it, I am writing your name as well to cite as your opinion.

Miss Ryan : Yeah.

Researcher: So, could you tell me... because my research is about 'musical creativity', and I will explain more later. But, **what I was trying to do is to reveal their, children's creativity through some activities.**

Miss Ryan : Um-hum.

Researcher: So, could you explain... **how would you define 'musical creativity' as a classroom teacher?** Yeah...

Miss Ryan : I am not really sure. Does that mean 'music' and 'art'? Um...

Researcher: Or, any other creativity as well. Just... **the definition of creativity...**

Miss Ryan : Um... for me.... It would probably be **something like a rhythm** or... I don't know. **Musical...** Probably arty... something **artist**, or, um... just **being creative in their own way.**

Researcher: Oh, **'own way'...**

**@ DEFINITION OF CREATIVITY: MAKING UP OWN MELODY, RHYTHM, IMPROVISING, LETTING THEM BE CREATIVE WITH WHAT THEY HAVE**

Miss Ryan : I mean... making up, they **make up their own melody**, **make up their own rhythm**... Just... **improvising....** You know, **letting him be creative with what they have...**

Researcher: Ah, okay...

Miss Ryan : I don't know...

Researcher: Ah, yeah... Thank you. Yeah...

**7. As a teacher in the past, did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: And, **in your own education**...you are from Ireland... Did you experience any moments that, the education **that helped you to reveal your creativity**? Oh, not just focus on music...

Miss Ryan : Ah, ha.

Researcher: But, if you can tell me...

**@ OWN EXPERIENCE: INSTRUMENTAL LESSON**

Miss Ryan : Um...as I said, I am... **I took up the flute lesson.**

Researcher: Yes.

**@ OWN EXPERIENCE: CREATIVE, PLAY OWN TUNE, EXPLORE WITH THE INSTRUMENTS**

Miss Ryan : So, at the beginning, I... I didn't really like it, **because we were told to... you know... "Oh, play your own tune"**

Researcher: Oh, really?

Miss Ryan : "Play your own"... Whereas, I wanted to learn how to play like 'Jingle Bells', and I wanted to learn how to play all these. **But, they, they told us to be creative at the start, and just 'explore' with the instruments.**

Researcher: Ah...

Miss Ryan : And, **try and make as many sounds or kind of make different sounds**... **"Can you make a long sound?"**...So, try **to be creative with the instrument.**

Researcher: Ah, yes...

Miss Ryan : But, I didn't like that....

Researcher: Oh, you didn't?

Miss Ryan : **Because, I wanted to, I wanted to learn a tune.**

Researcher: Ah, yeah...

Miss Ryan : I wanted to be able to play something.

Researcher: Yes...

**@ OWN EXPERIENCE: CREATIVE, NOT STRUCTURED**

Miss Ryan : **So, it was, it was a way bit hard, because there was maybe not a lot of... not structured.**

Researcher: Ah, yeah...

**@ DEFINITION OF CREATIVITY: MAKING UP OWN TUNE, MELODY/ JUST BEING FREE**

Miss Ryan : **I think, being creative... well... for me, it was... 'make up your own tune' or 'make up your own melody', and maybe, 'just be free'...**

Researcher: Ah... okay.

Miss Ryan : I don't know. I am not sure that's right...

Researcher: Ah, thank you. But, **you gave me important senses...** So, usually **in Korea, it's the opposite way. The instructors give us structure although we want to be creative.**

Miss Ryan : Oh...

Researcher: But, **you are opposite...** Oh... yes... **They give you the freedom...**

Miss Ryan : Oh, yes...

Researcher: Oh, okay...

Miss Ryan : So, do they say, 'You must play' ...

Researcher: Yeah.

Miss Ryan : This, this, this, this...

Researcher: Yes. And, we are not allowed to do...

Miss Ryan : Really?

Researcher: Yeah. So...

**@ OWN EXPERIENCE= IRLAND: TASTER SESSION = BUGLO = MAKING OWN SOUNDS WITH INSTRUMENTS, KEY, MELODY, EXPRESSIVE, DOING YOUR OWN THING => FREE LESSON**

Miss Ryan : Because, we had, like... We call it, **Taster Session'...**

Researcher: Taster?

Miss Ryan : So... **It means, you can get a 'taste' of the instrument, and see if you like it.**

Researcher: Oh...

Miss Ryan : You don't like it...

Researcher: Ah...



Miss Ryan : **So, everyone was in a circle, and you had to make your own little sound...** Like... Flute...

Researcher: Ah, yes...

Miss Ryan : So... **the person who did the best sound was chosen to do the lessons for free.**

Researcher: Ah, yeah...

Miss Ryan : **So, you could do anything. You could... you could make up really loud sound... You could do soft melody... You could... I don't know... You could do one key, two keys...**

Researcher: Ah, yeah...

Miss Ryan : So, **it was all expressive...** Um...

Researcher: Oh, yeah...

Miss Ryan : **Do your own thing...**

Researcher: Oh, was it in your secondary school? Or...

Miss Ryan : **That was in my Primary school...And, at home, in Ireland.**

Researcher: Ah, yeah...

**@ ACTIVITIES FOR CREATIVITY: TASTER SESSION = PLAY ANYTHING/  
GIVE THEM IDEAS OF WHAT THE INSTRUMENT IS LIKE**

Miss Ryan : Ah, ha. And, **I think, they are doing in the same, here.**

Researcher: Ah, yeah....

Miss Ryan : **For guitar lessons, next week.**

Researcher: Ah, guitar... Yes...

Miss Ryan : Mrs. Hay is taking guitar with another man who's coming now.

Researcher: Ah, yeah.

Miss Ryan : And, they are having a '**Taster Session**'... They called...

Researcher: Ah, yes...

Miss Ryan : So, the children... **I think there are six children in this class are going downstairs... Just to see if they like it, or 'Can they play anything?' or... 'Would they be interested in it?'...**

Researcher: Ah, yes...

Miss Ryan : To try and help them... You know... because, if they think, 'I don't like this', 'I don't want to do it', then, **we are not going to push them.** They can say, 'No'. And, then they can just go back to class, but **just to give them an idea of what the instrument is like.**

Researcher: Ah, yes. That's... Could you... How do you spell it? Is it 'T-E-S'...'Tester'?

Miss Ryan : Taster? T-A-S-T-E-R. So, like '**Taster Session**'.

Researcher: Ah, 'Taster'. Yeah...

Miss Ryan : So, like, 'Taster Session'.

Researcher: **Ah, 'Taster Session'... Yes... So, did you see... I was trying to do... the 'Buglo'... Do you remember? Last session... Is it...**

Miss Ryan : Yes!

Researcher: Is it similar to...

Miss Ryan : Kind of. Ah, ha.

Researcher: Yeah...

Miss Ryan : **Ah, ha. Same idea.**

Researcher: Yeah...

Miss Ryan : I've never heard that way... Sound before...

Researcher: Yeah, but... I just heard it from the other Primary school, so....

Miss Ryan : **Yes, it was good!**

Researcher: Good... Good to learn from them...

Miss Ryan : Yeah...Very good.

Researcher: Oh, thank you. Yeah. So...

**8. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

**@ EVERY CHILID HAS MUSICAL CREATIVITY= IN DIFFERENT LEVELS**

Researcher: Yeah. And, other questions... Do you think **all children have the potential of musical creativity?** Or...do you think...

Miss Ryan : Oh, yes.

Researcher: Oh, do you?... Yeah...

Miss Ryan : **I think every child whether or not they can play something or sing something, I think every child can kind of sing a song, tap a melody... Every child... unique. Some are better than others...**

Researcher: Yes...

Miss Ryan : But, I think, **every child has musical... in them somewhere.**

Researcher: Ah, yeah...

**@ EVERYONE HAS MUSICAL CREATIVITY: SINCE A BABY = NEEDS TO BE BROUGHT OUT**

Miss Ryan : **From a young baby... Like, my little cousin is... nearly 5, 6 months.**

Researcher: Ah, yeah...

Miss Ryan : **And, he can, "Ah-Ah-Ah", "Ah-Ah-Ah"... (Miss Ryan sings.) He can sing a little melody. You know... sing back from his mom.**

Researcher: Ah, yes...

Miss Ryan : **So, I think, even from a young age... They are... They are very musical, and... I think it just needs to be 'brought out'.**

Researcher: Ah, yeah... That's right. Yeah...

Researcher: Ah... So... Yeah... Um... Yeah. Do you think... **You can think that... the specific form of education can foster their creativity, because people have innate creativity... Right? So, if we provide specific... Ah... yeah... Forms of education...**

Miss Ryan : Um-hum. Um-hum.

Researcher: Then, it's possible to...

Miss Ryan : Yes. Ah-ha. Ah-ha.

(QUESTION 6 again)

@ ACTIVITIES FOR CREATIVITY: DRAWING ABOUT A HISTORICAL CITY= INTERDISCIPLINARY

@ ACTIVITIES FOR CREATIVITY: EVERYONE/ THEIR OWN WORK

Researcher: So, for other subjects, do you **do some lessons to foster creativity?** Um...

Miss Ryan : Um... In 'musical' wise?...

Researcher: Oh, no... **In general...**

Miss Ryan : Just general?

Researcher: Yeah...

Miss Ryan : Um... There is loads... I can't think of any up to my head, but...

Researcher: Yeah, but, I just **saw the picture on the wall...**

Miss Ryan : Ah, ha. We were... **In history, we were learning... Um... About our local area.**

Researcher: Ah, yes...

Miss Ryan : So, I've let them take a piece of chalk, and they can draw the buildings that are in local area.

Researcher: Yes...

Miss Ryan : **So, some of them were drawing like our local church, or school, or the tenement block-wise... Or the fourth shopping centre... So... I don't, I don't do anything when it's art. I let them do their own thing.**

Researcher: Ah...

Miss Ryan : **I can show them what 'I' think is good, or what I think maybe will look nice together, what colours may be used... But, with regards to drawing or sharing, I let them do everything.**

Researcher: Ah, yes...

Miss Ryan : And, **I would never say to them, 'That's not good'.**

Researcher: Ah...

Miss Ryan : **Because, it's their own work.**

Researcher: Oh...

Miss Ryan : So, we... **I have to think of it as they've tried very hard to doing that.**

Researcher: Of course...

Miss Ryan : So, I would never say, "That's not good."

Researcher: Ah...

Miss Ryan : And, you could probably see... **I put up everyone's work.**

Researcher: Ah, yes...

Miss Ryan : **Everyone's work goes up on the board.**

Researcher: Ah...

Miss Ryan : I wouldn't leave anyone out.

Researcher: Of course...

Miss Ryan : Because... **they've tried hard... They've been creative in their own way.**

Researcher: Ah...

Miss Ryan : Some are better than others, but **they've all been creative.** So...

Researcher: Ah, yeah...

Miss Ryan : I think it's very important.

Researcher: Ah, yes. So, was it... About the drawing about the...

Miss Ryan : Yes.

Researcher: City?

Miss Ryan : Well... it was... it was 'mixed'. **It was kind of about the drawing, and kind of about the history of the local area.**

Researcher: Ah, yes...

Miss Ryan : So...

Researcher: In Glasgow?

Miss Ryan : **In Glasgow, we have... In this east-end... area.**

Researcher: Ah, yes.

Miss Ryan : So, we had like...studied **the history** of the church, and how it changed over time.

Researcher: Ah, yes...

Miss Ryan : And then they had **to draw picture of what it used to look like.**

Researcher: Ah!

Miss Ryan : **In the 1960s.**

Researcher: Yeah...

Miss Ryan : So, obviously, **it's changed a bit. Um... so they had to draw... of what it used to look like.**

Researcher: Ah, yeah...

Miss Ryan : So, **they had to know the history... of the building.**

Researcher: Ah...yes.

Miss Ryan : **And then they had to draw it. So...**

Researcher: Ah, yes...

Miss Ryan : So, it was **a mixed lesson.**

Researcher: Oh... that's... that must had been very fun. Thank you.

Miss Ryan : Yeah.



**9. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that.**

**@ SCOTTISH POLICY AND PRACTICE, AND CREATIVITY: IMPORTANT**

Researcher: Yes. So, and I will just... Maybe, so... the last question is...yeah... I am studying about **the policy in Scottish education.**

Miss Ryan : Yeah.

Researcher: And, **I read that the current Music Education policy and practice in Scotland... And, the place of Music Education... I just saw, read that it took the ‘creativity’ very important.**

Miss Ryan : Um-hum.

Researcher: In *Curriculum for Excellence*.

Miss Ryan : Ah, ha.

Researcher: Yeah. So...do you think the **music is taking an important part in the *Curriculum for Excellence***, as well?

Miss Ryan : Yes. Ah, ha. **Definitely. It... It’s very important because as you said, the creativity is power point, everything. Um...And, they do take highly importance in the curriculum**

Researcher: Ah, yes...

Miss Ryan : So... Yes, **I do think it is very important.**

Researcher: Ah, yeah. But... your school is... Do you teach music? Every other week... right?

Miss Ryan : We... **At the minute, we are timetabled for you, and then we are timetabled for Mr. Thomson , the music specialist who comes in.**

Researcher: Ah, yes...

Miss Ryan : But, after Christmas, **I will be teaching it in the classroom.**

Researcher: Ah, yeah.

Miss Ryan : And, that will be once a week.

Researcher: Oh, how about **Mr. Thomson ?** Is he keep coming? Or...

Miss Ryan : **He will then go to the P6 and P7.**

Researcher: Ah, other classes?

Miss Ryan : Other classes. So, we had... **We had 'Block 1' and 'Block 2'.**

Researcher: Ah, yeah...

Miss Ryan : **And then, after Christmas, then we will have me. And then, maybe in the last term, we make it someone else.**

Researcher: Ah... okay.

Miss Ryan : Maybe... I don't know... **Samba, or Dancing... or something. Music Dance.** I don't know.

Researcher: Ah, yes.

Miss Ryan : Um, so, I will take it after Christmas.

Researcher: Ah, yes. So... do you have like plans? Or, is there... what they give you...

Miss Ryan : Yes. We follow...um... I don't know what it was called...

**@ CURRICULUM FOR EXCELLENCE: NOT CLEAR**

Researcher: Because, *the Curriculum for Excellence... the... I heard that it is criticized because it's not clear for teachers to...*

**@ USE OF A MUSICAL PROGRAMME: CHARANGA**

Miss Ryan : **It's not really clear... It's not really clear. We've got a great online...** Let me see what we have. (Miss Ryan looks at the computer in her classroom.)

Researcher: Yes.

Miss Ryan : We had... **paid money for this.**

Researcher: Ah, yes.

Miss Ryan : Let me see if I can find it. So... the school have bought this programme. Where is it?... If I can just find the name. I think it's there.

Researcher: Ah, okay.

Miss Ryan : I think it's here. **'Charanga'.**

Researcher: 'Charanga'? Yeah...

Miss Ryan : So, we use... I couldn't remember the name.

Researcher: Ah, yeah...

Miss Ryan : **We use 'Charanga'.**

Researcher: Ah, yeah. I know...

Miss Ryan : Have you heard of it?

Researcher: Yes. **The other school also use it.**

Miss Ryan : Yes. **And, it's very good, because it gives us clear... what we need to do... every week.**

Researcher: **Oh, every week...**

Miss Ryan : **Is it...um... rhythm?...Is it singing?... Is it syllables?...**

Researcher: Ah, yeah...

Miss Ryan : You know... so... **they are done 'warm-up' games...**

Researcher: Ah, yes..

Miss Ryan : Um...**it gives you everything that you need to know.**

Researcher: Ah, yeah...

Miss Ryan : And, **even if you are not from a musical background, it's very easy to follow.**

Researcher: Ah, yeah...

Miss Ryan : **But, if we didn't have that, the curriculum doesn't really help.**

Researcher: Yeah... That's what I heard...

Miss Ryan : **It's a very... It's very open.**

Researcher: Yeah. That's right.

Miss Ryan : You know?

Researcher: Yes...so...

**@ CFE: LITERACY AND NUMERACY: HAVE BENCHMARK/ MUSIC DON'T HAVE**

Miss Ryan : **It's hard... Whereas with 'literacy' and 'numeracy', we have 'Benchmarks'. Have you heard of 'Benchmarks'? And, then, I can tell a teacher what needs to be taught for that level.**

Researcher: Yes...

Miss Ryan : **Whereas with music, it sort of varies... You can overlap what... Or, you can give such a wide range...that you can do anything. It's kind of a way bit hard...**

Researcher: Ah, okay. So, you mean... **in Curriculum for Excellence for linguistics and math, is it kind of clear?...**

Miss Ryan : Um-hum.

Researcher: **Than music?**

Miss Ryan : Um-hum.

Researcher: Because, I only studied about the music part.

Miss Ryan : **I think it's clear there. Like the 'literacy' and the 'numeracy'. It's probably more clear than... music.**

Researcher: Oh, yeah. Because, when I first saw the document, I was really impressed by the **'philosophy' of Curriculum for Excellence.**

Miss Ryan : Um-hum.

Researcher: I thought it was **very humanistic...**

Miss Ryan : **It is. It is...**

Researcher: Yeah. But... so... **if the literacy and the math has the clear curriculums, I think it's really good. Ha, ha...**

Miss Ryan : Yes. It is. It is. Ah, ha.

Researcher: **Music, maybe needs more... specific...**

### **@ CURRIULUM FOR EXCELLENCE: NEEDS MORE STRUCTURE**

Miss Ryan : **Needs more 'structure'**. That's what I think. More structure. Um... **especially for teachers who are not used to music, they don't really come from a musical background and don't know lots of... Maybe more structure, with regards to music, because some teachers don't like music.**

Researcher: Of course...

### **@ CURRICULUM FOR EXCELLENCE: AUTONOMY OF THE TEACHERS**

Miss Ryan : **And, not teaching it. So, they... They are like, "Um... I am not doing it."... "I don't want to do it."**

Researcher: Oh, yeah...

### **@ CURRIULUM FOR EXCELLENCE: NEEDS MORE STRUCTURE**

Miss Ryan : **Whereas, if we had something that was in place, they might... be able to teach it.**

Researcher: Oh, yeah. Sorry to keep asking you the questions. But, in... so, for the *Curriculum for Excellence*...

Miss Ryan : Um-hum.

Researcher: **Teachers can do whatever they want in terms of the topics, right?**

Miss Ryan : Yes. Ah, ha.

Researcher: **Kind of activities...**

Miss Ryan : Ah, ha. Yes.

Researcher: Right? **So, it differs from class to class.. Maybe... What children...**

Miss Ryan : Yep. So, for example... for **history**, this term, the children need to know... um... **a bit history about their local area.**

Researcher: Yes.

Miss Ryan : So, we have decided **to take the topic of our school is turning in 50.**

Researcher: Ah, yes!

Miss Ryan : So, we are actually researching about our school 50 years ago.

Researcher: Ah, yeah...

Miss Ryan : And, about **what this local area looked like in 1960s.**

Researcher: Ah, yes...

Miss Ryan : So, **I've taken on them topic of... actually looking at buildings in the 1960s, and what a local area used to be like.**

Researcher: Ah, yes...

Miss Ryan : So... **So, you can have...your own topic, as long as you are reaching the 'benchmark'.**

Researcher: Ah, yeah...

Miss Ryan : So...

Researcher: Ah, yeah. **But, probably, it's more work for teachers?...**

Miss Ryan : Yes...Ha, ha... So...

Researcher: Yeah...Ha, ha... I understand.

Miss Ryan : It is. It is...

Researcher: Ha, ha...

**@ CURRIULUM FOR EXCELLENCE: AUTONOMY AND EFFORTS FOR TEACHERS**

Miss Ryan : And, **you don't want to do the same thing every year.**

Researcher: Ah, of course...

Miss Ryan : **You want to change it.**

Researcher: Ah, yes... So, **you have to keep working and studying as well...**

Miss Ryan : Yes. **Keep work and study.**

Researcher: Ha, ha. Thank you.

**10. Please summarise for me the activities you implement to help enhance children's emotional resilience through Music Education.**



**@ ACTIVITIES FOR EMOTIONAL RESILIENCE: CIRCLE TIME**

Researcher: And, I will just change the topic to **‘emotional resilience’**.

Miss Ryan : Yes.

Researcher: And, I want to combine those. So, **do you also implement some kind of activities to enhance children’s emotional resilience? Through Music?**

Miss Ryan : What does that... What is ‘emotional resilience’?

Researcher: Oh, so.. Like.... How... for **their wellbeing... you have to have strong mind...**

Miss Ryan : Ah, ha.

Researcher: **And be comforted...**

Miss Ryan : Ah, ha...

Researcher: And, **when they are depressed, you have to let them heal their mind.**

Miss Ryan : Yes. Ah, ha...

Researcher: And, be... **Make them as a strong person to deal with difficulties..**

Miss Ryan : Yes. I get you now. I understand.

Researcher: **So, do you have any... If you could tell me musical activities that you used to implement for their emotional reason...**

Miss Ryan : **Emotional resilience?** Um...

Researcher: Or, other subjects as well, if you are not...

Miss Ryan : **What I would be really bad.... To say that I don't really... do anything with music.**

Researcher: Ah, yeah...

Miss Ryan : Um...

Researcher: How about other subject?

Miss Ryan : **We do 'Circle Time'.**

Researcher: Ah...

Miss Ryan : Have you heard of 'Circle Time'?

Researcher: Oh, no...

Miss Ryan : **So, the children sit in a circle.**

Researcher: Yeah...

Miss Ryan : **And... I have a little toy. Something like this.** (Miss Ryan takes a little gold ball from her desk.)

Researcher: Yes.

Miss Ryan : And, I... **I let the children speak when they have the little toy.**

Researcher: Ah...

Miss Ryan : So, I might say, **"How are you feeling today?"**. And, if the little toy gets passed around to you, and you say, **"I don't want to speak"**.

Researcher: Ah...

Miss Ryan : **You don't have to speak. You can give it to the next person.**

Researcher: Yeah...

Miss Ryan : **Or, someone like saying, "I am feeling sad", and then the teacher can say, "Oh, why are you feeling sad?" or "Talk to the person beside you about why you are feeling sad?"... And, the rule is that whatever shares in 'Circle Time'... Well, depending on confidential reason... things... you know, 'it's safe as our class', and 'we are community', and 'we can help you with'... So, they can discuss how they are feeling, and maybe if there is something that has upset them in school, we can talk about it as a group.**

Researcher: Ah...

Miss Ryan : And, then, **other children can get the chance to speak of how they think that person is feeling or how they can help.**

Researcher: Oh, that's...

Miss Ryan : They speak with them.

Researcher: Oh...

### **@ CLASSROOM ATMOSPHERE: PUPILS DO NOT GET ALONG**

⇒ **CIRCLE TIME HELPS**

Miss Ryan : So, it's quite good, because **in my class, a lot of the children... don't really get on.... with each other.**

Researcher: Ah...

Miss Ryan : They don't... **They are not... They are not very friendly,**

Researcher: Ah...

Miss Ryan : But, **during ‘Circle Time’, they always speak to each other.**

Researcher: Yeah...

Miss Ryan : **And, they will... like they say, “Oh, that’s sad...”, “I wish I could make you feel better...”, “Maybe if you did this or that...”, “Maybe if you played with me outside...”... You know... it helps the discussion, and it helps them to open up their feelings and know that it’s safe to talk about it.**

Researcher: Yeah...

### **@ ACTIVITIES FOR EMOTIONAL RESILIENCE: WRITING ABOUT FEELINGS**

Miss Ryan : **You know... And, sometimes in their writing, I might let them write about how they are feeling today... or, if there is something that happened that you want to tell me about, or write about a happy time, or write about a sad time... So, they have a lot of option in ways to express.**

Researcher: Oh, yeah... Oh, I wish I could have that time. So, how often do you have that ‘Circle Time’?

Miss Ryan : Um... **‘Circle Times’, probably once a week.**

Researcher: Oh, once a week.

Miss Ryan : **Or, once every two weeks.**

Researcher: Ah, yes.

Miss Ryan : It depends... **If something comes up in the class**, like a... I don’t know... We had **a boy’s grandfather had passed away**. He had a granddad that died. So, I wanted... you know... He was really upset. **So, we wanted to talk about how you... how you felt, and how that feels for him. And, it’s to let the other children know how ‘he’ feels.** It’s not easy coming to school everyday, once his granddad passed away... And, he

was very close to his granddad. And, there were some people had said, 'I've never met my grandfather'. **And, then, that sort of helped the discussion. I think it made him feel better, because now he... he doesn't feel like he is 'hiding' anything. He knows that everyone knows about his granddad.**

Researcher: Oh...

Miss Ryan : So, he's happy now.

Researcher: Ah...

Miss Ryan : Yeah. So... And, **we all said our little prayer things for his grandfather. So... it was nice.**

Researcher: Oh... yeah. Oh, it's very...

**11. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

**@ CLASSROOM ENVIRONMENT: QUIET BUT ENJOY MUSIC**

Researcher: Oh, thank you... And, I will ask you the last question. And, actually, I felt really sorry for you, and the class... comparing to other class as well, because your... as you said, **your children looked more quiet than others...**

Miss Ryan : Really?

Researcher: Yeah.

Miss Ryan : Right.

Researcher: And, like... Oh, I am not trying to say negative words...

Miss Ryan : Ah, ha. Yes.

Researcher: But, maybe they **don't enjoy music?** Or...

Miss Ryan : **They are very...**

Researcher: Oh, really?

Miss Ryan : They are very... Ha, ha....

Researcher: Yeah. But, I think...

Miss Ryan : **They are very quiet.... Class.**

Researcher: Yeah. So, I... Ha, ha...

Miss Ryan : Yes. And, when I... I will give you an example. At our Halloween party.

Researcher: Yes.

Miss Ryan : I... I through a party, in classroom.

Researcher: Yes.

Miss Ryan : And, I had games. I had pop corn, crisps, and sweets. And, I put music on. Like, from Youtube. Halloween music, and, I was like, "Okay. Let's dance! Let's have a party!". And, they said, "Can we colouring?"

Researcher: Oh.... Ha, ha...

Miss Ryan : Ha, ha...

Researcher: Oh, yeah.... So...

Miss Ryan : So, **they shouldn't really want to run around, or jump up and down...**

Researcher: Ah...

Miss Ryan : **They just wanted to sit and colour in.**

Researcher: Ah, yes. So...

Miss Ryan : And, the boys wanted to get Lego.

Researcher: Oh... I understand...

Miss Ryan : **So, they are very quiet class.**

Researcher: Yeah. So...

Miss Ryan : And, they don't really... Ah, they do, they do chat, but they are quite quiet.

Researcher: Ah, yes...

Miss Ryan : They are very quiet little class.

Researcher: Yeah.

Miss Ryan : Um, and there's... There's quite a... A lot of the girls are very quiet. They don't like to speak out in the class, I think.

Researcher: Ah...

Miss Ryan : But, **I think that's just the class. As a whole.**

Researcher: Ah, yes...

Miss Ryan : Because, I know **the other classes are...**

Researcher: Yes.

Miss Ryan : **Very noisy.**

Researcher: Yeah.

Miss Ryan : **Very out.**

Researcher: Yeah. So, **I felt sorry that if I was pushing them to do something that they wouldn't like. So....**

Miss Ryan : **No, no. It's... our kids saying to them.... It's all children. It's all about the experience.**

Researcher: Ah, yeah.

Miss Ryan : Sometimes, you do things you like. Sometimes, you don't.

Researcher: Ah...

Miss Ryan : But, that's... That's what you have to do... in school. You learn.

Researcher: Yes.

Miss Ryan : You should learn.

### **@ EVALUATION OF MY SESSION: ROMANTIC IRONY**

Researcher: Ah, yes. So, what I was trying to do was, **I studied some methods to draw people's attention in music classes, and how the... to change music in different ways.**

Miss Ryan : Um-hum.

Researcher: **And... in unexpected ways... That's what I was trying to do.**

Miss Ryan : Um-hum.



Researcher: **Just changing original beats of music, or regular music... And, change the rhythms, and just changing the loudness as they wanted.**

Miss Ryan : Um-hum.

Researcher: And, then...

Miss Ryan : Um-hum.

Researcher: So, did you feel...um... **do you think it would be effective for fostering their creativity? How did you feel? So...**

**@ EVALUATION OF MY SESSION: PLAYING INSTRUMENTS= EXPRESS MORE/ LISTENING TO VARIOUS MUSICAL PIECES**

Miss Ryan : **Oh, yeah... I think. The way that you let them use the instruments was great.**

Researcher: Ah...

Miss Ryan : Because, **they were able to 'express' more.**

Researcher: Ah, yeah.

Miss Ryan : Um... **They loved...** Every time I say, "We've got Miss Kim", they were like, "Oh! Yeah"...

Researcher: Oh, really?

Miss Ryan : They loved it. Um... And, **they loved getting out the instruments and they listened to all the different types of music as well.**

Researcher; Ah, yeah. And, like... I felt sorry, because... maybe it was... And, first of all, they were much younger than I expected.

Miss Ryan : Yeah.

Researcher: Is it because... yeah... So....

**@ EVALUATAION OF MY SESSION: SOMETIMES TRIED TO TOO MUCH IN ONE SESSION**

Miss Ryan : I think you... **you had all these wonderful things. And, maybe you tried like too much in one lesson.**

Researcher: Ah, yes...

Miss Ryan : And, **as I said, just do one thing, instead of like... five things, because they are very young.**

Researcher: Ah, yeah. So, younger than I expected.

Miss Ryan : They are very young.

Researcher: Are they, 9 and 10? Or...

Miss Ryan : Yes. It's 8 or 9.

Researcher: 8... Ah, then... That must be...

Miss Ryan : 8 or 9.

Researcher: Yeah. **I was giving them some clues to change the music, but, yeah... Um, so maybe they were young to...**

Miss Ryan : **They were fine.**

Researcher: Yeah, but...

Miss Ryan : They were fine about it. But...

Researcher: Sometimes it went well, but...

Miss Ryan : **Sometimes... just one thing, and then that's all they need to know about. Do you remember the 'Soft and Loud' lesson?**

Researcher: Yeah.

Miss Ryan : **It was... It's brilliant.**

Researcher: Ah, really?

Miss Ryan : **Very good. They loved it, because all they needed to know was 'Soft', and 'Loud'.**

Researcher: Ah...

Miss Ryan : And, then, **whenever they think that they are getting it, that they understand it, then they start to enjoy it.**

Researcher: Yeah... I think...

**@ EVALUATION OF MY SESSION: NECESSITY OF MEETING CHILDRENS' LEVEL**

Miss Ryan : Whereas, **if you give them things that are too hard, they are just saying... "I don't want to do that."**

Researcher: Ah, yeah... So... So, 'Loudness' was at... That level wasn't...

Miss Ryan : Oh, yes. They loved that lesson. Ah, ha.

Researcher: Ah, okay.

Miss Ryan : They really did.

Researcher: Ah, **so, yeah... So, it's effective for the education and...**

Miss Ryan : Oh, yes.

Researcher: **It's possible for... If I lower the level and give them some smaller...**

Miss Ryan : Um-hum.

Researcher: **Tasks.**

Miss Ryan : Um-hum. **Smaller tasks, and maybe just one, main thing.**

Researcher: Ah, okay.

Miss Ryan : Because, they are so young.

Researcher: Yeah.

Miss Ryan : Maybe in... in secondary school, they can do, maybe a bit more, but because **they are so young, maybe just one.**

Researcher: Ah, okay.

Miss Ryan : One. One thing is enough.

Researcher: Yes.

Miss Ryan : But, **you were very good.**

Researcher: Oh, thank you... but, I...

### **@ EVALUATION OF MY SESSION: LEARNING FROM ME**

Miss Ryan : And, **I picked up things from you as well.**

Researcher: Ah, really? Thank you,

Miss Ryan : So, they loved it.

Researcher: Ah, thank you. And, I really enjoyed working with your children.

Miss Ryan : Yes!

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### <Interview 5: Mrs. Laura Din>

Researcher: Thank you very much for letting me work with your children. And, **your children were very musical, and I was very impressed by them. And, like... they were like... usually, very successful.**

Mrs. Din : Okay.

Researcher: Thank you.

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### @ Benefits of Music

1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

Researcher: And, do you usually listen to music a lot? And, do you yourself enjoy music? I think you did. Yeah....

### [PLACE OF MUSIC IN YOUR LIFE]

Mrs. Din : Yes, **I do enjoy music. I don't listen to it as often as I like.**

Researcher: Um... Ah, okay. So, then, could you just tell me more about **the place of music in your life**, and what you... maybe... tell me more about **what you perceive as the benefits of music**?

### **[BENEFITS OF MUSIC]**

Mrs. Din : Okay. Um... **It's always got far-reaching benefits.**

#### **1@ REACHING BENEFIT-EFFECT ON THE ABILITY FOR OTHER SUBJECTS**

**If you learn music, you can kind of influence maths, language, and speech, and...**

#### **1@ BENEFICIAL FOR CREATIVITY**

um... **creative, all creative aspects. It's really important.**

Researcher: Ah, yeah...

Mrs. Din : So, do you mean personally? Or... in school?

Researcher: Oh, any of...

### **[PLACE OF MUSIC IN LIFE]**

#### **1@ OWN EXPERIENCE- PLAYING INSTRUMENTS/ TAKING LESSONS=> THEN STOPPED**

Mrs. Din : Any? Yeah... **I think it's really important as a child, I was grown up with my parents trying to help me play the instruments.**

I am not particularly musical. I wish I had practiced. I regret not doing it.

Researcher: Ah... so did you **play any instruments**? Or...

Mrs. Din : Ah, ha. Yeah, **I took all sorts.** I played piano, clarinet... I went for singing lessons... My sister had violin, recorder.

Researcher: Oh...

Mrs. Din : But, **I can't actually play any now**. I didn't practice... I never put the time in.

Researcher: Ah, yeah... but, I didn't know you had that much background...

Mrs. Din : No, but... No. Just, **my mom used to let me take all these lessons**, but I wasted it. Ha, ha...

---

**1-1.What is your If you believe it to be beneficial, what kinds of advantages does it bring to students?**

Researcher: Ha, ha.... Yeah. So, in terms of benefits, you think... so... for the students, do you think of **any other benefits that music can bring to them?** Other than just... you just told me about **the influence in other subjects**.

And, other than that, do you have any other...

**1@ EMOTIONAL BENEFIT**

Mrs. Din : **I think it gives them an outlet, emotionally** as well.

Researcher: Ah... yeah.

**1@ EMOTIONAL BENEFIT- EXPRESS THEMSELVES**

Mrs. Din : **For letting them express themselves**.

Researcher: Ah, yes.

**1@ EMOTIONAL BENEFIT- RELAX**

Mrs. Din : And, also to be able **to relax or to relate a piece of music**. **They need to get out of anger or to feel sad... it gives them an outlet for their emotions**.

Researcher: Ah.... Yeah. Thank you so much.

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@ Status and Importance of Music Education

2. Please explain your view of the status and importance of Music Education in schools.

@ STATUS OF MUSIC – SHELLY’S-EXCEPTION/ SCHOOL OF MUSIC

Researcher: And, how about... I wanted to ask you about **the views about Music Education now. And, do you think the status and importance of Music Education in schools....** Do you think... yeah... Your view on **the status of Music Education.**

I think **your school is kind of exception**, but...

Mrs. Din : Ah, ha.

Researcher: Yeah... **In your school, maybe music is taking a big part**, right? Because...

Mrs. Din : Yes. Ah, ha.

Researcher: As a **‘School of Music’**. So...

@ STATUS OF MUSIC – DEPENDS ON THE TEACHER- VALUE, STRENGTH

Mrs. Din : In my school, and... **I think it probably depends on the teachers, and they make up of.... what the teacher...**

Researcher: Ah.... Yeah.

Mrs. Din : **I think lots of schools are different, because teachers obviously have different, um... personal... strength**, I suppose.

Researcher: Ah...



Mrs. Din : So, if you are in a school **where people really value music, it's more like... that school would be more musical.**

Researcher: Ah... yeah.

### **@ STATUS OF MUSIC – DEPENDS ON SCHOOLS**

Mrs. Din : In my children's school... also very musical. Because **the head teacher** enjoys music, and maybe in another school, sport would be more important for them, because people are maybe more sporty, or.... and I think a lot of the time, it's connections who would... connections... obviously, who would come in and did input with my class... I don't know how that came about, but, it's almost like **the chance.**

So, **wherever school you are in will have certain experiences and opportunities.**

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### **2-1. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.**

Researcher: Ah, that's right. So, do you think **it should be accorded as... same status as other subjects?** Because, in case of Korea, they put more emphasis in main subjects like math and language.

Mrs. Din : Ah, ha.

Researcher: And, the music is kind of neglected. But, do you think, if the children have music classes, should it have the same status as other subjects? Or do you think the other subjects are more important?

Maybe, in terms of going into university and everything...

### **@ STATUS OF MUSIC – OTHER CORE ACADEMIC SUBJECTS ARE IMPORTANT**

Mrs. Din : Yeah... **I think it's so difficult . I think... I think they need to reach a certain standard in math and language.**

Researcher: Ah,,,

Mrs. Din : Um... **In order to go to university in academic.**

But, **I think these other subjects can benefit children who aren't... maybe that academic. They can open up the opportunities to become better at maths or better at language.**

Researcher: Ah, yeah. But, usually... Korean teachers want to have great, great outcomes in their grades... So, they kind of neglect music.

Mrs. Din : Yeah...

Researcher: Do you think music should still be valued...

### **@ STATUS OF MUSIC – TO ACHIEVE STANDARDS AND ROOT LEARNING**

Mrs. Din : **I think it should still be valued. I think introducing music would benefit... make it almost easier in some ways to achieve the standards.**

Researcher: Ah, yeah. Okay.

Mrs. Din : Because, in some ways, you can, **you can just fire the standards and standards and root learning, if you like.**

Researcher: Ah, yeah...

### **@ STATUS OF MUSIC – IMPORTANT TO MAKE CHILDREN BE ROUNDED AND BALANCED**

Mrs. Din : Which will achieve the same goal... ultimately, **if you want to be making the children well more rounded and more balanced.**

Researcher: Ah, yeah....

**@ STATUS OF MUSIC – VERY IMPORTANT**

Mrs. Din : **The music is very important.**

Researcher: Ah, thank you. Yeah... I will raise... because, others may not think like that. So, thank you for your opinion.

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**2-2. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.**

**@ STATUS OF MUSIC – NO PROBLEM**

Researcher: Yeah. And, in your school, I think, it's kind of exception. **I don't see any problem with the status of music in your school**, because it's from music and there are so many things going on, right?

Mrs. Din : Ah, ha.

Researcher: Yes. So, I think the children are lucky to come here.

Mrs. Din : Yes, they are. Ha, ha.

Researcher: Ha, ha... Yeah. Thank you.

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**@ Musical Creativity**

**3. Please tell me how you would define 'musical creativity', and also your ideas about the importance of 'musical creativity'. Also, Please explain the activities you use for fostering musical creativity.**

Researcher: Yes. I am just asking the teachers view every time, and cite them, if I write it about it. So, because my topic is about 'musical creativity'...

Mrs. Din : Okay.

Researcher: And, when I had conversations with teachers, since they deal with other subjects as well, they gave me a lot of **good implications for the ‘creativity’**.

Mrs. Din : Ah, ha.

Researcher: So, how would you **define musical creativity**, if you can think of any definition, or...

**@ MUSICAL CREATIVITY – ALLOWING CHILDREN TO BE BALANCED, USING INSTRUMENTS PROPERLY AND CORRECTLY**

Mrs. Din : Okay. **Allowing children to... I think, there is a fine balance, using instruments properly, and correctly.**

Researcher: Ah, yeah...

**@ MUSICAL CREATIVITY – BEING ABLE TO MAKE MUSIC AND SOUNDS IN A FREE AND EASY WAY**

Mrs. Din : And, also **being able to make music, and make sounds in a free and easy way.**

Researcher: Ah, yeah....

**@ MUSICAL CREATIVITY – NOT DOING THE NOTES OR READING MUSIC SO MUCH BUT ALLOWING THE FREEDOM TO PLAY WITH SOUNDS**

Mrs. Din : So... maybe, **not doing the notes in an order that... um... reading music so much.**

Researcher: Ah...

Mrs. Din : **Just being able to play with what they think sounds right. And, what sounds right to one person might not sounds right to the other person. But, allowing that freedom.**

Researcher: Ah, freedom...

**@ MUSICAL CREATIVITY – USING INSTRUMENTS AND THINGS IN A CORRECT WAY**

Mrs. Din : I think, **creativity can... has to work hands in hands with the... ability to use instruments and use things in a correct way.**

Researcher: Ah, thank you. In a correct way?

Mrs. Din : In a correct way. Yes.

**@ TEACHING MUSICAL COMPONENTS AND THEORY- GROUNDS FOR THE CREATIVITY**

So...by that, **I mean teaching beats and rhythm, and teaching notes and scales is also important. And, it's maybe not so creative, but it's also very important to teach that so that the creativeness can come through, but they still have good grounding.**

Researcher: **Ah, so that can be the grounds for the creativity?**

**(JUSTIFICATION OF MY METHOD)**

Mrs. Din : Yes.

Researcher: Ah, thank you for that view.

**6. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that.**

Researcher: Then, In... do you also teach music? When Mr. Thomson or I am not here, do you still teach music? Or...

Mrs. Din : No, because I'm part-time, in the class we teach music, but I haven't done that for a couple of years.

The other person, the person that works Monday and Tuesday has done it. Because, Mr. Thomson is in Monday and Tuesday, so, he does one week, and then the other teacher will do it. The other Monday.

Researcher: Oh... so, not you?

Mrs. Din : Ah, ha. Not me. I haven't done it.

Researcher: Ah...

Mrs. Din : If I were a full-time, I would do it.

Researcher: Okay. Yeah. So.... Then, is there... other than music classes... I observed your math class, and it was very interesting. So...

Mrs. Din : Was it? Ha, ha...

Researcher: For other subjects, **do you do any activities to foster the children's creativity?**

### **@ CURRICULUM FOR EXCELLENCE – IS ALL ABOUT CREATIVITY**

Mrs. Din : Yeah, **I think Curriculum for Excellence is all about creativity.**

Researcher: Yes. That's what I was...

### **@ CURRICULUM FOR EXCELLENCE- ALLOWING THE CHILDREN TO GET SKILLS AND TRANSFER SKILLS TO OTHER PARTS OF CURRICULUM**

Mrs. Din : **It's all about creativity. It's all about allowing the children to... the schools- based. So, it's about allowing the children to get skills of a task and transfer those skills to other parts of curriculum.**

Researcher: Oh yeah... So, is there **specific... activities** that you do... because, for some children, I saw them drawing on the wall, or something like that. So, do you have certain activities that you do? Or, no...?

Mrs. Din : Um....

Researcher: For their creativity...

Mrs. Din : To enhance the creativity?

Researcher: Yeah.

**@ ACTIVITIES FOR CREATIVITY- DRAWING, GAMES, MAKE OWN GAMES, CRITICAL THINKNG AND ANALYSING**

Mrs. Din : Not specific activities. Um... not specific activities... They would just... um... **they do drawing and they do games and make their own games, and a lot of it is about critical thinking and analysing.**

Researcher: Yeah...

Mrs. Din : But, not specific... We don't have specific activities that we do regularly.

Researcher: Ah, yeah... Then what kind of games do they play?

**@ ACTIVITIES FOR CREATIVITY – GAMES: MATH, SNAKE’S LADDERS, THINKING PROBLEMS, PROBLEM-SLOVING, TEAM-BUILDING GAMES**

Mrs. Din : Um... **just all sorts of different games. Maths games, quite often ‘Snake’s ladders’ with different questions, and, um.... thinking problems... Problem-Solving games... Team-Building games, I think.**

Researcher: Team-Buidling games?

Mrs. Din : Ah, ha.

Researcher: Oh, what is it?

**@ TEAM BUILDING GAMES: WORKING TOGETHER AND COOPERATE TOGETHER TO GET A SOLUTION**

Mrs. Din : So, we are **working together cooperate together to get a solution.**

Researcher: Get a solution? Ah... yeah... Thank you.

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**4. Did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: And, in your own education... are you Scottish? Or...

Mrs. Din : Yes.

Researcher: Ah, yes. In your own education... and, did you grow up... grown up in Glasgow? Or...

Mrs. Din : Yes.

Researcher: Ah! That's very... because I really like this city.

Mrs. Din : Ha, ha.

Researcher: So, **did you feel any moments in your own education that helped you develop musical creativity?**

**@ OWN EXPERIENCE- NOT FOR CREATIVITY/ STRUCTURED = SINGING, WORKING THROUGH A BOOKLET: THEORY, PLAYING NOTES, BUILDING UP, UNDERSTANDING NOTES**

Mrs. Din : **Um... probably not.**



Researcher: Ah....

Mrs. Din : Ha, ha, ha...

Researcher: Ah... so, **was it very structured? The Music Education...**

Mrs. Din : Yes. **Very structured.** Ah, ha.

Researcher: And, what kind of things did you do in music classes, then? When you were in school?

Mrs. Din : In musical... when I was in school?

Researcher: Yeah.

Mrs. Din : As a child?

Researcher: Yeah.

Mrs. Din : Um... just... **we did singing. Lots of singing.... Lots of glockenspiel... Working through a booklet.**

Researcher: Yeah.... Booklet?

Mrs. Din : Yes.

Researcher: Did you have a booklet?

Mrs. Din : Yes.

Researcher: Was it kind of theory or...

Mrs. Din : Umm.. yes. **Both theory and playing notes... building up, and understanding all...**

Researcher: Ah, yeah. That's what Korean education... Yeah. Ha, ha...

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**5. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

Researcher: And, the next question is... oh, I... as I told you, your children were very creative, but **do you think everyone has the musical creativity?** Or, it's for some particular people? Do you think everyone has the... potential creativity?

**@ MUSICAL CREATIVITY – SOME PEOPLE WHO HAVE MORE OF AN INTEREST BE CREATIVE**

Mrs. Din : Um... **I think people... some children or some people, I suppose have more of an interest.** And, if you are not interested in something, it's very difficult to be creative about it.

Researcher: Ah... okay. That's important.

Mrs. Din : Ah, ha.

Researcher: Yeah....

**@ MUSICAL CREATIVITY – EVERYONE HAS POTENTIAL/ BUT SOME PEOPLE ARE NOT SO MUCH IN A MUSICAL WAY**

Mrs. Din : So if there are some children... There are... **I would say that everybody has potential to be creative, some children not so much in a musical way.** They might be more creative in gymnastics, or... because of their personality... because of what they are interested in...

**I think we can't force them to be creative, if they are not...interested with it.**

**@ MUSICAL CREATIVITY – CAN BE FOSTERED AND PUPILS CAN BE INSPIRED**

Researcher: Ah... Yeah, Thank you. And... then, do you think... **if we provide certain kinds of forms of education, do you think the musical creativity can be fostered?**

Although there may be...

Mrs. Din : **Yeah...**

Researcher: Yeah...

Mrs. Din : I think, if somebody is.. if you have a child who is switched off completely, music is such a massive subject. **I am sure you could find an instrument and a piece of music... something that would... inspire them.**

Researcher: Ah, yeah... That's...

Mrs. Din : And, **it takes a lot of hard work to find something for each child**, but I am sure... yeah... that **they would be able to...**

Researcher: Ah, yeah... Thank you.

**6. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that.**

**@ CURRICULUM FOR EXCELLENCE= PUT A LOT OF EMPHASIS ON CREATIVITY**

Researcher: And, yeah. I am studying about the *Curriculum for Excellence*, and I think... You are a teacher, so you saw a lot of times about those...

And, as you said, **the *Curriculum for Excellence* put a lot of emphasis on creativity**, I think. Right?

Mrs. Din : Ah, ha.

**@ PLACE OF MUSICAL CREATIVITY IN POLICY AND PRACTICE = MUSIC CAN BE INCORPORATED IN OTHER SUBJECTS: BREAKING THE WALLS**

Researcher: And.. **in other policy and practice in Scotland, then, do you think the place of musical creativity is taking a big part** as well?

Mrs. Din : Um...

Researcher: In... like policy and education in Scotland...

Mrs. Din : Yes, I think so. I think **Curriculum for Excellence is about breaking down each of the walls, if you like, between subjects.**

Researcher: Ah, yeah.

Mrs. Din : And, **making subjects more fluid.**

Researcher: Ah, yeah...

Mrs. Din : So that, then **you can incorporate music into any area**, if you like, and I think **that's quite important as a teacher that what you are interested in, and what you are good at**, like science or music, or sport... you can... **you then have the freedom to allow that to influence your teaching.**

Researcher: Ah, yes. Thank you.

**@ MUSICAL CREATIVITY IN POLICY AND PRACTICE= DEPENDS ON TEACHERS' INTEREST-> TEACHERS' INTEREST AFFECT PUPILS' MOTIVATION**

Mrs. Din : And, I think, **when you teach something that you are interested in** and you **are good at, the children are more often than more motivated.**

Researcher: Oh, with **the teacher's interest?**

Mrs. Din : Yes.

Researcher: Oh... that's an important part. Thank you.

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@ Emotional Resilience

7. Please summarise for me the activities you implement to help enhance children's emotional resilience through Music Education.

Researcher: And, I will change the topic to '**emotional resilience**', because I am really interested in that.

Mrs. Din : Okay.

Researcher: And, is there **certain kind of activities that you do to help the children enhance their resilience....** Through Music Education.

But, you haven't taught music, then...

Mrs. Din : No. I haven't taught music.

Researcher: Ah, yeah. But then, in general...

@ ACTIVITIES FOR EMOTIONAL RESILIENCE: GAMES, SCENARIOS, ROLE-PLAY, DRAMA, MAKING, PUTTING YOURSELF IN OTHER PEOPLES' SHOES

Mrs. Din : In general, yeah, **Lots of games and scenarios, role-play, drama... making... put... thinking about other people putting yourself in their shoes...**

Researcher: Ah!

Mrs. Din : **We do a lot of work like that.**

Researcher: Oh, so, do you have like... a free time to do that? or, do you do that in subject time?

Mrs. Din : Yeah... **subject time.**

Researcher: Ah, thank you.

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@ Romantic Irony- artistic methods of drawing children's attention

8. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness

Researcher: And, I think it's the last question.

Mrs. Din : Okay.

Researcher: What I tried to do with your children was... I am trying to do, '**Romantic Irony**'... It's a kind of philosophical term... but, what I was trying to do is drawing people's attention, using some, certain kinds of methods. And, I tried to teach them, like change the loudness, and everything.

Mrs. Din : Ah, ha.

Researcher: And, do you think, it's possible to... for children **to make the music with those kinds of methods, and is it effective for their creativity? Or....**

**What did you see when I applied the methods? What did you feel about...?**

Mrs. Din : So, like for **changing music**?

Researcher: Yeah. And, **drawing attention**, and....

**@ ROMANTIC IRONY= EFFECTIVE, BUT PUPILS ARE SO YOUNG AT THIS STAGE/ CAN BE EFFECTIVE ESPECIALLY FOR PUPILS WHO HAVE A GOOD BACKGROUND**

Mrs. Din : Yeah! I think that... Well, I think, **they are so young at this stage..**

Researcher: Ah, yes...

**@ MUSICAL CREATIVITY – INFLUENCED BY INTERESTS AND BACKGROUND**

Mrs. Din : **They all... any can influence, especially if you are interested and you've got a good background in.... can benefit their musical... the musical creativity.**

**@ EMOTIONAL RESILIENCE: THE MORE STRATEGIES GIVEN, THE MORE PUPILS BE EMOTIONALLY STRONGER**

**But, also, the resilience... the more strategies you can give for them, to be emotionally stronger. The better.**

Researcher: Ah, yeah... Okay. Thank you. Thank you for your interview.

Mrs. Din : Ha, ha...

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**<Interview 6: Mr. Andrew Thomson >**

**@ Background**

**1. I was very impressed when I observed your music sessions with children in the Primary school. Could you tell me more about your experience as a music instructor and a musician?**

Researcher: First of all, thank you very much for agreeing to take a part in the interview.

Mr. Thomson : No problem at all.

Researcher: You gave me a lot of insights when we first met...

Mr. Thomson : Ah, ha.

Researcher: And, you gave me a lot of advice...

Mr. Thomson : Oh... thank you,

Researcher: Yeah... So, when I observed your class on the first day, I was very impressed... when I observed your music sessions with children...

Mr. Thomson : Ah, ha....

Researcher: So... I was very interested in your teaching, because I also majored in... like... composition and then musicology... and then, **you are now... as a musician, you are also teaching children.... So, it seems that you are applying those to Music Education as well.**

Mr. Thomson : Ah, ha.

Researcher: So, could you tell me more about **your experience as a music instructor and a musician?** So, both... in both aspects... yeah. Could you tell me **more about your experience?**

Mr. Thomson : Okay. So, I... I began that... My first instrument was **electronic organ.**

Researcher: Ah, yes.

Mr. Thomson : Then, I learned **pipe organ. Classical pipe organ.**

Researcher: Yes.

Mr. Thomson : Then... I went to **musicology.**

Researcher: Musicology? Yes... I remember.

Mr. Thomson : And, **I studied organ, first.**

Researcher: Ah, yes.



Mr. Thomson : **Piano. Voice.**

Researcher: Ah, yeah...

Mr. Thomson : **Third, voice... Third study.**

Researcher: Ah, yes...

Mr. Thomson : Then, I went to university, for **Bachelor of music.**

Researcher: Ah, yes...

Mr. Thomson : And, **organ.**

Researcher: Ah, yes...

Mr. Thomson : And... **then... I became a teacher.**

Researcher: Ah, yes... So, did you say... Oh, you told me a little bit about your experience before... but, like, did you take some course to get the teacher certification, and....

Mr. Thomson : Ah, ha. I mean, I had to do the postgraduate. **A postgraduate in 'secondary' education.** Not Primary.

Researcher: Ah, yes...

Mr. Thomson : Secondary education. Postgraduate.

Researcher: Ah...

Mr. Thomson : And, I have **some diplomas in organ playing... piano playing.**

Researcher: Oh, that's... So, could you do it altogether? Like... at the same period, or...

Mr. Thomson : Um... more or less... ah, ha. From... 5- year study. 5- year study.

Researcher: Ah... okay. Then, how did you become a teacher? Like **a music instructor in Primary schools?**

Mr. Thomson : It followed... by accident. I was **teaching in secondary school.**

Researcher: Music?

Mr. Thomson : Teaching music. I spent one full-year. And, near the end of that year, I was told... I was told about **some jobs going on in Primary schools.**

Researcher: Ah, yes...

Mr. Thomson : And, I decided to... to apply.... Because I had a short-term contract, as a secondary teacher.

Researcher: Ah, yes...

Mr. Thomson : And, I was given a long term contract, as a Primary teacher.

Researcher: Oh, so... was it a kind of being a homeroom teacher, or just music...

Mr. Thomson : **A music teacher.** No, I don't have a Primary school qualification.

Researcher: Ah...

Mr. Thomson : But, it was by an accident. I didn't say out to be a Primary music teacher. So...

Researcher: Ah, yeah... So, this is how you became...

Mr. Thomson : This is how I ended up. Ah, ha.

Researcher: Ah... yes. So, is this your first school?

Mr. Thomson : No, no. I have taught... See, **I have been teaching for 31 years.**

Researcher: 31 years? Yeah, yeah....

Mr. Thomson : A long time. 31 years. Um... **I taught in lots of schools.**

Researcher: Oh...

Mr. Thomson : **I used to have one school a day.**

Researcher: Ah...

Mr. Thomson : I will explain. Glasgow used to... **Glasgow had a team of Primary music teachers.** On years going back. In the past.

Researcher: In the past...

Mr. Thomson : In the past.

Researcher: Not anymore?

Mr. Thomson : No. Money... And... running out of money...

Researcher: Ah, yes.

Mr. Thomson : Okay? So, **there used to be 30 Primary music teachers.** So, for one time. **30 years ago.** Okay?

Researcher: Oh... 30 years ago?

Mr; Thomson: Ah, ha. Lots of music teachers in Glasgow.

Researcher: Ah, yeah...

Mr. Thomson : And, now, there isn't.

Researcher: Um...

Mr. Thomson : But, there was **only 3 left**... at the end. People... were retired. And, **not be replaced**.

Researcher: Ah... yes.

Mr. Thomson : And, **Glasgow had no money to fund Primary music teachers**... which is a shame.

Researcher: Oh... that's right. Oh, so in order to become a Primary 'music' teacher.... Not a classroom teacher, but, a music teacher... Maybe, people have to major in music, and then, get another...

Mr. Thomson : Um, hum. You had to have a degree and the teaching certificate.

Researcher: Oh... so, is it a course that they do together? Or, do it... separately? As a music teacher?

Mr. Thomson : Um... sometimes, people study music in a university, and then do postgraduate, for teacher... Postgraduate certificate in education. You need that to teach in Scotland.

Researcher: Ah... that's right. So, this is how you became a music teacher...

Mr. Thomson : Ah, ha.

Researcher: Ah... yeah. Okay.

**2. Particularly, could you tell me more about the aims and the contents of your music classes?**

Researcher: Then, could you tell me more about **the aims and contents of your music classes in Primary school**? Like, aims...

Mr. Thomson : Ah! Okay. **I had different... I teach classes from nursery.**

Researcher: Oh!

Mr. Thomson : I don't do nursery in St. Shelly's, but in my school I go to tomorrow.

Researcher: Ah, yeah...

Mr. Thomson : **I teach from nursery to Primary 7.**

Researcher: Ah... yes...

**@ CONTENTS FOR TEACHING: MUSICIANSHIP, MUSICAL SKILLS, CREATIVE MUSIC**

Mr. Thomson : So... that's... I teach classes. And, in classes, we do **'musicianship', 'ear-training', 'vocal skills', 'listening to music', 'learning about the orchestra instruments of the orchestra'...**

Researcher: Ah... yes.

**@ ACTIVITIES FOR CREATIVITY: CREATIVE MUSIC, INTERDISCIPLINARY WORK**

Mr. Thomson : Um.... We do **'creative music'**, sometimes.

Researcher: Creative music?

Mr. Thomson : Ah, ha.

Researcher: So, what kind of... lesson is it? Is it 'creative music'?

Mr. Thomson : Ah, ha. Sometimes... for instance, **creative music, perhaps music inspired by a poem.**

Researcher: Poem? Ah, yeah...

Mr. Thomson : Or... **story.**

Researcher: Ah, yes.

Mr. Thomson : Or... **a film.**

Researcher: Ah, yes.

Mr. Thomson : Um... sometimes... **we tried creating music based on... after hearing a famous piece of music.**

Researcher: Ah... yeah. And, then, they **'create' music?**

Mr. Thomson : They create... For instance, say, **"In the Hall of the Mountain King", by Grieg. From the <Peer Gynt Suite>.**

Researcher: Ah, yes.

Mr. Thomson : You know... we listen to it, and pupils can **have the chance to create 'their' version.** You know?

Researcher: Ah, yeah...

Mr. Thomson : That's a good one.... Can I give you another one as well?

Researcher: Ah, yeah.

Mr. Thomson : **"Night on Bald Mountain", by Mussorgsky.**

Researcher: Musoorgsky! Ah, yes. Oh... you tried those...

Mr. Thomson : I've tried those... once in a class.

Researcher: Oh...

**@ ACTIVITIES FOR CREATIVITY: EXPLORE SOUNDS OF THE INSTRUMENTS**

Mr. Thomson : Um... **Sometimes, giving the children... maybe, 5 instruments... 5 contrasting instruments....**

Researcher: Ah...

Mr. Thomson : And, **give them the chance to see what kind of ideas they come up with.... Exploring the sound of the instruments.**

Researcher: Ah, yes...

Mr. Thomson : And, the children enjoy it. Children enjoy... They are interested in... **Children enjoy 'creative music'.**

Researcher: Ah... yes.

Mr. Thomson : And, then... We do **'classroom instruments'.**

Researcher: Classroom instruments?

Mr. Thomson : You know... Like, **glockenspiels... xylophones...**

Researcher: Ah, yes...

Mr. Thomson : **Glockenspiels... xylophones.. metallophones... chime bars... keyboards...**

Researcher: Ah...

Mr. Thomson : Then, I also teach... **in some of my schools, I teach smaller groups...** as you've seen...

Researcher: Ah, yes.

Mr. Thomson : I teach **drums**. We've got 8 drummers in Shelly's ...

Researcher: Ah, yes.

Mr. Thomson : Um.. **piano**.

Researcher: Ah, yes.

Mr. Thomson : So, **drums, piano, keyboard... electronic keyboard. And, I also teach bass guitar.**

Researcher: Ah, yes... So, when you do **the 'classroom instruments'**, you mean by that... **children are allocated in those... different instruments? Like an orchestra?**

Mr. Thomson : Ah, ha. **Classroom orchestra.**

Researcher: Oh.... And, then, what **kind of music do you play with them?** Are they like... skillful enough to play a piece? Like....

Mr. Thomson : **Small pieces**. Small exercises... And, it varies from school to school. You know, so, obviously, simple music in Primary 3 and 4.... **And, more complex music in... as children get older.**

### **@ MUSIC EDUCATION: COVERS DIFFERENT GENRES OF MUSIC**

Researcher: Oh... so, do you **cover all different genres?** Or, only classical...

Mr. Thomson : No, no. Um... different... **Different styles of music... And... we do some... you know, pop style music, rock style... Some classical style music... and... jazz....** You know?



Researcher: Oh...

Mr. Thomson : So... **different genres.**

Researcher: Ah, yeah... Oh, so, I think **your classes were very musical...**

Mr. Thomson : Ah, ha.

Researcher: Although other Primary schools had very good music lessons, I think **your classes were more focused on 'musical' skills...**

Mr. Thomson : Um-hum.

Researcher: So, can I understand as... one of the aims of your classes is also developing their musical...

**@ MUSIC EDUCATION: DEVELOP MUSICIANSHIP**

Mr. Thomson : Ah, ha. **One of the main aims is to develop 'musicanship'... skills.**

Researcher: Yeah.

Mr. Thomson : Um.... **Reading skills**... you know?

Researcher: Yeah...

Mr. Thomson : Um.. **instrument techniques...**

Researcher: Ah.. yes....

Mr. Thomson : Um... **ear training...**

Researcher: Yes...

Mr. Thomson : Listening... you know.... And, **voice skills...** you know? We have... And, **these schools all have good classes.**

Researcher: Ah, yes. I think so, too.

**@ MUSICAL ACTIVITIES: CHOIR**

Mr. Thomson : And... the school that I go to twice has **a very big choir**. 75 children... We have 3 choirs in this school... We have... So, I had... all... I work with 5 classes... 5 different classes....

Researcher: Ah, yes...

Mr. Thomson : Um-hum...

Researcher: Ah, yes. And, you told me that you visit a number of schools, right?

Mr. Thomson : I have **3 schools.**

Researcher: 3 schools?

Mr. Thomson : 3 schools. Can I give you the names of the schools?

Researcher: Ah, yes! Could you?

Mr. Thomson : **Shelly's...** Monday, Tuesday.

Researcher: Yes.

Mr. Thomson : **St. Bridget's**

Researcher: Ah, yes.

Mr. Thomson : **St. Rose of Lima.**

Researcher: Lima?

Mr. Thomson : Lima is in Peru. As a school's named after the... St. Rose of Lima. So... I go there on a Friday.

Researcher: Ah, yes... So, are they all like... musical schools?

Mr. Thomson : They are... I've went to all my schools for many years.

Researcher: Ah, yes...

Mr. Thomson : **Boys and girls used have music lessons, and singing in choirs... So, I would say they are very musical schools.**

Researcher: Ah, yes. So, maybe, your aims can be applied in all 3 schools?

Mr. Thomson : Ah, ha.

Researcher: Ah... yeah.

Mr. Thomson : **In St. Bridget's, I do more class teaching.** More class teaching than I do... **I don't do the instrument working.** They don't do that.

Researcher: Ah, yes....

Mr. Thomson : I do more classical music in St. Bridget's, than I do in other schools.

Researcher: Ah, yes...really...

Mr. Thomson : And, **we learn about the great composers...** Bach, Mozart, Beethoven, Tchaikovsky... So, **I do more of that there than I do... in my other schools.**

Researcher: Ah... yeah. Okay... (File 9: 12:38)

Mr. Thomson : **I love classical music.** I would...

Researcher: Ah... sure... yeah.

**3. As a student studying Music Education for children, I am not only interested in developing creativity but also in inclusion and social Justice, and Interdisciplinary Learning (IDL) through the Arts and Music Technology. Could you give me some example of the teachings or activities you tried as a music instructor related to these aims, if any?**

Researcher: Ah, okay. Then, I will go to the next question.

Mr. Thomson : (Nods.)

Researcher: As a student studying Music Education for children, myself...

Mr. Thomson : Ah, ha.

Researcher: I am not only interested in **'musical creativity'**, but also like... **'inclusion' and 'social justice'**, and especially for me... **'healing'** and also, **'interdisciplinary learning' through arts and technologies....** So, I want to ask you... if you could give me **some examples of your teachings or activities that you tried as a music instructor...** in terms of these kinds of... aims of....

So... **social justice, inclusion, and also like... when you teach, do you use a lot of technology?** Because, it's a big area in this era....

### **@ MUSICAL ACTIVITIES FOR SOCIAL JUSTICE**

Mr. Thomson : Ah, ha. Let's start with the **'social'...**

Some of the schools have been involved **in projects, anti-racism, anti-beggary (beggatary)**, and we have been involved in **writing songs and recording**, in St. Shelly's

Researcher: Ah, yes.

Mr. Thomson : **Anti-beggatary**. It's like... **religious prejudice**. You know, in Glasgow, we have Catholics, Protestants... you know... **encouraging everybody to get on... to show respect.**

Researcher: Yes. Sure.

Mr. Thomson : So... in music, **we have been involved in a project of writing and producing a song**, an... **anti-beggatary** song.

Researcher: Ah, really... So, **you did it with children?**

Mr. Thomson : That was with children. Ah, ha.

Researcher: Groups of children? Or all...

Mr. Thomson : Um... **that was with a group**. Not the whole school.

Researcher: Ah, yes.

Mr. Thomson : **A specific group. And the choir. The choir was involved in it.**

Researcher: Ah... yes.

Mr. Thomson : And, my son was involved in it as well.

Researcher: Ah, really? Yeah...

Mr. Thomson : And, **my son is a musician.**

Researcher: So, did this happen in Glasgow?

Mr. Thomson : This happened in here. **In Shelly's.**

Researcher: St. Shelly's ...

Mr. Thomson : In St. Shelly's.

Researcher: Ah... yeah. Okay. And, then, do you use...

Mr. Thomson : You told me **technology** as well? Ah, ha...

Researcher: Yeah. So, do you use a lot of those? Or...

Mr. Thomson : I use a lot of.... Um... I've used a lot of...

Researcher: Yeah... These days, like many kinds of... so many kinds of apps and programmes...

Mr. Thomson : Ah, ha.

Researcher: So... yeah.... So, I think, I felt **the pressure that people have to be aware of all these kinds of...**

Mr. Thomson : I know...

Researcher: But, do you... or, do you **more focus on like pure music...**

Mr. Thomson : Maybe... because I am old... you know... Ha, ha...

Researcher: Oh, no... Ha, ha.

### **@ MUSIC EDUCATION: USE TECHNOLOGIES**

Mr. Thomson : I do, normally.... I use **Sibelius**. But, I don't... you know... that's the main I use. I have a... **some recording**.

I use **'Garage Band' for recording. Album. That's for me to make... maybe, backing tracks**. I've used that. So...

And, I use a lot of.... **Electric pianos**... And...

And, sometimes I use **my phone, to play music**.

Researcher: Ah, sure...

Mr. Thomson : Ah, ha. **I use my phone a lot to 'access' music**... To learn... You know?  
To... I use **Youtube** a lot, to learn... out...

Do you use Youtube?

Researcher: Yeah. A lot. Ha, ha.

Mr. Thomson : I learned a lot from Youtube.

Researcher: Ah, yes. Me, too.

Mr. Thomson : Ah, ha. And... **I listen to American music professors talking about Bach.**

Researcher: Ah... yeah. Sure...

Mr. Thomson : You know...And... that's what one of my interest is... You know...  
**Baroque music... Germany.**

Researcher: Ah.. sure.... Yeah. So, you use that, too... Ah, okay.

**4. As you have taught various groups of children in different schools, it seems that you might have had different implications and outcomes in your lessons. Could you tell me more about these?**

Researcher: Okay. Then, I will go to the next question. A similar question. As you have taught **various groups of children in different schools**, it seems that you might have had **different implications and outcomes**... maybe... from your lessons.

So, if you have different implications, or similar... could you tell me more about those?

**@ MUSIC EDUCATION AND MUSICAL ABILITIES: DEPENDS ON SCHOOLS**

Mr. Thomson : Well, **the schools have different backgrounds.**

Researcher: Yeah.

Mr. Thomson : You know... **Some schools have more children with difficulties**... you know?

Researcher: Yeah. Sure.

Mr. Thomson : And, **which affects the music lessons**... doesn't it? You know...

Researcher: Ah...yeah. That's right.

Mr. Thomson : And... other schools have more children who go to private music lessons... you know?

Researcher: Ah... yeah.... Wealthy...

Mr. Thomson : Ah, ha. And... I think, that's...

Researcher: Ah, yes. So, do **you have the different implications... or, like outcomes from the children with different backgrounds?**

Mr. Thomson : **Some schools do better at some things**... you know...

Researcher: Ah, yes.

Mr. Thomson : It varies... And, **it varies from class to class**. You know?

Researcher: Ah, yes...

Mr. Thomson : Because, I do... most... the music I teach for Primary 7, I would teach it in all my schools, you know... **The materials I gathered over the years.**

And, **it also depends on what is going on in the school... There may be a special project... So, that varies. You know? Lots of different things**... you know?



**@ MUSICAL EDUCATION FOR PUPILS WITH DIFFICULTIES**

**@ BENEFITS OF MUSIC= LAST FOR A LIFE TIME**

Researcher: Ah, yeah. Okay. So, **when you teach the children with difficulties....**

Mr. Thomson : Ah, ha.

Researcher: Do **you aim to 'heal' them** as well, or like... do you be careful not to... just put some distance? Or... do you....

Mr. Thomson : No. **I do try to help, as much as possible.**

Researcher: Ah, yeah...

Mr. Thomson : But, you are teaching 30... 30 people at a time. You know? 30 people playing instruments... So, you know... You do my best. **I do my best to help, and I also try to give.... If children have find sometimes... I try to give them a suitable part.**

Researcher: Ah, yes. That's right.

Mr. Thomson : You know... But, I always try to **encourage them.**

Researcher: Ah, yeah. Sure...

Mr. Thomson : Because, **the main focus is for them to 'enjoy' music.**

Researcher: Ah, yes. Of course.

Mr. Thomson : You know? I do... **to develop a 'love' of music....**

Researcher: Of course....

Mr. Thomson : **Which last a life time.**

Researcher: Ah, that's right.

Mr. Thomson : You know...

### @ Benefits of Music

**1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

**1-1. If you believe it to be beneficial, what kinds of advantages does it bring to pupils in school?**

Researcher: Yeah... Oh, so, I think your answers directly connect to the next questions about the 'benefits of music'.

Mr. Thomson : Ah, ha.

Researcher: You also spoke about it...

Mr. Thomson : Ah, ha.

Researcher: So, could you summarise... for yourself... I don't want to be too private, but like... music in your life... and, like... what you perceive as benefits of music?

### @ OWN EXPERIENCE

Mr. Thomson : Well, **I come from a very musical family.**

Researcher: Ah! Really? Yeah...

Mr. Thomson : My father, grandfather... musicians.

Researcher: Ah... yeah!

Mr. Thomson : My son is a professional musician.

Researcher: Oh...

Mr. Thomson : My daughter plays several instruments. She's very musical.

Researcher: Ah... yeah....

### @ BENEFITS OF MUSIC FOR CHILDREN

Mr. Thomson : So, we have been 'surrounded' by music... **I think, music is a 'wonderful' thing for children.**

Researcher: Yeah... sure.

Mr. Thomson : Um... my own children learned to play the piano when they were 4. Very, very young.

Researcher: Ah, yes...

Mr. Thomson : I think it's wonderful that some pupils get the opportunity in Primary school.

Researcher: Yeah. Sure.

### @ STATUS OF MUSIC: DEPENDS ON STAFFS = LOTS OF SCHOOLS DON'T HAVE THAT

Mr. Thomson : **Sadly, in Glasgow, it depends on... is there somebody in the school with the 'skills'.**

Researcher: Ah, yes.

Mr. Thomson : And, **lots of schools don't have that.**

Researcher: Ah, yes....

Mr. Thomson : You know... as I said before, **there used to be ‘more’ music teachers, but not anymore.**

Researcher: Ah, yes...

Mr. Thomson : So, lots of music teachers in ‘secondary’ school. But, not so many in...

Researcher: Ah... yes...

Mr. Thomson : There are... Have you met the **Youth Initiatives? You know... They are able to do some work in the schools**

Researcher: Yeah. Sure.

Mr. Thomson : Um... but, **they don’t work all the way through. They don’t teach from Primary 1 to Primary 7.** You know?

Researcher: Ah... Yeah.

Mr. Thomson : Um... So, **it’s a shame and sad that Glasgow has not got... There isn’t more music teachers in Primary.**

Researcher: Ah... I understand... yeah...

Mr. Thomson : You know?

Researcher: Ah... yeah.

### **@ BENEFITS OF MUSIC= PHYSICAL, SOCIAL, SELF-DISCIPLINE**

Mr. Thomson : Because, **music is so beneficial to children.**

Researcher: Yes. Sure.

Mr. Thomson : **Health... Plays... Education**... You know?

Researcher: Ah... yeah.

Mr. Thomson : **Working as a part of a team... Developing self-discipline of... all of these...** you know these things... Researcher. Don't you?

Researcher: Sure. Yeah.

### **@ MUSIC EDUCATION= IMPORTANT**

Mr. Thomson : **If I were a head teacher, I would have music everyday.**

Researcher: Ha, ha. Me, too. Yeah...

Mr. Thomson : Ha, ha.

### **@ OWN EXPERIENCE**

Researcher: Oh, so, all these benefits... did you experience as yourself as well?

Mr. Thomson : As a child?

Researcher: Yes.

Mr. Thomson : In my school?

Researcher: Or, like... Yeah. In your life. Yeah...

Mr. Thomson : Um... **In my school had very rare in music.**

Researcher: Oh...

Mr. Thomson : So, **I learned privately.**

Researcher: Ah... you learned privately...

Mr. Thomson : **My school had virtually no music. My primary school. No choir. No football team... No...**

Researcher: Oh... really? Very academic...

Mr. Thomson : Just had work... Um... So, **I learned privately. Lessons...**

Researcher: Ah...

Mr. Thomson : My mom and dad... you know?

**@ BENEFITS OF MUSIC= HEALTH, EDUCATION, SOCIAL, SELF-DISCIPLINE**

Researcher: Ah... yes. I have another question about this more deeply. So, I will ask you again about this when I ask you about your education...

But, **if I focus more on the benefits of music.... So, for the children.... As you spoke... the advantages that bring to children in terms of like **health, education, and teamwork, and self- discipline...** that's what you perceive as the benefits of music with children?**

Mr. Thomson : Ah, ha.

Researcher: Ah, okay. I understand.

Mr. Thomson : Okay.

@ Status and Importance of Music Education

1. Please explain your view of the status and importance of Music Education in schools.

@ MUSIC EDUCATION= IMPORTANT

Researcher: Okay. Then, I will change the topic... focus on the topic to **Music Education in Primary schools** now.

Mr. Thomson : Ah, ha.

Researcher: Yes. And, as you just said, **you regard Music Education very important in Primary schools...**

Mr. Thomson : Ah, ha. Very... Of course..

Researcher: Ah...

Mr. Thomson : **Not everybody shares that view**.... You know?

Researcher: Ah... yes...

Mr. Thomson : But, I... you know... Obviously.... And, **in our schools, music is an important part of the school 'life'...**

Researcher: Ah, yes. That's right.

Mr. Thomson : You know?

Researcher: Yeah...

@ BENEFITS OF MUSIC= CONFIDENCE, SELF-ESTEEM

Mr. Thomson : And... it has.... **The benefits... We talked about the benefits...**

Researcher: Yeah.

Mr. Thomson : But, there.... Have children who.... **Music allows... gives them confidence,** and... you know?

Researcher: Yes...

Mr. Thomson : **Improves the self-esteem**... you know...

Researcher: Ah, yes... So, as you are visiting the schools as a music instructor...

Mr. Thomson : Ah, ha.

Researcher: Maybe, **the three schools... Primary schools have... regard music... have strong status of Music Education...** maybe? That's why.... You go?

Mr. Thomson : Ah, ha.

Researcher: Yeah. They have...

### **@ STATUS OF MUSIC: BUILT UP TRADITIONS**

Mr. Thomson : I also think... over the years... because I have been in the schools for a long time... **we have built up a 'tradition' of music within the schools.**

Researcher: Ah... I understand. So, maybe... comparing to... Maybe, **some schools are not... don't have the strong status of music...**

Mr. Thomson : Um-hum.

Researcher: But, the schools you are visiting do have...

Mr. Thomson : They do. **But, we have also built... we have 'created' that.**



Researcher: Ah.... Yeah... Sure...

Mr. Thomson : When I started, it was not... you know... **We started from scratch.**

Researcher: Ah...

Mr. Thomson : No choirs... No... **lense-through-sentive**... you know... very little. Very little.

Researcher: Ah, yes. So, **I think you gave... influence...**

Mr. Thomson : Ha, ha....

Researcher: Yes.

Mr. Thomson : And, **to build a tradition in music.**

Researcher: Ah... yes.

Mr. Thomson : **Developed... you know... the choirs... the teacher...**

Researcher: Ah... yes.... I really respect you, because I want to do that as well....

Mr. Thomson : Ah, ha.

**1-1. Should music classes accorded the same status as other main subjects in schools?  
Please also explain the reasons for your views.**

**@ STATUS OF MUSIC: MUSIC CLASSES HOULD BE ACCORDED AS OTHER  
SUBJECTS**

Researcher: Ah, okay. Then, maybe you would definitely agree that **music classes should be accorded as other subjects... the same status...** Right?

Mr. Thomson : Ah, ha.

**@ STATUS OF MUSIC EDUCATION**

Researcher: Because... In... Maybe similar here... In case of my country, Music Education is very neglected, because people have to focus on like math.... languages... for going to the university...

Mr. Thomson : Ah, ha. Well, obviously, **in Primary school.... In Glasgow?**

Researcher: Yeah.

Mr. Thomson : No... You know... **Not enough music teachers.**

Researcher: Ah, yeah.

Mr. Thomson : So, **that shows... they don't regard it as highly as.... you know... they should.**

**@ MUSIC EDUCATION: SHOULD BE ACCORDED SAME STAUTS**

**@ BENEFITS OF MUSIC= LAST FOR A LIFE TIME**

Researcher: Ah...Okay. But, **it should be accorded as same status...**

Mr. Thomson : Ah, ha. I understand maths... and English... No... They are... **The music is.... Has an important role to play... in the educated person**.... You know?

Researcher: Yeah... Ha, ha.

2. Please summarise for me how musical activities are resourced in school. What, if any, are the challenges with resourcing musical activities in the school?

**@ HOW MUSIC IS RESOURCED: DONATION, HEAD TEACHERS**

Researcher: Okay. Then, you told me about **the Celtics... donated some money to... for music...**

Mr. Thomson : Ah, ha.

Researcher: So... other than that... **how are musical activities resourced in schools?**

Mr. Thomson : Well... that... In St. Shelly's, I told you **Celtic donated a large sum of money... which allowed us to buy lots of instruments.**

Researcher: Yeah... Yeah...

Mr. Thomson : **My other schools** haven't had that.

Researcher: Ah... Then, how is it resourced?

Mr. Thomson : So, **they had to have to resource through the school's budget.**

Researcher: School's budget?

Mr. Thomson : Ah, ha. And... **getting some instruments from Glasgow**, but mostly, the **school has to resource it themselves.... So, not getting lots of money from various sources...**

Researcher: Ah... so, like... does that mean that **they have to spend it very smart...**

Mr. Thomson : Um-hum.

Researcher: Yeah... to like... **allocate some money to music...**

Mr. Thomson : So, **when I started it, I had to persuade head teachers to buy instruments.**

Researcher: Ah... yeah.

Mr. Thomson : **To buy books....** You know...

Researcher: From the budget they have and...

Mr. Thomson : Ah, ha.

Researcher: And, **to allocate to music...**

Mr. Thomson : Ah, ha.

Researcher: Ah... Okay.

Mr. Thomson : But, **St. Shelly's has been very fortunate. We have a lot of... You have seen the... we have loads of...**

Researcher: Yeah. I was surprised...

Mr. Thomson : And, **we have children learning so many instruments...** You know?

Researcher: Yeah.... That's right.

Mr. Thomson : And, **lots of... not just myself, but for instance, in music room** just now... **guitar** lessons...

Researcher: Yes...

Mr. Thomson : Monday.... **Brass lessons.... Trumpet, Trombone...**

Researcher: Yes... I saw it...

Mr. Thomson : Ah, ha. **Keyboard lessons... Drum lessons... Bass guitar... Keyboard...** You can learn it...

Researcher: Yeah... That's right...

Mr. Thomson : You know... **St. Shelly's is different from most of other schools I know.**

Researcher: Ah, yeah...

Mr. Thomson : **Not many schools would have so much music.**

Researcher: Yeah. Of course.... So...

Mr. Thomson : But, also, **Amy... in St. Shelly's has very keen on music... the deputy head teacher in St. Shelly's .... Without her, we can't do it.**

Researcher: Of course not.... Yeah. So, maybe **some children have their own instruments?**

Mr. Thomson : Um-hum.

Researcher: But, **some children who do not have it use the school instruments?**

Mr. Thomson : Ah, ha.

Researcher: Like, for...

Mr. Thomson : **Occasionally, we loan instruments to children...** not.... You know... **in special circumstances....** We have done that.

Researcher: Ah... yeah.

Mr. Thomson : And, lots of children in St. Shelly's **do buy their own instruments.**

Researcher: Oh!

Mr. Thomson : **Their parents buy**... for maybe birthday... Christmas... you know?

Researcher: Ah...yeah.

Mr. Thomson : Which is good.

Researcher: Um...

Mr. Thomson : So, **they can practice at home**... You know?

Researcher: Yeah...

Mr. Thomson : But, I mean... In the school... we can't give everybody instruments... and, we can't give every single person... you know... **(a little based...)**

Researcher: Ah, yes. So, there should be some kind of **high-demand**... is there... for like borrowing the instruments....

Mr. Thomson : Ah, ha.

Researcher: Like, many children would want to borrow it...

Mr. Thomson : Ah, ha. **It's just... occasionally... and in special circumstances**... you know?

Researcher: Um...

Mr. Thomson : Because, **we can't give a lot of children**... they may not come back...

Researcher: Ah... yeah... Ha, ha.

@ Musical Creativity

1. Please tell me how you would define ‘musical creativity’, and also your ideas about the importance of ‘musical creativity’. Also, please explain the activities you use for fostering musical creativity.

Researcher: Ah, okay. Then, I will just change the topic to ‘musical creativity’, which is the topic of my research.

Mr. Thomson : Alright.

Researcher: So... yes. I am trying to listen to all people’s opinion and cite their names if I write those...

Mr. Thomson : Ah, ha.

Researcher: So... and, I came with like... many kinds of definitions that they think of ‘musical creativity’....

Mr. Thomson : Ah, ha.

Researcher: So, could you tell me how you would **define musical creativity**?

@ DEFINITION OF MUSICAL CREATIVITY

Mr. Thomson : Okay. Um... To me, **creative music is... for the children to ‘explore’ sound...**

Researcher: Yeah...

Mr. Thomson : And... **instruments...**

Researcher: Yes...

Mr. Thomson : **Timbres of instruments... Sound of instruments... Timbre...**

Researcher: Yeah... Sure...

Mr. Thomson : Um... **'Combinations' of instruments...**

Researcher: Ah! Yeah...

Mr. Thomson : And... **through... exploration... they can discover 'techniques'... composition... 'composition techniques'...**

Researcher: Yes...

Mr. Thomson : And... **simple 'ostinato'.**

Researcher: Ah, yeah! (file 9: 30:05)

Mr. Thomson : **Sequence**... you know...

Researcher: Yes...

Mr. Thomson : **Repetition**...

Researcher: Ah....

Mr. Thomson : And... **a 'simple' understanding of form.. patterns**... you know?

Researcher: Yes...

Mr. Thomson : Um... **I think, the creative music 'allows' all these things**... you know?

Researcher: Yes...

Mr. Thomson : **A chance to express themselves...**

Researcher: Ah, yes.... Ah...



Mr. Thomson : And, **without the 'rules' of formal music**... you know? **Classical music... without the 'rules'...**

Researcher: Ah, yes...

Mr. Thomson : Does that make sense?

**@ MUSICAL CREATIVITY: IMPORTANT**

Researcher: Yes. Sure. And, then... maybe it's very... Do **you regard it important?** As you said...

Mr. Thomson : **I think... It's a part of Music Education.** Creative music... does have **an important part... You know...**

Researcher: Yes...

Mr. Thomson : Perhaps, most... there is... **In secondary school, pupils do more actual, individual composition.**

Researcher: Ah! Yes...

Mr. Thomson : You know...

Researcher: Ah...

Mr. Thomson : To me, **in Primary, it is 'exploring'... you know... developing a love, an interest... Perhaps, developing an interest and that 'I can create something'.**

Researcher: Ah! Yes. That's right. Yes...

Mr. Thomson : **But, not many people become composers...** You know?

Researcher: Ha, ha... yeah...

Mr. Thomson : Even in secondary school... you know?

Researcher: Um...

Mr. Thomson : **But, it's important... to give them that opportunity**... so... You know...

Researcher: Yeah... sure...

Mr. Thomson : Um... **One thing I noticed is... when children create their own music, they... without being told, they sometimes use 'techniques' that composers use.**

Researcher: Oh!

Mr. Thomson : You know? Which... if I go back to... what I said to you... **repeated patterns...** you know...

Researcher: Ah... yes.

Mr. Thomson : And, **simple sequences...**

Researcher: Um... yes.

Mr. Thomson : **Turning a tune upside down...**

Researcher: Ah!

Mr. Thomson : **Backwards** and.... You know?

Researcher: Yeah... Oh, so...

Mr. Thomson : **These are all techniques... composer's techniques...**

Researcher: Yeah! That's right... Oh, so, you saw children...

Mr. Thomson : I have seen... Ah, ha. I have seen... you know... **In a simple way.** Not... you know...

Researcher: Yeah.. Of course...

Mr. Thomson : But, I think... Well, that is **an 'ostinato'... to repeat a simple pattern.**

Researcher: Ah...

Mr. Thomson : Or... **Taking a tune, and then playing it longer notes (up and ups)... Which is something that Baroque composers would do**.... You know?

Researcher: Ah, yes...

Mr. Thomson : So... I have noticed that...

Researcher: Ah... yes. So, as you told me that... **you gave them chances to 'create' music in classes?**

Mr. Thomson : Ah, ha. And, then, **when that's happened, I have noticed that without being told, sometimes children give you examples of 'techniques' that... that composers use.**

Researcher: Ah... yeah...

Mr. Thomson : Which I found interesting.

Researcher: Ah, yeah. Oh, because, **in some schools I visited, the music lessons were... they had.... The children all said they had very limited chances of creating their own music... but, just stick to singing or... everything...**

Mr. Thomson : Ah, ha.

Researcher: But, you... as **in your lessons, you give them chances to make music...**

Mr. Thomson : Ah, ha. We have it.

Researcher: Ah... that's right. Thank you. Ah... But, I want to ask you now...

Mr. Thomson : Ah, ha.

Researcher: When I experienced... not only in St. Shelly's... but, when **I tried to let children 'create' some music, I came to think about the 'definition' of music.**

Mr. Thomson : Um...

Researcher: Because, **they were really doing the interesting things, and amazing things, but I was just... I thought, maybe, people from outside see them doing that... maybe they would say that, "Oh, that's not music"...** Ha, ha. Do you understand what I mean?

Mr. Thomson : Ah, ha...

Researcher: So, although they did a lot of interesting things, and... I just thought whether like... they are **creating 'music'**, and can you say that they are developing their **'musical creativity'....** So....

Mr. Thomson : Ah... Ah, ha.

Researcher: So, like... What I mean is... Maybe, **do you think their should be certain 'criteria' to be regarded as 'musical creativity'?** Or, just... Ha, ha...

**@ DEFINITION OF MUSICAL CREATIVITY: FREEDOM, WITHOUT BOUNDARIES, THAN STRUCTURE**

Mr. Thomson : **I think, in creative music... um,, we should be free to 'express'.**

Researcher: Ah, yes...

Mr. Thomson : You know... **without 'boundaries'...**

Researcher: Ah... without 'boundaries'.... Yeah...

Mr. Thomson : **Without 'rules'...** You know?

Researcher: Yeah...

Mr. Thomson : **And, from that, you can 'structure'...** you know? Ah, ha.

Researcher: And, then, we can...

Mr. Thomson : Ah, ha.

Researcher: Yeah... I should do... Ha, ha. Think about that as well...

**2. Please tell me your nationality and the place that you had your own education. As a musician, did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: Okay. Then, I will go to the next question.

Mr. Thomson : (Nods.)

Researcher: Are you **Scottish**? Or... Could you tell me your nationality?

Mr. Thomson : I am Scottish.

Researcher: Ah, yes... And, as you said, maybe **you didn't experience a moment in your own education to develop your musical creativity?** Because, as you just said, **your lessons were quite restricted to....**

Mr. Thomson : Yeah. Ah, ha.

Researcher: Yeah...

**@ OWN EXPERIENCE**

Mr. Thomson : Um... Although... and, you talked about **'creative music'**?

Researcher: Yes... Like... In your own education....

Mr. Thomson : Ah, ha. Um... **I have... I do some 'composing'. And... I composed quite young. Um... from when I was 13... I began to experiment on keyboard... and make piano pieces... and...**

Researcher: Yeah... but, **it was by 'private' lesson?**

Mr. Thomson : Ah, ha. **That was 'nothing' to do with school. Not to do with...** It is from my... **being able (belief)** to play.

Researcher: Ah, yes...

Mr. Thomson : And, **I just noticed one time... experiment... improvise... And, from that improvisations... I... my piano pieces helped me to get into university.** You know?

Researcher: Ah...

Mr. Thomson : Most of them... Because, I didn't play for them. My audition... I didn't...

Researcher: Ah...

Mr. Thomson : I went to England.

Researcher: Ah...

Mr. Thomson : I had diplomas of it... They didn't ask me to play. They looked at my piano pieces, and that helped me to be accepted. So...

Researcher: Ah...

Mr. Thomson : But, I did have diplomas in organ. You know... To show that **I can play... to diploma standard.**

Researcher: Ah... yes. But, like, **when you were in secondary school, or primary school, maybe... the Music Education was not that...**

**Mr. Thomson : It was not... My primary school does not exist. It was very poor. Radio programmes...**

Researcher: Ah! Ha, ha.

Mr. Thomson : Some.. Maybe... **Not very... few instruments... Not even.... That was a reading programme. And, you would sing, to the radio.**

Researcher: Ah, really? Ah...

Mr. Thomson : But, this was a long time ago.

Researcher: Ah, yes. But, still...

Mr. Thomson : In the **1970s.**

Researcher: Ah... yes. So, maybe... but, I think you are **very lucky to develop your musical abilities by other...**

Mr. Thomson : Ah, ha. I was fortunate. **My mom and dad were very... encouraging.**

Researcher: Ah...

Mr. Thomson : And, they spent... when I was about 15, I began to learn ‘pipe organ’. My mom and dad **paid... expensive lessons**. You know... there are lots of money in those days... Every week. To learn... at a big, big church. Big fee... you know... **I had a very good teacher.**

Researcher: Ah... yes. Okay.

**3. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

Researcher: Okay. And, then, I will to the next question.

Mr. Thomson : Okay.

Researcher: As you said... maybe... do **you agree that everyone has ‘potential’ musical creativity?** Yeah.... Although, as I said... **maybe there are different...’levels’** .... Do you think everyone has potential musical creativity?

**@ MUSICAL CREATIVITY= EVERYONE= IN DIFFERENT DEGREES**

Mr. Thomson : **I think, ‘everybody’ has potential to ‘explore’ and ‘create’.**

Researcher: Ah... yeah.

Mr. Thomson : **“Does everybody has potential to be a composer?”** Um...

Researcher: Ah... Um...

Mr. Thomson : And... **I would think that the people who have those skills are smaller, smaller group...** you know?

Researcher: Ah, okay.

Mr. Thomson : Ah, ha. But, **everybody can compose to a ‘certain’ extent.**



Researcher: Ah, yes...

Mr. Thomson : You know... But, **not everybody would... even ‘advanced’ music students... not all of them will display... the skills to be a good composer.**

Researcher: Ah... yeah. Although they get good education...

Mr. Thomson : **Although they have many music skills....** You know?

Researcher: Ah, yes. Oh, so you gave me very important point. I think it was the first time... through my interview that I... So, **you think that everyone has ‘some kind’ of musical creativity, in terms of like... exploring, and creating...**

Mr. Thomson : Ah, ha.

Researcher: But, in order to... like **... at the level of composers**... maybe...

Mr. Thomson : Ah, ha. **That’s smaller.** You know...

Researcher: Yeah... And, then, **although we provide some education... maybe... not everyone can be like a... Yeah.. Of course...**

Mr. Thomson : You know...

Researcher: Yeah...

Mr. Thomson : For... I think... **When... in ‘music’ schools, the number of ‘composition’ students is smaller** than the number of instruments, performance... **violinists, piano players...**

Researcher: Ah... Okay.

Mr. Thomson : **But, I do think... You know... everybody ‘can explore’ music, and... to a certain extent.**

Researcher: Yeah. Yeah. Ah... Okay.

Mr. Thomson : What do you think?

Researcher: Oh, yes, because... I agree with you. Yes... So, as I said...

Mr. Thomson : Ah, ha. Ah, ha.

Researcher: **I agree that everyone has some kind, but... not at the level of....**

Mr. Thomson : Ah, ha.

Researcher: Yeah...

Mr. Thomson : And, **some people will create music that... you know... that may not be very good. But, if they had created something...**

Researcher: Yeah. So, that's what I experienced all the time.

Mr. Thomson : And, **they have a chance to 'express' themselves.** You know...

Researcher: Ah, yes.

Mr. Thomson : So, **I think that's important.** You know?

Researcher: Ah... yeah...

Mr. Thomson : Um... **I think, creative people have the 'drive'... which will come out... you know...**

Researcher: Yeah...

Mr. Thomson : And, **if they have... been in a musical environment, that will... obviously be beneficial to them.**

Researcher: Ah, yes... Okay. That's a good... an important point for me. Thank you.

**4. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that?**

Researcher: And, then, I will go to the next question.

Mr. Thomson : (Nods.)

Researcher: Could you tell me **the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that?** So, you already gave me some answers to that...

Mr. Thomson : Ah, ha.

**@ STATUS OF MUSIC EDUCATION: VARIES FROM SCHOOLS TO SCHOOLS**  
**= DEPENDS ON TEACHERS**

Researcher: **It varies from school to school**, but...

Mr. Thomson : Ah, ha.

Researcher: So.. but, **as you are 'trying' some activities with children... I think it's very beneficial for developing creativity. So... I think this means that some schools have the... Music Education that can develop children's creativity...**

Mr. Thomson : Ah, ha.

Researcher: Like... From like, **having you... or other teachers...**

Mr. Thomson : Ah, ha.

Researcher: Yeah. That's right.

Mr. Thomson : Ah, ha. And, you know... And, **one of the other things about creative music is, it's something that 'class' teachers can do...** you know? **Because, we can have... we don't have the rules...** you know... you can explore sounds... a class teacher can do that.... You know?

Researcher: Ah, yes.

Mr. Thomson : And... you know... **Play the piano without... like aleatoric...** you know what I mean?

Researcher: Yes.

Mr. Thomson : And, **like a modern style**... you know?

Researcher: Yeah. That's right.

Mr. Thomson : **Without knowing exactly of... you know... just 'exploring' the... the sounds...**

Researcher: Ah, yes. That's right.

Mr. Thomson : Um-hum.

Researcher: Oh, so... like... Have you... by an chance, observed classroom teachers teaching music? Or...

Mr. Thomson : Not for a long time.

Researcher: Okay...

Mr. Thomson : Um... Some.. In the past, but....

Researcher: Ah...

Mr. Thomson : When there was a music team, we did go to other schools, and watched each other teaching, but that was... 10 years ago.

Researcher: Ah... Ha, ha. Yeah...

Mr. Thomson : So, that hasn't... That kind of stopped...

Researcher: Um...

Mr. Thomson : Because, there is no longer a music team.... You know...

Researcher: Um...

Mr. Thomson : So... And, my other schools... I don't... And, also, classes... my timetable is very full...

Researcher: Ah, yes, Ha, ha.

Mr. Thomson : You know?

Researcher: Yes.

Mr. Thomson : It would be nice to see some other teachers teaching... you know? Some 'younger' teachers going in, and older teachers there... You know?

Researcher: Ah... yes. Ha, ha. Okay.

**5. After more than 10 years of *Curriculum for Excellence*, do you think Music Education is flourishing within *Curriculum for Excellence*?**

Researcher: And, then... I want to talk about *Curriculum for Excellence*. I think... And, **they aim for fostering creativity** a lot. But... And, I heard... I studied that it has been implemented for more than 10 years now, right? *Curriculum for Excellence*.

Mr. Thomson : Ah, ha.

Researcher: Yeah... And, do you think **Music Education is flourishing within the Curriculum for Excellence?**

**@ CFE= GIVES OPORTUNITY TO BE CREATIVE WITHIN MUSIC EDUCATION**

Mr. Thomson : **I think that... the ‘philosophy’ of the Curriculum for Excellence gives... as the opportunity... to be creative... within Music Education.**

Researcher: Ah, yes.

Mr. Thomson : **Within a teaching, and... the courses that they are doing**.... You know?

Researcher: Ah, yes.

Mr. Thomson : Ah, ha.

**@ CFE= MUSIC EDUCATION= CREATIVITY= INTERDISCIPLINARY**

Researcher: Yes. And, maybe, in my opinion, **since they are aiming for ‘interdisciplinary’ learning, maybe Music Education is...**

Mr. Thomson : Ah, ha.

Researcher: Yes...

Mr. Thomson : For instance, you know... **music inspired by... as I said before... perhaps, music inspired by poems... so, you could study poems.** You know...

Researcher: Ah... yes.

Mr. Thomson : Or... **music to... ‘numbers’. Number...** You know...

Researcher: Ah, yes. Sure!

Mr. Thomson : So, **involving maths... You know? Other languages...** All these things...

Researcher: Ah, yeah. Ah... Okay.

**@ CURRICULUM FOR EXCELLENCE= GIVES YOU THE FREEDOM**

Mr. Thomson : **Curriculum for Excellence gives us the opportunity to... you know... to have that 'freedom'.**

Researcher: Ah... yes. That's right.

Mr. Thomson : Ah, ha.

Researcher: Ah, yes... So, like, for me, at the... at the very beginning, when I first saw the *Curriculum for Excellence*... the document...

Mr. Thomson : Ah, ha.

Researcher: **I was very impressed by the philosophy, and since it gives a lot of freedom to teachers...**

Mr. Thomson : Ah, ha.

Researcher: I was very... fascinated...

Mr. Thomson : I know...

Researcher: But, I heard that, and I can feel now... after some time passed, **it may be difficult for some teachers, because they don't have the clear contents...**

Mr. Thomson : Ah, ha.

Researcher: But, so...

Mr. Thomson : Which is never... the music is never... there's never been a... you know...  
Do you know how... piano... when you start it... you know...

Researcher: Yeah... Ha, ha.

Mr. Thomson : With class music, we never have... **(as delivers)...** So, you know... we had  
**some guidelines for us to begin.**

Researcher: Yes...

Mr. Thomson : But, **a lot of it, you have to discover for lessons...**

Researcher: Yes. For yourself...

Mr. Thomson : Ah, ah.

Researcher: That's right.

Mr. Thomson : What works... what does not work. So...

**@ CURRICULUM FOR EXCELLENCE= NEEDS MORE TIME FOR TEACHERS**

Researcher: Yeah... So, **maybe it needs more time for teachers....**

Mr. Thomson . Ah, ha.

Researcher: Right... Ha, ha.



@ Emotional Resilience

1. Under the influence of music therapy, and “health and wellbeing”, there is great interest today in Music Education and emotional resilience. Please summarise for me your view of the relationship between Music Education and emotional resilience in schools

Researcher: Okay. Then I will change the topic to ‘**emotional resilience**’, in which I am very interested in.

Mr. Thomson : Ah, ha.

Researcher: And, these days, under the influence of **music therapy, and ‘health and wellbeing’**... I think there is great interest in Music Education and emotional resilience as well. So, could you tell me... summarise for me **your view of the relationship between Music Education and emotional resilience in schools...**

Mr. Thomson : Ah, ha.

Researcher: Oh, although you told me a little bit about those... yes. **The relationship between the Music Education and emotional resilience... for children in schools...**

Mr. Thomson : Right.

Researcher: As you said, **schools have some ‘programmes’ to... like develop children’s resilience...**

Mr. Thomson : Ah, ha.

Researcher: **Do some kinds of events...** and like... Right? So...

**@ BENEFITS OF MUSIC= PERSEVERANCE/ EMOTIONAL RESILIENCE/  
SELF-DISCIPLINE/ SOCIAL BENEFITS/ HEALING/ FEELING/ WELLBEING/  
INTELLECTUAL/ PHYSICAL**

Mr. Thomson : Alright. Well, for instance, I think, **learning music gives... good skills... and, skills like perseverance...**

Researcher: Ah! Perseverance...

Mr. Thomson : And, **self-discipline.**

Researcher: Ah, yes.

Mr. Thomson : **Respect. Showing respect to feel... people's feel...** you know...

Researcher: In terms of respect, like... by **listening to others...**

Mr. Thomson : Ah, ha. By... and, by... **behaving appropriately.**

Researcher: Ah, yes.

Mr. Thomson : And, **by helping.** Ah, ha.

Researcher: Yes...

Mr. Thomson : And...

Researcher: Oh, and, how about.... In terms of like... **'healing' and 'therapeutic' terms...**

Mr. Thomson : Oh... I was thinking... **Music does have healing,** doesn't it? You know...

Researcher: Yes. Of course...

Mr. Thomson : **If we take singing... Singing is physically good for you.**

Researcher: Ah, yes.

Mr. Thomson : **It promotes wellbeing.**

Researcher: Ah, yes.

Mr. Thomson : **It promotes... you know... health.** Doesn't it? You know? **Exercise... Your lungs and your heart.**

Researcher: Ah, yes.

Mr. Thomson : **Your brain.**

Researcher: Ah, yes.

Mr. Thomson : You know.... **Music skills...** you know... yourself... There's so many... People have studied... you know... **how music is beneficial to... your brain development, and intelligence.**

Researcher: Yes....

Mr. Thomson : You know...

Researcher: Ah, yes... So, **you agree that it has the relationship with emotional resilience...**

Mr. Thomson : And, also, **listening to music...** If we go back **to singing...**

Researcher: Yes.

Mr. Thomson : **Singing is a part of... you know... singing as a part of a group, teamwork.**

Researcher: Ah, yes.

Mr. Thomson : Which... Ah, ha. **And, the 'respect' comes into that.** You know...

Researcher: Ah, yes! Okay.

Mr. Thomson : And, also... Well, **listening to music has benefits,** doesn't it? You know...

Researcher: Ah, yes.

Mr. Thomson : You know... **Calming music to help**... you know? **Perhaps**... Children... **enjoy listening to various kinds of music.**

### @ CLASSICAL MUSIC IN SCHOOLS

### @ LISTEN, FEEL, RESPOND TO MUSIC

Researcher: Ah, yes. Oh, and, I just came up with a question. Do they... Maybe, in St. Shelly's, "yes, they do"... Do children... do you see many children enjoying 'classical music' as well?

Mr. Thomson : **Some..** Ah, ha. **We do classical music... In St. Shelly's, we do lots of different kinds...**

Researcher: Ah...

Mr. Thomson : Um... **I do more classical music in my school tomorrow and Thursday.**

Researcher: Ah...

Mr. Thomson : But, **we do some classical music in St. Shelly's** ... you know... They hear some... Some famous pieces of music by **Grieg... Peer Gynt**... you know?

Researcher: Ah...

Mr. Thomson : And... through that, **we learn about the orchestra...** you know?

Researcher: Um...

Mr. Thomson : But, also, **listening to music... how the music make you feel... how you respond to the music...**

Researcher: Ah... yes.

Mr. Thomson : So...

Researcher: Ah.. yes. I think it's a very good opportunity, because in my own education, we didn't listen to that much classical music.

Mr. Thomson : Ah, ha.

Researcher: So...

Mr. Thomson : I did it in school...secondary school. Lots of classical music.

Researcher: Oh!

Mr. Thomson : Which I, I would... I love classical music.

Researcher: Ah, me, too. Yes...

Mr. Thomson : And, most of them... as I get old, I don't listen to pop music myself.

Researcher: Ah!

Mr. Thomson : And, I love Bach. Baroque composers.

Researcher: Ah... Ha, ha.

Mr. Thomson : And, I would... Ha, ha.

Researcher: Ha, ha.

Mr. Thomson : But... And, also, Beethoven, Mozart... Tchaikovsky... You know... The great composers.

Researcher: Yes...

Mr. Thomson : So many.

Researcher: Ah...

### **@ USE DIFFERENT GENRES OF MUSIC**

Mr. Thomson : But, **classical music is only... in Scotland, in Primary is a part... It's not a... It's not 'all' classical music.** You know...

Researcher: Ah... okay.

Mr. Thomson : And, **some of the kids would find that a little bit difficult.** You know...

Researcher: Oh...

Mr. Thomson : They would like to have a variety... you know...

Researcher: Yes... that's right.

Mr. Thomson . But... **when I was in school... you know... in secondary school... lots of classical music.**

Researcher: Ah!

Mr. Thomson : I enjoyed it.

Researcher: Ah... yeah. So, was it like specialty of your school? Or... in other secondary schools...

Mr. Thomson : Um... no. I think, it was...

Researcher: Generally?

Mr. Thomson : Ah, ha. But, **not so many people studied music.**

Researcher: Ah...

Mr. Thomson : It was only... **a small group... you know... People who went to private...** you know...

Researcher: Ah... yes...

Mr. Thomson : And, not... **there are more people nowadays in Scotland.**

Researcher: Ah...

Mr. Thomson : So, when I studied, in secondary school... my music class, five. Five pupils.

Researcher: Ah! Because they chose the subject?

Mr. Thomson : **Because they chose...** to do... you know...

Researcher: **Highers?**

Mr. Thomson : Highers. Right.

Researcher: Ah...

Mr. Thomson : In a school of 2,000.

Researcher: Ah!

Mr. Thomson : Five.

Researcher: Ah...

Mr. Thomson : You know... four girls, and me.

Researcher: Ah! Ha, ha... yes.

Mr. Thomson : Okay? So... but, **nowadays, class is much better.**

Researcher: Ah, okay.

### @ Romantic Irony- artistic methods of drawing children's attention

**1. In my own research in the classroom, I have been using many methods to develop children's creativity through the musical repertoire.**

**- One of these is a focus on 'Romantic Irony' by which I mean attracting the appreciators' attention in the artwork by implementing certain literary and artistic methods.**

**- Do you think classical tradition as taught in schools has the potential to develop creativity in these ways? Or, do we need to go outside it?**

**1-1. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

Researcher: Then, it naturally connects to the next question as well. But, like... not many people understood this question... this concept. But, have you heard of '**Romantic Irony**'?

Mr. Thomson : I've never heard of it. No.

Researcher: Ah... right.... Because it's a literary term....



Mr. Thomson : Ah!

Researcher: Literary term.

Mr. Thomson : Ah, ha.

Researcher: And, in my master's, I applied those to music. And, there are 'some' ... like... research that connected those together. And, what this is about is... The definition is... although it's very vague... the definition is, **'applying some kind of artistic technique to draw people's attention...'**

Mr. Thomson : Um-hum.

Researcher: And **create some artwork with... like contradictory and chaotic features...**

Mr. Thomson : Okay.

Researcher: So... **some kinds of methods to create some chaotic substance, and then... so, alert people and attract people's attention...**

Mr. Thomson : Um-hum.

Researcher: So... for example, what I did in 'classroom' was like... **I gave children very simple instructions... like how to make 'contrasts' by using different kinds of...**

Mr. Thomson : Contrasts?

Researcher: Yes. **Contrasts. And, like... slow to fast... suddenly changing the characteristics of music.**

Mr. Thomson : Ah, ha.

Researcher: **The concept of 'Romantic Irony'... So, using some kind of devices to make contrasts, or chaos... and...**

Mr. Thomson : Give me another example.

Researcher: Yeah. For example, when you listen to **Schumann**, for example...

Mr. Thomson : Um-hum.

Researcher: Have you heard about the characteristics, '**Florestan**' and '**Eusebius**'?

Mr. Thomson : Um-hum... when he did as writers...

Researcher: Yeah... So, like, **what Schumann did was put those characteristics together in the music, so the music has a very chaotic... and contrasting parts in one piece of music.**

Mr. Thomson : Okay.

Researcher: So, have you heard of '*Fantasiestücke*'?

Mr. Thomson : The keyboard work? By Schumann?

Researcher: Yeah. Piano...

Mr. Thomson : I have. I've heard of...

Researcher: Yeah. So, **Schumann put different kinds of characteristics, so the music changes from very soft and calm, and then just... to very energetic...**

Mr. Thomson : Ah, ha.

Researcher: So, I tried to... **I thought it could be applied to creativity**. So, I tried to create that kind of music with children.

Mr. Thomson : Ah, ha.

Researcher: So, what I did was... for example, **suddenly changing the 'beats', from 3 to 4...**

Mr. Thomson : Ah, ha.

Researcher: And, **make the contrasts by suddenly changing those...**

Mr. Thomson : Okay.

Researcher: And then, **suddenly changing the tempos,** and...

Mr. Thomson : Or, **dynamics?**

Researcher: Yes! Dynamics. That's right. So...

Mr. Thomson : Ah, ha.

Researcher: Do you think **this can be applied to children's education?**

### **@ ROMANTIC IRONY: EFFECTIVE**

Mr. Thomson : **I am sure it could.** Ah, ha.

Researcher: Ah...

Mr. Thomson : You know, **... to create various contrasts... in occasion... from timing, and... timbre... and, various contrasts of timbre...**

Researcher: Ah, yes. That's right. Yeah... That's what I tried as well...

Mr. Thomson : Ah, ha.

Researcher: That's right....

Mr. Thomson : Ah, ha...

Researcher: Okay. Then, I will focus on a more basic question. Yeah... you told me about it, and then... **I also used... also classical, and different kinds of genres of music as well.**

Mr. Thomson : Ah, ha.

### **@ CLASSICAL MUSIC CAN CONTRIBUTE ON DEVELOPING CREATIVITY**

Researcher: But, **do you think, classical traditions taught in schools have the potential to develop their creativity as well?** As you just said... maybe, you probably agree... that **classical music can also be applied for developing creativity?** or, do we have to go outside of it?

Mr. Thomson : No, I think, **classical music... can contribute to that.** You know...

Researcher: That's right... Yeah...

Mr. Thomson : But, **perhaps not on it's own,** but...

Researcher: Ah...

Mr. Thomson : You know... **classical music, rock music... pop...** you know...

Researcher: Yeah...

Mr. Thomson : But, **classical music has a very important role to play in that,** hasn't it?

Researcher: Ah, yes. That's right...

Mr. Thomson : I think. Absolutely.

Researcher: Yes...

Mr. Thomson : And... and, most people... you know... who go on **to be composers do have some background in classic music...** you know?

Researcher: Yes... That's right.

Mr. Thomson : And... although nowadays... it's... it used to be that... people would... classical musician would 'stay' within classical music.

Researcher: Ah...

Mr. Thomson : But, nowadays... **younger musicians play 'classical' music... They play rock, jazz...** you know...

Researcher: That's right.

Mr. Thomson : And... but, **more versatile**... than musicians **of 20<sup>th</sup>... 5... 30s...** you know?

Researcher: Ah.. okay. That's an important point, I think.

Mr. Thomson : Ah, ha.

### @ Classical **Repertoire** for Children

**1. Please give me some more example of classical **repertoires** that you have used for children in music classes.**

Researcher: Ah, yes. Okay. So, then... lastly, I just came up with this, so, you told me about the **repertoire**, but the **Mussorgsky**, and...

Mr. Thomson : Ah, ha.

Researcher: Could you give me some more examples of classical **repertoires** that you have used in... with children. Like...

Mr. Thomson : Ah, ha. Okay. In **creating moods**?

Researcher: Yes.

Mr. Thomson : Okay. You could use something like... say... something... **Bach**. You know... the... for instance, Bach's famous.. '**Organ Toccata, d-minor**'.

Researcher: 'Toccata'... Yeah...

Mr. Thomson : So, that kind of doing... **can be used to inspire some 'mood' music**. You know...

Researcher: Ah, yes!

Mr. Thomson : And, for instance... **Debussy**? You know...

Researcher: Yes!

Mr. Thomson : '**La Prelude**'... '**La fille aux cheveux de lin**'... you know that? (56:37)

Researcher: Yes.

Mr. Thomson : And... **creating the mood of the nice summer**... you know?

Researcher: Yes!

Mr. Thomson : And... **Beethoven**... '**Pastoral symphony**'... That's another one.

Researcher: Ah, yes...

Mr. Thomson : '**Morning**', by Edward Grieg, from the Peer 'Gynt suite'... **These could all be used to inspire, creative... you know...**

Researcher: Yes...

Mr. Thomson : You know... There are lots and lots of...

Researcher: Yes.... so, you have used these...

Mr. Thomson : Ah, ha. **I've used them before.**

Researcher: Ah, yes...

Mr. Thomson : **At various times...**

Researcher: Ah, yes. I just wondered... because I am interested in,, how.. **what kind of classical music that children would enjoy...** I was keep thinking about that.

Mr. Thomson : Ah, ha. And... trying to think of other ones... **Primary music... Tchaikovsky...** if it goes from the other end... you know... **the 'Nutcracker music'... '1812'** ... so many... You know... **some noisy music... '1812 Overture'** ... you know..

Researcher: Ah, yes... Okay...I just wondered,, because, I really wanted to devise some curriculum and choose **repertoires** the children would enjoy...

Mr. Thomson : Ah, ha.

Researcher: So, that was...like my intention, because I want to make them happy by music as well.

Mr. Thomson : Ah, ha. And, **'Romeo and Juliet'... Prokofiev...** Do you know... 'du du du' (He sings). That's from 'Romeo and Juliet'.

Researcher: 'Romeo and Juliet'?

Mr. Thomson : Ah, ha.

Researcher: Ah... okay. Thank you very much. So, that was my last question.

Mr. Thomson : Alright.

Researcher: Because... I wanted to learn from you, how I can do something influential to children.

Mr. Thomson : Ah, ha.

Researcher: And help them....

Mr. Thomson : Ah, ha.

Researcher: Thank you very much.

Mr. Thomson : No bother at all.

Researcher: Thank you...

Mr. Thomson : You could do the **'Firebird' as well. Stravinsky.**

Researcher: Ah, yeah!

Mr. Thomson : 'Firebird'... You know... that **could be used to inspire...** you know...

Researcher: Yeah. That's right. When I was doing my master's degree... I used to work as a GTA in Korea, and I chose to use **'The Rite of Spring'.**

Mr. Thomson : Oh, yeah.

Researcher: I couldn't do it with children, but at that time... with university students...

Mr. Thomson : Ah, ha. I know... wonderful, wonderful music...



Researcher: Yes... I think **Stravinsky is a very interesting composer as well, in terms of rhythm...**

Mr. Thomson : I know.. I studied several pieces for... And. he had **'symphony of psalms'...** which is very beautiful... **He does write some beautiful music, sometimes...very aggressive music.**

Researcher: Ah... yeah. Ha, ha

Mr. Thomson : You know... And... but...

Researcher: Right. Ha, ha... Thank you very much. I really enjoyed having a conversation with you.

Mr. Thomson : All the best.

Researcher: Thank you.

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## <Interview 7: Mrs. Jennifer Foster >

### @ Background

1. I was very impressed when I heard about your background.

- When I saw your profile, I found out that you have degrees in both theology, religious education, and Primary school Education.

- Moreover, you have a variety of experiences as a teacher for both Music Education and religious education, and also as a nurse.

- It think all these experiences would have been very meaningful, and they are all related to 'wellbeing', which is an important topic of my research as well.

- Could you tell me more about your experience?

Researcher: Thank you for joining the interview with me. And, I saw that you have a really **diverse background and experiences**. So, I thought this interview may be really helpful for my research as well.

Mrs. Foster : (Smiles and Nods.)

Researcher: And, also, as **a teacher both in a Primary school and university**, I think I can get a lot from you as I did so far.

So, I just saw your profile from the website that was in, and I heard from my supervisor, and I was very impressed by your background...

And, when I saw your profile, I found that you have **a degree in theology, religious education and Primary education as well. So, all those are interesting, and you have lots of experience both Music Education and religious education.**

And, I saw that you were also **a nurse**?

Mrs. Foster : Yeah. Yeah.

Researcher: Yeah..so, it was...so interesting. And, I think they are all related to, and can be combined to the topic of '**wellbeing**', which is also my research topic as well.

So, could you tell me more about your experience? Because, you have so much diverse...

**@ HAD MUSICAL LESSONS**

**@ DIVERSE EXPERIENCES – FOR HEALTH AND WELLBEING**

**@ EDUCATION: THE BEST WAY TO GET PEOPLE OUT OF POVERTY**

Mrs. Foster : Absolutely. I wrote some notes for you as well.

So, if you think of my **nursing** in mid-three(**mid-worthery**), then, I worked in Scotland and then England. I also worked in **Sierra Leone**, West Africa.

And, those nursing experiences were all very different. A lot of my nursing experiences also as a **mid-wife**. So, a lot of my nursing experiences were always looking after mothers, you know, who were expecting children, and then safe delivery of children.

So, it's all their **health and wellbeing**.

Researcher: Oh...

Mrs. Foster : But, my work in England, and then in Scotland in **hospices**, so that would be nursing background. And, that was the other end of the life you are helping people who were coming to the end and help prepare them for death, a natural death, you know...

Whenever is the right time, and letting them talk about it, but also nursing and care...

Things like that.

And, then, I suppose, **my African experience** was very much working with... again, as a **mid-wife**. We were working with **very poor people**, and um... very rural setting where no equipment or anything like that.

And, you were very much **a part of a very close community**. So, you were **part of the whole community as health and wellbeing, even though my particular job was working as a nurse, and a midwife**.

Researcher: Ah... yes.

Mrs. Foster : So...

Researcher: And, which country, did you say?

Mrs. Foster : **Sierra Leone**, which is **west Africa**.

Researcher: Ah,, yes. Okay.

Researcher: And, you also have Primary education degree...

Mrs. Foster : I do... get **Primary Education**. And, **I suppose when I came back from Africa, and I was looking for answers for what were the poverties were by... you know... why people were poor, and started with where I started the course on ‘third world studies’. And, I completed some of that with the university.**

But, they didn’t really give me the answers I was looking for. So... I decided to study for **‘theology’**. I do the theology degree, because I considered myself to be quite religious, and I thought that might be helpful. So, I did that.

And then, **I decided that the best way to help people out poverty, here as well, is through ‘education’.**

Researcher: Ah... yeah... That’s right...

Mrs. Foster : And, my experience has been everybody who went to Africa as a medical person, came back and trained as an educationers, teacher... whatever.

And, everybody who went out as a teacher came back and decided, ‘No. Really being a help work would be **by better**, so everybody swapped. You know...

So, that’s why **I ended up with the theology degree and doing the Primary teacher course.**

And, then, **I worked in a very deprived area in Glasgow Teaching as a... I am a Primary teacher, but currently teach music, and involved with religious education there.**

Researcher: Ah.... Yeah. And, then. The topic of music.. So, how could you... Like... did you study music by yourself? Or...

Mrs. Foster : I did. I... **In Primary school, I took the violin, and I played the violin.** My grandfather played the violin as well. And, **in family parties**, everybody was singing in Christmas time and things.

Researcher: Ah... yeah.

Mrs. Foster : And, then, in secondary school, I took ‘O-Grades’... it was called then ‘O-Grade’... **music and higher music level**. And, I studied piano. And, then, I taught myself the guitar... and the Scottish harp, the clàrsach. And, just go to lots of concerts and things like that.

That would be my... **sort of musical background**.

Researcher: Oh... So, you didn’t get formal... um, you did get some lessons... violin, and...

Mrs. Foster : Yeah. **I had lessons in Primary and Secondary**. I had piano lessons, officially, and grades. But...

Researcher: But, not as a degree, or...

Mrs. Foster : No. No. but, I got... **I did ‘O-Grade’ in higher. Level, which is school qualifications**.

**No. I didn’t take it onto university or anything like that.**

Researcher: Yeah... So, I was impressed. How could you be so musical, although you didn’t major in music....

Mrs. Foster : Yeah... (smiles.)

@ Benefits of Music

1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

1-1.If you believe it to be beneficial, please explain your views about the benefits of having music classes in school. What kinds of advantages does it bring to students?

Researcher: Yeah. Okay. Then, I will change the topic to music, my focus on music now.

Mrs. Foster : Yeah. Okay.

Researcher: So... please summarise for me the music in your life. You already told me how you got the education, but **what the music ‘meant’ to your life, and you... what you perceive as the benefits of music.**

And, if it’s beneficial, since you are working with children, **what benefits does it bring to the children, to students when they have education.** What do you think about... so...

@ MUSIC- IMPORTANT IN MY LIFE/ HAPPY TO BE THE PERSON WHO DID THE MUSIC IN SCHOOL

Mrs. Foster : I think **it’s always been very important in my life. Um... I’ve always going to concerts, I’ve always been in choirs.** And, um... so, I was quite **happy to be the person who did the music in school.**

Researcher: Yeah...

@ SOCIAL BENEFIT- FEEL PART OF COMMUNITY

Mrs. Foster : I think, for children, it is probably... one of the most important things they can do in school is to have a good musical education. **It doesn’t have to be polish, but it can be like... you know... Singing together in a choir can make... you know... people feel very part of community.**

Researcher: Yeah...

**@ SOCIAL BENEFIT- SCHOOL MUSIC PERFORMANCE**

Mrs.Foster: This morning, we had... all the children from Primary 1 and 2 singing for an activity show. So,you can **do the whole Christmas story, but it's through 'music'**.

Researcher: Ah....

Mrs. Foster : You know...

Researcher: Yes...

**@ BENEFITS OF MUSIC – FEEL CONFIDENCE/ FIND TALENTS**

**@ BENEFITS OF MUSIC – INFLUENCE ABILITY ON OTHER SUBJECTS**

Mrs. Foster : And... pretend they get to upper school, they really polish their performance. **A lot of the children in the choir are not necessarily children who are very academic, but, it's something they've found they are really good at. And, it gives them confidence to then have a go at other subject areas** which they... at the past would have tended to go, 'I can't do anything. I am not very good'. But, they suddenly realize... We've got one child who's excellent at drumming, for instances, and she suddenly **discovered that 'I should be so good at that'. Then, she's trying more literacy work now,** that she used to kind of give up on, you know...

**@ BENEFITS OF MUSIC – ZWEITE WELT- OUT OF NORMAL/ PERFORM**

So... I think, **it is very good that... the children's confidence, taking them out,** let them sing, and also, there's **different situations** where they probably normally go, like this week, we sang at the cathedral, in Glasgow. And, they are singing in front of all these people didn't know in great setting. You know...

Researcher: Ah...

### @ SOCIAL BENEFIT- BOOST CONFIDENCE AS A GROUP

Mrs. Foster : And, it really **boost their confidence, as a group**.

Researcher: Oh, yeah... So, **I also think that having musical education is also good for other subjects** as well.

Mrs. Foster : Yeah.

Researcher: And, you really saw the... like... not 'evidence', but some kind of... that the children were...

### @ BENEFITS OF MUSIC – HEALTH POINT

Mrs. Foster : Yeah. And, even of... **from a kind of health point**, it give you all the **breathing exercises**, and all the... things like that... is really good for children who..even ones who got **asthma** or whatever that is just... it kind of develops... some of that way as well.

Researcher: Ah...

Mrs. Foster : You know...

Researcher: Yeah... So, I think, since you were **a nurse**, maybe you can... Ha, ha..

Mrs. Foster : So, that also adds as well... Ha, ha.

Researcher: Yeah... That's right.



@ Status and Importance of Music Education

**1. Please explain your view of the status and importance of Music Education in schools.**

**1-1. Should music classes accorded the same status as other main subjects in schools?**

**Please also explain the reasons for your views.**

Researcher: Yeah... so, then.. Yeah. I think, everyone agrees that music is important...Yeah. Most people would agree that.

But, in education, maybe... not as not as serious as in Korea in here, but, Music Education is kind of neglected because they prioritize other subjects to it.

So, I want to ask **your view about the status and importance of ‘Music Education’ in schools...** Yeah...

And, **should it be accorded the same status as other main subjects?** Yeah...

@ STATUS OF MUSIC – DEPENDS ON THE SCHOOL/ HEAD TEACHER

@ STATUS OF MUSIC – DEPENDS ON CLASSROOM TEACHERS’  
CONFIDENCE

Mrs. Foster : **I think it depends on the school.**

Researcher: Ah, yeah...

Mrs. Foster : **In some schools, music is considered to be very important.**

Researcher: Yes.

Mrs. Foster : And, some schools see themselves as **‘Singing school’**. You know... they do lots of singing and music, and they have music instructors coming in.

Researcher: Yeah.

Mrs. Foster : And, other schools... is just a subject where **every class teacher will do some kind of music. They might not be very well-trained in it.** Um... and, **a lot of teachers are not confident in teaching it.** So, that could be problematic.  
 But, **I think it very much depends on the school you go to. How much the head teachers promote the music.** You know...

Researcher: Ah... that's right. Yeah...So...

**@ STATUS OF MUSIC – SHOULD BE A IMPORTANT PART OF THE CURRICULUM = ESPECIALLY FOR YOUNGER PUPILS**

Mrs. Foster : **I do think it should have... especially... for the whole school, but especially for the younger children,** it should be a really important part of the curriculum.

Researcher: Yeah...

Mrs. Foster : And, the young children in my school, there was talk this year about me doing something different, rather than the music.

And... a lot of that was changed, although we were doing a little bit different this year. Um... because the children said they wanted to go to music, **the younger ones... so, it was a bit like that's what children want to do. So... they did some of that.**

Researcher: Ah...

**@ STATUS OF MUSIC – MOSTLY SINGING**

Mrs. Foster : But, we do it, obviously as I told you about the 'signing' as well.

Researcher: Ah, yeah...

Mrs. Foster : **So, it's that different this time.**

Researcher: Ah, signing... Yeah. So, for the younger children, do they get the music again? Or, you mean... or...

Mrs. Foster : They do. But, it's through the signing... the singing and signing. That they do.

It's a couple of other classes I take. But, it's... it is just different this year, but the 'signing' is mostly... **It's mostly 'singing' this year with signing, rather than lots of instruments and things.**

**1-2. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.**

Researcher: Ah, yeah. So, **we cannot call it 'problem', but, music is kind of less prioritized in your school as well?** Or...

**@ STATUS OF MUSIC – DEPENDS ON THE STAFF THE SCHOOL GOT**  
**= THIS TIME: EMPHASIS ON SINGING**

Mrs. Foster : No, I think it is prioritized in school. But, it's just... **sometimes it's also due to...um... the... the needs of the school, as a... what staff we've got.** You know.... If you were available to take, to buy an music teacher when children can't read, for instance, you do decide 'should you buy another teacher to help with the reading, for instance.

Researcher: Ah, yeah...

Mrs. Foster : So, I think it's... **It's just... this... music still happens, but they put them altogether. And, we were... big emphasis on singing** and signing this time, to develop 'signing'. So...

Researcher: So, rather than having a problem, **the school is just adjusting for...**

Mrs. Foster : It's adjusting. Yeah.

Researcher: Yeah...

Mrs. Foster : Yeah.

### @ STATUS OF MUSIC – SHOULD HAVE SAME STATUS

Researcher: Okay. So, do you think, then, **music should be... have same status as other subjects?**

Mrs. Foster : **I do think so.**

Researcher: Yeah.

Mrs. Foster : And, I suppose in the past... very far past... to be well-educated, people were considered only well-educated if they had a good education, a good 'musical' education, and they could speak languages, and they can do whatever else. Whereas.... **I suppose there is too much going emphasis on... you know... maths and languages... things like that..which is also important. But, music is to be up there then as well.**

Researcher: Ah, yeah. I understand.

### **2. Please summarise for me how musical activities are resourced in school. What, if any, are the challenges with resourcing musical activities in the school?**

Researcher: Yeah. And, could you tell me **how the music activities are resourced in school**, and what if there are **challenges**...? But, when I had been to your school, I saw many instruments, and the music room... So, I thought it was very well equipped. But, how is it resourced?

### @ RESOURCES – GATHERED OVER THE YEARS/ SCHOOL HAVE BOUGHT

Mrs. Foster : **Some of them had just been gathered over the years.** And, **the school have bought, obviously.** Recently, we got like... at time when you were there, a whole load of new maracas and things like that.

Researcher: Ah, yeah... (11:00)

**@ RESOURCES – DONATED BY MEMBERS OF STAFF**

Mrs. Foster : Other things are... have been **donated by members** of staff, who have left, **and they have left...like... we've got a lot of keyboards, and they have been various people who..their children have grown up and don't want to play the keyboard anymore.** And, they have ended up playing what they've got. Things like that... you know.

Researcher: Oh, that's very...

**@ RESOURCES – DONATED BY A CHURCH/ SOMEBODY ELSE**

Mrs. Foster : We've got two drum kits now, because **another one was donated.** **A church donated one, and somebody else donated one.** So... um... And, we've got lots of glockenspiels, and... tambourines... and... You name it what we've got.

**@ RESOURCES – GATHERED UP OVER THE YEARS**

**But, it's just been gathered up over the years, and... you know... donations.**

Researcher: Ah... okay. Yeah....

**@ Music and Religion**

**@ RELIGIOUS BENEFIT – SING AND PRAY = PRAY TWICE**

Researcher: And, you remind me of an important question for me, **'music and religion'**, because of your background, and... Yeah. You are a Catholic, right?

Mrs. Foster : Yeah.

Researcher: So... for me, when I went to church or Catholic church before, music was a big part in church and for my religious belief as well. So, did you express that as well? Because, I felt a lot of...like... happiness through music in the church, and it affected me, my faith and everything.

Mrs. Foster : Yeah. **(Oh, no.)I think it is very important, and I think that's one way of... almost like teaching children about religion is to do it through hymns and songs, but explain the words of the song, and... so... therefore, when they are singing them, and they are singing them well... and they do say that when you sing, you pray twice.** So... as I saying, and...

Researcher: Yeah...

#### **@ RELIGIOUS BENEFIT- PARTICIPATE IN CHURCH MORE**

Mrs. Foster : So, I think for the children, if they sing really well, and they are... **they mean what they are singing, then, it does... Um, it makes them also participate more in which church...** you know.

Researcher: Ah...

#### **@ RELIGIOUS BENEFIT – ALL PUPILS CAN PARTICIPATE DEPSITE RELIGION**

Mrs. Foster : And, then... and, **all children can participate. They don't all have to be Catholic. They can all join in our school...** you know...

Researcher: Ah... okay. I think that's...

@ Musical Creativity

1. Please tell me how you would define ‘musical creativity’, and also your ideas about the importance of ‘musical creativity’. Also, Please explain the activities you use for fostering musical creativity.

Researcher: And, then, I will just change the topic to ‘musical creativity’. So... I am just asking everyone, and combine those and citing those when I write about it.

Mrs. Foster : Um-hum.

Researcher: So, could you tell me how to define the ‘musical creativity’ and what kind of activities you use to foster children’s creativity?

@ MUSICAL CREATIVITY = COMPOSING THEIR OWN MUSIC

Mrs. Foster : Sometimes, um... **It’s composing their own music**. You know...

Researcher: Yes.

@ MUSICAL CREATIVITY = CAN BE BASED ON INTERDISCIPLINARY SOURCES

Mrs. Foster : Sometimes, **that’s based on a book they have been reading, or a film that they have been watching**.

Researcher: Ah...

Mrs. Foster : Um... some of it has been **watching the ‘Ten Pieces’**. You know, the **‘BBC-Ten Pieces’**. We worked with that.

Researcher: Yes.

Mrs. Foster : And then, we worked on **drawing pictures, playing instruments, connected those pieces of music.**

Researcher: Yes.

**@ MUSICAL CREATIVITY = WATCHING PERFORMANCES/ SEE HOW OTHERS RESPOND TO THE MUSIC**

Mrs. Foster : **Sometimes, their creativity is actually taking them to watch performances, to see how ‘other’ people are responding to the music.**

Researcher: Yes.

**@ MUSICAL CREATIVITY = ALLOWING THE CHILDREN TO RESPOND TO MUSIC**

**@ MUSICAL CREATIVITY = MAY HAVE MESSSES**

Mrs. Foster : And... **it’s just about allowing the children to respond to music.** It could be dancing. It could be moving... it could be like ‘tai chi’... it could be anything, you know... in any way they want to...respond.

It could be painting if we didn’t have canvas, so... you can paint as well... but, that may have be **a bit of messes.**

Researcher: Ah... yeah... So, responding.

Mrs. Foster : Yeah. **Responding to music.**

Researcher: Ah... I think that’s an important word as well. Thank you.

**@ MUSICAL CREATIVITY = CAN BE FOSTERED BY INTERDISCIPLINARY SOURCES**

Researcher: Oh... So, **you do kind of paintings then responding to music to enhance their creativity?**



Mrs. Foster : Yeah.

Researcher: Ah... I think that's...

**2. Please tell me your nationality and the place that you had your own education. As a music teacher, did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: Yeah. And... because when I interviewed several people, I found interesting things about their 'nationality' as well. So, are you Scottish?

Mrs. Foster : Yes. I am a Scottish.

Researcher: Yeah... And, did you have your own education here in Glasgow?

Mrs. Foster : Well, outside Glasgow. In **Calcuntelor**. But, it's near Glasgow

Researcher: Ah... yeah... Okay. So, as a teacher, in your own education, **did you have any experience in education that helped you develop musical creativity?** Because, in Korea, Music Educations are not focused on creativity, but just telling us the knowledge, but I wonder what kind of Music Education you'd got.

**@ OWN EXPERIENCES = CHOIR/ CONCERTS**

Mrs. Foster : Well, I suppose...um... our music teacher... **I was in the choir. So, that would be creative. We put on shows, so... that's singing along to a player... whatever.**

Researcher: Yeah...

Mrs. Foster : And... **we went to concerts as well.**

Researcher: Oh, in secondary school?

Mrs. Foster : Yeah. In secondary school. We often were given tickets, free tickets by..you know... various theater groups, and they give them into schools, and because **I took music as a subject, then, myself and friends were always given the free tickets.** And, when we were to go about 5<sup>th</sup>, 6<sup>th</sup> year, we would go to shows and concerts and..so... it was...

Researcher: Ah..in secondary school...

Mrs. Foster : It was good.

Researcher: Oh... **so, did that all help you foster musical creativity as well... so, did you feel any kind of chances that you could develop your ‘creativity’ in music classes in your own education? Or... was it just learning about the theories... or... Maybe, your experience all helped you develop...**

**@ OWN EXPERIENCE= MUSICAL CREATIVITY = PRIMARY SCHOOL YES**  
**= PAST SECONDARY SCHOOL= MORE FOR EXAM**  
**= CURRENT SECONDARY SCHOOL = BETTER THAN THE PAST (LOWER PRESSURE)**

Mrs. Foster : **I think, in Primary school, we probably did. We were more creative, you know... In secondary, because you would then... if you took the music class, you were then going to have to pass exams. So, you would probably be... practicing your singing, or practicing the violin, or... practicing musical theory, so that you could then... because in those days, you had to be at... for the ‘O grade’, you have to be ‘level 5’, for the instruments, and for the ‘Higher’, you have to be ‘level 8’...**

**That’s not the case now. It’s, it’s lower so that children who aren’t as that higher level can still enjoy music. And, you know... take part rather than having to be so higher, their practical site of things...**

**@ OWN EXPERIENCE= MUSICAL CREATIVITY = INTERDISCIPLINARY**

**@ OWN EXPERIENCE= MUSICAL CREATIVITY= RESPOND TO MUSIC**

Researcher: Ah... yeah. So, do you remember any activities... although it may be quite a long ago... in your **Primary school**, did you do some activities?

Mrs. Foster : We used to do **'Music and Drama' together**.

Researcher: Oh, in your school?

Mrs. Foster : So, **you would have music. You'd respond...** You would be a plant that was growing, if the topic was on nature we were doing, then you would be a plant, or you would be an animal or... kind of the animals where you would turn in 'The Peter and the Wolf' was a good one. Then, you would listen to the story then you just respond. But, that fits music as well.

Researcher: Oh... so, in those days as well, you did a lot of **'interdisciplinary' work** as well...

Mrs. Foster : Yeah. Yeah. **Lots of 'Music and Drama', in particular**. You know?

Researcher: Ah... yeah... Yes. Okay. I see.

**3. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

Researcher: And, then... do you think 'everyone' has **potential musical creativity? Is it possible to foster it by Music Education?**

**@ MUSICAL CREATIVITY = BETTER IF PUPILS START 'YOUNG'**

**@ MUSICAL CREATIVITY = PUPILS ARE SHY/ RATIONAL WHEN THEY GROW UP**

Mrs. Foster : I think so. I think, um... **there are some people... when they get older, very shy about joining in, if they haven't done so before, but if they start when they are 'young', they are used to it, and then, um... they are fine about creating their own music or....**

Researcher: Ah... yes...

Researcher: Oh, so you think **everyone has potential, although... And, children may be easier to reveal it comparing to adults?**

Mrs. Foster : Yeah. **Especially, if they start younger, if they start Primary 1, they get the idea if it's fine to move to music or draw pictures... or whatever. And, as their ideas get more sophisticated as they get older, but if you send... just Primary 7, it can go a little bit like... 'What's this all about?', 'What are we supposed to do?'... you know... but, so.. Yeah. I think creativity is good to teach out.**

Researcher: Ah, yeah... Then... then, maybe I can start about my experience a little bit as well.

Mrs. Foster : Yeah.

Researcher: Because... yeah. About the **'definition' of musical creativity**, and... I am also facing this kind of issue in other schools as well.

So, sometimes, **I think... when I stayed in your school, I thought children were doing well in revealing their creativity, but I think, sometimes you thought it was just noisy and 'chaos'... So, maybe...**

**Yeah... I always think about the 'boundaries' between just 'chaotic' and 'creativity'. So... can you think of any 'criteria' for creativity? Do you think it should be at certain level? Or...it's just freedom...**

**@ MUSICAL CREATIVITY = SHOULD HAVE BOUNDARIES/ STRUCTURED TIME/ RULES/ SAFETY**

Mrs. Foster : I think it depends. The children in my school don't had a lot of **boundaries in their own house... their homes....**

Researcher: Yeah...

Mrs. Foster : And, so... 'Yes'. **Creativity doesn't mean just doing 'whatever'. You know... or being really noisy.**

**And, sometimes, when the children appear to be being creative, they were just playing the drums as loud as possible they could.**

**And, then, when they ask them they show us what they did, they play something totally different from what they had been supposedly practicing, because they were just enjoy playing the instruments. They weren't really being creative.**

Researcher: Yeah...

Mrs. Foster : So, it was almost like.. **they needed to be have structured time until they get used to it, that they don't just pick loads of instruments doing their own thing...**

Researcher: Ah...

Mrs. Foster : Because... **if you give... the children too much freedom, when... they don't get... there is no boundary in the life of home, then, they don't know when to stop. They don't know when... you know... rushing through to the next room to get another instrument... something... it's not creative. That's just being badly behaved. So... I think sometimes, when they all played at one time, and they all made the big racket, they were messed about. But, then, they were actually played, then they did one at a time in little groups, they then were creative and they did the activity.**

**But, it needed to be... these are the ground rules under which you can now be creative. You know...**

Like the behavior didn't go at the wall... you know, their behavior list is still there. 'You didn't... hit somebody else's instrument'... 'You didn't no jump about...'... 'You didn't

move out...’... ‘You see? You didn’t...’... whatever? And, they were all safe... otherwise, **safety is an issue**... You know?

Researcher: Ah... yeah. So, you think **it should be structured, and... with certain rules...** Then, they can....

Mrs. Foster : Yeah.

Researcher: Yeah... So, I am just... because, in other school as well...

**@ MUSICAL CREATIVITY = SHOULD CONSIDER ENVIRONMENT**  
**= GUIDELINES FOR BEHAVIOUR= CONFINED**

Mrs. Foster : Because, **in Korea, I would imagine that the children are very well-behaved.**

Researcher: **Yes.**

Mrs. Foster : **And, therefore, you can allow them some flexibility to be creative and do that things.**

Researcher: Yeah...

Mrs. Foster : **If you’ve got children who... the only place they’ve got guidelines for behavior... is in school , and suddenly you take them away, and you let them do whatever they like, then, it becomes... ‘behaviour isn’t good’.**

Researcher: Ah...

Mrs. Foster : **So, you need to teach them, the boundaries with then which they can be creative, until they get that, you can then have everybody practice and play at the same time, but they need to start very ‘confined’.**

Researcher: Ah, yeah.... **‘confined’.**

Mrs. Foster : And, if they start that from Primary 1, then when they get to Primary 7, when they know they are... they are ‘creating’ their own music and things, that they can play away and do things what they know... ‘You don’t leave your safety’, ‘You don’t do that’, ‘You don’t make the terrible rocket’.... ‘You are asked to do the task that I asked to do’... you know? So... yeah.

Researcher: Ah, yeah...

Researcher: Yeah. So, then... yeah. Because this is the issue also came out when I continued working in other schools as well.

Mrs. Foster : Yeah.

Researcher: Yeah. And... yeah... So.... ‘creativity’...Because, in other schools, I am also trying to let children reveal their creativity... yeah.

And, then, I thought about the... as **we had conversation about the ‘definition’ of musical creativity... They are really doing something. Especially, they are really good at contrasting the tone colour and everything.**

Mrs. Foster : Um-hum.

Researcher: But, **I started to ask myself, ‘Are they really revealing their “musical” creativity?’...**

Mrs. Foster : Um...

Researcher: Yeah, because... yeah. **So, really, directly speaking, people may criticize... ‘Is it music?’...**

Mrs. Foster : Yeah.

Researcher: Something like that. **Are they just making sounds, or music... So, do you have any opinion about those? So, it’s... creativity is not just messing up, or just making sound, but...**

**@ MUSICAL CREATIVITY = DEPENDS ON LEVELS/ BACKGROUND**  
**= NEEDS CLUE**

Mrs. Foster : **It depends... An example I suppose would be... we went to the theater one time... Now, this is not the music per se, but people on the stage were being very 'creative' and how they were putting across the 'drama', and they were being trees, and they were being various things, and they were moving their bodies to perform and things...**

Researcher: Yeah...

Mrs. Foster : And, **children hadn't got clue what they were doing.**

Researcher: Ah...

Mrs. Foster : They, on the stage knew in their heads that's what they were doing, but it didn't come across to us. You know?

Researcher: Yes...

Mrs. Foster : And, our children didn't have that experience of that kind of... you know... to them, play becomes on and they talk or they sing or they 'act'.... They weren't acting. **They were doing mime. And, they didn't get it.**

Researcher: Ah, yeah...

Mrs. Foster : So... I think, when... **the 'drawing'**, for instance, again, it started when you were in down the school. And, you started, 'If you feel... you think this music is 'happy'...' And what is it 'happy colour? Is it yellow?' or something like that... you know... **they would get the idea of using colours and things are jaggy lines... or whatever...**

But, when you ask them to 'draw' something, then, **they have to understand the drawing.** If it's just that they draw squinty lines because everybody else is drawing squinty lines... 'Does it mean the thing that the music is jaggy?'... or, 'Is it just they think what you are supposed to do?'... And if it's nice, calm music, they have it in middle, they draw



nice, circular things, or 'Are they just copying people?', or they were just asking some... what do we draw?'...

**They need to be... Again, they need to start the word down, and it's like how they talk about things, how they can express themselves... so that that does become... you know... they look at pictures and they say, 'Well, that musical like... if you've heard of 'wallpaper', as a music went along, you can see the colours and the things that the children put down, and you can see how they responded to music.**

Researcher: Yeah...

**@ MUSICAL CREATIVITY = NEED TO BE 'TAUGHT' HOW TO USE 'ARTS' TO BE CREATIVE**

Mrs. Foster : But, again, **they need to be 'taught', how to use 'arts' to be creative**, let's say... you know?

Researcher: That's right.

Mrs. Foster : Yeah?

Researcher: And, I came to think that... for people who didn't major in music, some **contemporary music might not sound like music**, and...

Mrs. Foster : Yeah.

Researcher: Yeah. And, I am facing that issue, **'Are children really doing the music or not?'** when I let them play... Maybe yeah.

Mrs. Foster : Um-hum

Researcher: So, it's...

**@ MUSICAL CREATIVITY = THE TEACHER'S ELITIST VIEW (OPPOSED TO BODY SOUNDS)**

**= BUT PUPILS LIKED IT**

Mrs. Foster : It's also interesting what they like, because in the 'Ten Pieces', the very last piece by Judith... what's her name?... I can't remember. But, it's.. a load of people standing in like 3 or 4 lines, but maybe a hundred people, and they make **body sounds, they do lots of 'Shi-da' and hitting their feet, and I think it's a terrible piece of the music. The children really like it.**

Researcher: Ah, yeah...

Mrs. Foster : But, they like all the movement and the up and down, and things like that. And, **I don't particularly think it sounds as a music, but they like it.**

So, it's kind of a thing if they were doing 'mime' for music, and using their hands and their feet... you know... the flowing things like that...their time..something they responded to. You know... which is interesting. So...

Researcher: Okay. So, I am just keep thinking about that.

Mrs. Foster : Yeah.

**5. In my sessions, did you experience and feel any difference from the other Music Education you have had? If so, please tell me what the differences were and your responses to them.**

Researcher: And, then, when I tried some activities with children... maybe I gave them too much freedom... And, it's like beginning part of my research, so it was not structured, but like...

Was it too much freedom? Or, was there more differences than you usually do? Yeah...

**@ REFLECTIONS ON MY SESSION – GAVE THEM MORE FREEDOM AND OPTIONS**

Mr. Foster: I think.... I think.... Um... **you probably gave them more freedom, because your... they could have options of what to do.**

And, I think, at the beginning, it's good to give kids very... defined... 'This my learning intention'... almost like...'This is what...'... This is what they are used to..'... 'This is what I like to do'... 'By the end of the lesson, this is what you will have created.'... And then, **they know they are aiming for.**

Researcher: Ah...

Mrs. Foster : Otherwise, it's just a time where... If they can't come out and tell you what they have done, 'What did we do in music today?', 'Well, we were kind of hitting instruments.'... You know...

Researcher: Yeah...

Mrs. Foster : If they say, **'we were creating music', that's fine. It doesn't matter. They still might have hitting the instruments, but, it's like... they know what they are doing.**

So, I think... it's a bit like... they are getting to know different classes don't. Which one is you can say, like some of the Primary 7s, you can say like, 'Today, we were creating music. I am gonna give you instruments. I want you to listen this piece of music, I want to create something 'happy', and they will do it.

Other children... 'how to do happy', or you will do something you say, 'Let's have some sad music'... whatever... And, although they are just keep hitting the drums, and you go, **'Oh, why is it sad?', I don't know.... They've just made a noise.**

Researcher: Yeah...

**@ MUSICAL CREATIVITY = NEED TO TEACH IDEAS AND MUSIC AND THEN LET PUPILS CREATE OWN IDEAS**

Mrs. Foster : So... I think, at the beginning, especially when you are teaching music, in a different culture as well, and particularly in schools which have got... **are more of the deprived area, you need to be very... You need to 'teach' the music. You need to teach the children what it is you are expecting from them.** And, then, gradually, you let grow their range a bit, and they begin to... you know... **create their own ideas** as well.

But, **they can't really create if they haven't got an idea.** It's like giving somebody a piece of paper and say, 'Well, just draw'... and you go along and tell me, 'how do you draw a head', 'What size is the head given with the body?'... you know... 'How do you draw a tree?', 'What's a good way of doing things?'...

Otherwise, you are not teaching them anything. They are just... put them in a room, give them music... as long as... they don't miss behave, they can carry on. But, **there needs to be the... the teaching input.**

And, then... they will come back with something else they've created. So....

Researcher: Ah, okay. I understand. So... I think... also, maybe I was... At the beginning, I wasn't... Also, 'cultural difference' as well, because, Korean...

Mrs. Foster : Yeah.

Researcher: We just have to give them freedom in order to get something...

Mrs. Foster : Yeah...

Researcher: But, I think... it can be **cultural difference** as well. Okay. Thank you...

**6. Please tell me whether you experienced changes in children's motivation and creativity in the course of my fieldwork.**

Researcher: And, then... maybe... I wasn't clear about it, but like... did you feel any 'motivation'... **children's motivation on creativity**... when I stayed there?

**@ RESULT OF MY SESSION – GOOD RAPPORT/ ENJOYED THE LESSONS**

Mrs. Foster : Oh, yes. I mean, **the kids loved you come. You know... And, they enjoyed the lessons.**

Researcher: Ah, yeah...

**@ RESULT OF MY SESSION – COULD BE BETTER IF WORKED WITH SMALLER GROUPS**

**= DEAF CHILDREN NEEDS MORE ‘FOCUSED’ LESSONS**

Mrs. Foster : And, if I could... perhaps ‘remove’ some of the children, um... if they weren’t the whole class... **given a smaller group of children, it probably have been more beneficial.**

**But, it was a whole class... Sometimes, the deaf children coming as well. And, because with the deaf children coming as well, it had to be very much more ‘focused’, because they didn’t understand what to do, sometimes.**

Researcher: Yes...

**@ RESULT OF MY SESSION – GOOD TO EXPERINECE OTHER CULTURE**

Mrs. Foster : And, it had to be... if it was too noisy, they couldn’t hear, they couldn’t even hear their own instruments, so....

**But, I think the children got a lot, a lot of outcome. If you come, they... It was.. It was a different way.**

**And, especially, when you... I think, when you did things about the ‘Arirang’ and the... things like that... because, then, it was a bit like never minds what’s ‘creativity’, but it was about ‘understanding some Korean music’, and ‘Korean culture’, and ‘that’ was really good for the children, rather than me standing doing something... you know... It was a bit like...you know... um... you brought your own understanding in your own background as well... which was really good, you know...**

Researcher: Ah, yes... So, do you think... **letting children experience the different kind of culture may also motivate themselves, for creativity** as well?

Mrs. Foster : Yeah. Yeah.

We try and do a lot of kind of **'internalization'**. And, **having lots of people coming from different cultures to teach them.**

**And, it 'also' makes them... They are used to children in the class who come from somewhere else... And, the language might be different, or their understanding, I think, it might be different, so... it's interesting.**

But, like all the children who... Chinese children coming in, and they asked you 'Ni-ha-o'... they thought you are Chinese... You are not Chinese, but to them, you looked almost like them. So, they were... **They were pleased to have you whereas most of the staff would be Scottish. So, it was good to have a staff who weren't...** you know?

Researcher: Ah, okay. Thank you.

### @ Emotional Resilience

**1. Please summarise for me the activities you implement to help enhance children's emotional resilience through Music Education.**

Researcher: And, then, I will change my topic to **'emotional resilience'**. And, I think it must be a very important topic for certain children... especially in your school as well.

Mrs. Foster : Um-hum.

Researcher: So... but, I learned from you... and I really thank you for telling me that... when we deal with their emotional resilience, since I am not the trained psychologist... I really have to be careful.

So, I think... I started to... after I came here, after I went to your school, that I thought about that... **there should be kind of limitations on what teachers can do... for children's emotional resilience as well... because we are not trained counsellors...**

So... could you tell me **what kind of 'activities' you do?** Although you are not a counsellor, but **for their emotional resilience and wellbeing...** Because many children are... I heard that **traumatized** and everything... So, we have to be careful... So, **not going... beyond the boundaries, or not letting them be more angry or anything...**

Mrs, Foster: Um-hm.

Researcher: So, what kind of things you...

**@ ACTIVITIES FOR EMOTIONAL RESILIENCE: NURTURE ROOM/ SEASONS FOR GROWTH/ RAINBOW ROOM/ BUDDIES/ TEACH ROOM/ EMOTIONS MUSIC/ WATCH FILMS/ ASSEMBLY/ CHOIR/ EVENTS/ TEACHERS' ACTIVITIES IN SPECIAL OCCASSIONS/ PARENTS BEING INVOLVED**

Mrs. Foster : Well, **we have various things.**

In general, the school's considered to be '**nurturing school**', **so everybody has a role,** generally. Generally... not as a counsellor, but **generally about 'nurturing' the children, looking after wellbeing...**

Researcher: Ah...

Mrs. Foster : Checking the good **socks** in the morning, they've had some **breakfast...** you know...like...

Researcher: Yes...

Mrs. Foster : And, noting... um... **patterns of absence**, or **a child who's normally outgoing is suddenly quite quiet....** or **a child who's usually very well-behaved does really rude to everybody.** And, **you are thinking what's going on...** And, **it's about passing that information to the management team, to have somebody like... have a chat with them... or bringing in their parents.**

Researcher: Yeah...

Mrs. Foster : But, we also have... We have particular '**room's**... where we have... what's called... um.. it's **a nurture room. And... but, it's called 'Pot'**, but a nurture room. And, **that's for children who have 'particular' difficulties.** And, they go every morning to that particular room. And, **they just start off just with juice and toast and setting the table together, and talking and things...**

And, then, gradually getting on to everyone to work together, doing some work. But, the whole point is beginning... trying to do the nurture they haven't had at home. You know... And, like... appropriate behaviour. And, just... getting them... may be spending a little bit of time in the class and back out. And, when they come to music, for instance, somebody will come and sit at the back, just up there, how they are getting on, and maybe it's time to take them out now, they've been long enough, and they coped... And, gradually integrate them.

Researcher: Yeah...

Mrs. Foster : And, then, we have...a programme called, 'Seasons for Growth'.

Researcher: Ah, 'Seasons for Growth'?

Mrs. Foster : Yeah. We do that in school, and that... we would run small groups of children who have lost.. somebody died... or, their parents are divorced, or... anything that's traumatic that they are not coping with.

Then, somebody runs... there is a kind of particular teacher.. a few of us are trained, and 'Seasons for Growth', you now.. the teacher who takes... a bit groups... maybe in lunch time or something like that.

(ME: EMTIONAL)

Researcher: Ah...

Mrs. Foster : We also have a 'Rainbow Room', which, the Primary 7s are there and saw if people in the playground, and think if they've got a problem, they go and talk to Primary 7s.... Now, it might just be a person to play with, in which case Primary 7s will go and find someone to play with.

Researcher: Ah... yeah...

Mrs. Foster : or... it might be something bigger, they come and tell the Primary 7. And, the Primary 7 knows to take their name and have a chat to them. But, then, find it. There is always an appropriate adult hanging out the place.

And, they know that need to be taken further.



And, sometimes, a children will pop in at playtime, or lunch time, and tell a Primary 7, because they are the **'Buddies'**, whereas, they might not always get time to find out an adult to talk to... Just like that. That went quite well as well...

**(ME: SOCIAL/ LEADERSHIP)**

Researcher: Ah... yes...

Mrs. Foster : And, then, we have some other 'rooms', which are called **'Teach rooms'**, and they are more for children who are **autistic**, or have... um.. there are somewhere on the 'Asbeggars', you know... 'Forthroom'... 'Spctrum'.. or whatever. And, **they are taught separately, but integrated for things like... say, the show today, they will be in for the activity for parts. They will only be just at the end, to be an angel on the stage.... But, they wouldn't cope with the whole thing...so, it's about looking after their... their emotions as well.**

So... we do all those... kind of things in school.

Researcher: Ah... yeah... So, when the children do the... 'Seasons for Growth', and then... the other children who doesn't go to the 'Seasons for Growth' just do regular class?

Mrs. Foster : Yeah. Well... **the 'Seasons for Growth' is for... tended to be at lunch time, so... things like that.**

**And, so... it's not necessarily... the other people see they are gone. It's just they go in and talk about... you know... whatever the issue is... But, the person in their group.**

Researcher: Ah...

Mrs. Foster : **We also do 'emotions' music', where we sing songs about emotions, and we talk about...**

Researcher: Yeah. I remember.

Mrs. Foster : And, **we all watch the film**... which is called 'Emotions'.. or whatever it was. And, **they don't watch that... speaky... speaky.. compare the songs we were singing to joy and grumpy.. or whatever the different 'characters' who were on the film... 'Inside Out', that was called. Emotions, no..**

Researcher: Yeah..

Mrs. Foster : And, that.. so, they do that. And, **at the assembly, we sing all the emotion songs.**

Researcher: Yeah...

Mrs. Foster : And, obviously, sometimes.. like **even in the choir, we put on a song...very recently, they were all going to sing... that was an advert, a few years ago.** And, it upset a couple of people...

Researcher: Oh...

Mrs. Foster : And... so, we had to talk about what it was upset them. Because, **it's a John Lewis advert, with the bear and the little rabbit that come as Christmas presents, but they found it quite emotional.**

So... you can't quite decide until we have a chat with them about what was about the song... And, sometimes, there were their grannies to like listening to... or.... Something.

Researcher: Ah... yeah.

Mrs. Foster : And, **so... again, it's about... song is okay, but when particular children around, we don't sing that song until they are comfortable... without one being around, or... you know.. like assembly... whatever... So...**

Researcher: Ah.. yeah... And, for the **'Nurture Room'**, then, when certain children go there, then the others do their own task? Or...

Mrs. Foster : Yeah.

Researcher: Ah...

Mrs. Foster : **These are the children who really don't cope, and it's.. it's a formal process where the teacher would suggest the children could do... go to the nurture**

**room, their parents are involved, in wanting the children to go there, and talking about how that they can be part of nurturing as well.**

So... if there are certain rules in the nurture room, that they are agreed with the parents... that they are not tell them off, constantly... the certain things that they are trying to work on it.

But, targets... you know... working at.. you know... sitting at the table, being able to share things, talk nice to people... things like that. Just simple things to start with.

And, the parents are... sometimes, **their parents actually need to be.. like getting some emotional support as well,** because it's... that's why the child is all messed up, because **their parents are messed up as well.** You know... So...

So... that's... but, know... The other children know that those children are away, and they just see it as being... they go and do their own work. **The same as we have children who don't speak English very well, and they get taken away to do a bit of English, a bit of maths... but, they come back in.**

**So, the kids in school are used to different groups being taken out to do things. To help their English, to help their reading... whatever.**

So, if they don't.... sort of have a big issue about 'Why are you going out', and 'Why?'... Because, everyone now again, **a child in nurture can bring a friend, and they go along for snack time...** And, so, it's really good to be pals with who goes to the 'Nurture Room', then they get to have juice and biscuits or something.

Researcher: Ah... that's...

Mrs. Foster : Occasionally... You know? So... um... **It's seen as been a kind of positive thing to be doing.**

Researcher: **Yeah... I think. And, I think you have so many good programmes in your school.**

Mrs. Foster : Yeah.

@ Romantic Irony- artistic methods of drawing children's attention

**1. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

Researcher: Okay. Then, I will ask you the last question. And... we already had a discussion about what I was trying to do...

Mrs. Foster : Yeah.

Researcher: It was kind of **the theory of 'Romantic Irony'**... Have you heard about...

Mrs. Foster : You did mention it, but I am not really sure what Romantic Irony is. I didn't get to think of it...

Researcher: Yeah. It's a kind of... a complicated concept as well. And, it's kind of **drawing people's attention... like, making some 'unexpected' components in the artwork.**

Mrs. Foster : Um-hum.

Researcher: And... that was what I was trying to do with the children as well... **It may kind of produce 'chaotic' situation as well.... But, as we had some conversation about... 'Creativity is not a chaos', but yeah...**

At first, I thought it may be match, and that's what I was trying to do, by applying this concept of Romantic Irony.

So, it was like... for example, **changing the beats in certain parts, unexpectedly, or changing the sudden tempos...** and everything.

So... do you think **it would be possible to use this method... if we have certain boundaries and structure, to foster the children's creativity?**

**So, I am just trying to see the 'effectiveness' of this method.** Yeah...

**@ ROMANTIC IRONY- FINE**

Mrs. Foster : Yeah. I mean, **I liked the one you did where you had... was that like somebody playing the piano, and then.. Ah, you played it. I remember. You were playing the piano. You played in different beats and different rhythms. That's fine.**

**@ ROMANTIC IRONY- NEEDS TIME AND PRACTICE**

But, if you are getting the children to play rhythms and things... it's a bit like... **they may be needed to be a little bit longer in the 'regular' one, and then, to change the rhythm to sing it differently.**

And, they are getting... say, people at the choir who are really good at singing, they get the idea. They were going to sing this, three in a bar, you know... and, they were suddenly actually gonna put a different beat in track and on, and we are gonna sing it 4 in a bar...

But, **it takes a bit of practice of moving from one to the other. Especially, if it's maybe got 'singing' involved...or, it's a same tune, but it's done... it's not a waltz tune, it's a march tune... or whatever.**

Researcher: Yeah...

Mrs. Foster : But.. no, I think it's, it's.. **it stops the children who would been too narrow and focus on particular music**. So... yeah. Yeah.

Researcher: Ah.. thank you. So, that was... my question.

**(4. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that?)**

**@ STATUS OF MUSIC – OLD DAYS- PUPILS DID PLAY INSTRUMENTS**

Researcher: So, in music classes, you do singing, playing the... Oh, I think the children... although they play glockenspiel, don 't play many instruments... do they?

Mrs. Foster : **They play the glockenspiel... Well, you weren't in all the classes. They play... the little ones, they play lots of tambourines, maracas, xylophones, glockenspiels, triangles... and things like that.**

Researcher: Ah...

**@ STATUS OF MUSIC- OLD DAYS- MAKE UP BOXES AND THINGS AND PLAY THAT/ SHOW THEM EXEMPLES AND LET THEM PLAY THOSE**

Mrs. Foster : **They also sometimes make up boxes and things... and they play that.**

Researcher: Yeah...

Mrs. Foster : They also get a chance to play... what we call **'Come in with Instruments'**. **So, in January, every year, we do... like 'Celtic Connection's**, so, they all get 'guitars' out, and they play it now.

Researcher: Ah...

Mrs. Foster : We used to put... **somebody playing the guitar on the computer, and it plays, and they all get the chance to play it.**

Researcher: Ah...

Mrs. Foster : They hold it correctly... the little ones.

Researcher: Yeah...

Mrs. Foster : The bigger ones get to learn chords, but the little ones just hold it, just strung aong.

Researcher: Ah...

Mrs. Foster : We get the drums out. We've got lots of drums... the all the drum sets. **They all get broken up and we stretch them all out. We do lots of drumming.**

Researcher: Ah...

**@ STATUS OF MUSIC- OLD DAYS- PUT ON SOME BACKING TRAKCS AND LET PUPILS PLAY DRUM ALONG TO THAT**

Mrs. Foster : And, again... **we put on some kind of backing tracks, and they drum along to that.**

Researcher: Ah...

Mrs. Foster : And...

Researcher: Ah... So, they do play instruments...

Mrs. Foster : They do. **And, we've got the keyboards... come out.** But, because if you got one class after another, after another, if you want to get all the keyboards out, you need to think, 'Well, today, is all day long is going to be keyboard' .... Because I haven't got time to put them all away for the next class. You know... one class is walking out, and next class is walking in...

Researcher: Yeah...

Mrs. Foster : So, if people are doing **drumming**, everybody is doing drumming.

Researcher: Ah...

Mrs. Foster : We are doing **glockenspiel**, especially in the morning, everybody is doing glockenspiel.

Researcher: Yeah...

**@ STATUS OF MUSIC- OLD DAYS- USED TO PLAY INSTRUMENTS**  
**= NEEDED STEPS FROM LITTLE TO COMPLEX**

Mrs. Foster : So, **it needs to be that I've got a plan where it's the simple stuff with the little one, and it's working up to complex...** you know.. **tunes with the bigger ones, but the kids are good at playing the glockenspiel.**

Researcher: Ah... Yeah... I remember.

Mrs. Foster : Yeah....

Researcher: Yeah.

Mrs. Foster : We also have a **'guitar' teacher** that comes in from the high school.

Researcher: Ah...

Mrs. Foster : And, we have **the drumming teacher**, who comes in now for certain children as well.

Researcher: Ah...

Mrs. Foster : So... um... that's really good.

Researcher: Yeah...

Mrs. Foster : And, we were had **Samba drumming**, in the school. You know...

**@ MUSIC RESOURCED- MUSIC INSTRUCTORS COMING (YMI/ THE HEAD OF A CHOIR/ PRIVATE LESSONS)**

Researcher: Ah... yeah. So, you do have instructors as well? **Music instructors** coming into school?



Mrs. Foster : Yeah. And, we have **the ‘Kodaly’ instructors** as well... who comes in for Primary 3.

Researcher: Ah... yeah.

Mrs. Foster : So, **they would do like... rhythm and the... sort of music games... and things like that.**

Researcher: Ah... yes. And, do you have **any other music ‘programmes’** in your school? Like... In other school, I heard about ‘YMI’... or...

Mrs. Foster : **The ‘YMI’ is the Kodaly people.**

Researcher: Ah, right. Yeah.

Mrs. Foster : You now... the Kodaly people.

Researcher: Ah, yes. And, any other... or...

Mrs. Foster : Because sometimes, also, the... **‘YMI’ is ‘Youth Music Initiatives’**. So, **they come in and the Kodaly instructors, which are now doing a new music programme, they do that.**

But, also, **Christopher Bell**... who is the head of the... the junior chorus... there is a junior chorus, he comes around into Primary 3 **every noun again**, and does some activities that children to hear, get them singing, and then **he picks children, and they get invited to come along to the kind of ‘junior-junior’ chorus, to get trained up as ‘singers’, from Primary 3, and then gradually...if they are good, they make their way into the junior chorus**, which is good for us as well.

Researcher: Ah... yeah...

Mrs. Foster : Um... because they are getting more singing as well... ou with...

Researcher: Yeah...

Mrs. Foster : And, some of our children get '**private' violin lessons**... you know... they come in and invited to **violin lessons, or piano lessons, or guitar lessons**, or whatever... So, they do that as well. You know...

Researcher: Ah... yeah...

Mrs. Foster : So...

**@ STATUS OF MUSIC- SIGN LANGUAGE- INCLUSIVE EDUCATION**  
**= SONGS HAVE TO BE SIMPLE AND EASY TO SIGN ALONG**

Researcher: Ah, thank you. And, I just came up with... since they all learn '**sign language**', I think it was very good.

Mrs. Foster : Ah, ha.

Researcher: And, also, **doing it with music...**

Mrs. Foster : Yeah. **It means all the children can join in**, and children who... **the particularly the children who are deaf, who don't talk, or can't talk... they rather can't hear enough to talk.... Then, it means they can join in the singing, by signing.**

Researcher: Yeah...

Mrs. Foster : But, **it has then to be songs that it's easy...** You can't have complicated. Songs that don't make sense, you know... that has to be songs... for instance, the **Christmas songs** are good, because they all tend to be straightforward and it's brilliant. And, it's easy to sign. And, some of the **hymns** are fine.

But, sometimes, you get songs with too much 'la-la-la' and things... So... there is nothing to sign, then. It needs to be repeating and **repeating the same line all the time... it's not good, because they get bored.**

Researcher: Ah... yeah...

Mrs. Foster : So, it needs... sometimes, you find a song that is quite good, and then you will look at the lyrics and say, 'We can't sign all these. It's too fast' ... You know... to sign it. So... We don't sing those songs. **We sing things that are able to sign as well.** You know...

Researcher: Ah, yeah... So... I think it would be very meaningful for everyone...

Mrs. Foster : Yeah...

Researcher: Ah... okay. So, I learned a lot from you.

Mrs. Foster : Oh... I hope you enjoyed it.

Researcher: Thank you.

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## **<Interview 8: Mr Norman Miller >**

### **@ Background**

#### **1. As you told me before, Glasgow CREATE trains teachers. Could you tell me more about the Glasgow CREATE?**

Researcher: First of all, thank you for participating in the interview so much, and thank you always for all your support.

And, you told me before about your work a little bit, and I also looked at the website.

As you told me before, **Glasgow CREATE trains teachers**, right? And, could you tell me more about that? And, you are in charge of that Glasgow CREATE, right?

### **@ HOW MUSIC PROGRAMES ARE RESOURCED**

### **@ STATUS OF MUSIC**

Mr. Miller : Well, **I work as a part of the team.** So, the Glasgow CREATE, first of all, is **Glasgow City Council.** So, **it's made up of the Youth Music Initiative tutors, YMI tutors. And, also the instrumental tutors, peraperatic tutors.**

And, **we work together as teams**. There is myself, and there is Pam Black, who's the instrumental music manager, and Louise Hay. We work as a team **to deliver music across Glasgow schools**.

Researcher: Ah... yes. So, Glasgow CREATE is consisted of you and these... together.

Mr. Miller : Yes. **It comes under umbrella of Glasgow as CREATE**.

Researcher: Oh, then **YMI teachers are part of this?** Or...are they?...

Mr. Miller : Yeah. Yes.

Researcher: Ah, okay.

**1.1. Also, as you are in charge of Music Education in Glasgow, could you tell me more about your philosophy in Music Education, and the aims you would like to achieve through Music Education?**

Researcher: Then, I though... are you in charge of Music Education in Glasgow... is it right?

Mr. Miller : In terms of training? Or...

Researcher: Um... In any aspects.... Yeah.

Mr. Miller : So, the team... what we do is **we oversee instrumental provision in Glasgow**. So, Pam oversees **that (un) one block**. And, **I oversee Youth Music which covers all the Primary schools and ( ), Assistant Special Needs schools**.

Researcher: Ah...

Mr. Miller : Um... and **in terms of 'training', we offer training to all non-specialist Primary class teachers on the regularly basis**.

Researcher: Ah, yeah. So, you deal with all those kinds of issues. Then, do you also take part in... like arranging curriculum, or overseeing the curriculum?

Mr. Miller : **We develop materials for the Primary curriculum.**

Researcher: Oh, you do...

Mr. Miller : Um... So, **we have lesson plans with the 'Experience and Outcomes', which cover all the strands of our set.**

Researcher: Ah... in *Curriculum for Excellence*?

Mr. Miller : For the curriculum. And, how **we do is we go in and deliver these lessons in partnership with the class teachers. And, they also offer them training over above that, both here it's and tells, and what they call, they link... the learning improvement group, so there is a cluster of Primary schools and the secondary. So, we offer that free of charge to all Primary teachers. All non-specialist staffs.**

Researcher: Oh, so **you do impact on the curriculum in schools...**

Mr. Miller : **We will support them delivering music within that to meet the curriculum needs.** So, there will be use of the 'voice' singing, the we call 'session'. Um... what else is there... 'listening'. And, **use of simple technology**. So... they are maybe recording their performances and we have to reflect over it.

Researcher: Ah, that would be very interesting!

Mr. Miller : Yes.

Researcher: Ah, **you do devise some activities...**

Mr. Miller : Yes. Yeah. So, I will let you see if you want...

Researcher: Yes. Could you...

Mr. Miller : Yes.

## 1.2. In what ways is your musical philosophy expressed in your work?

Researcher: Thank you. And, in terms of doing that kind of work, could you tell me, like...  
**‘philosophy’ of Music Education? Like your aims that you want to achieve through Music Education? Like your philosophy, and your aims, in terms of...**

### @ MUSIC FOR EVERYONE

Mr. Miller : Well, I think, in terms of... what... personally... that **every child should have access to music, whatever level they wish to have access. So, within the school, same as any other curricula areas, as child’s right to have access to that.**

Researcher: Ah, yeah.

Mr. Miller : And, also, **in Glasgow, in terms of learning to play an instrument through the instrumental service, there is no charge at all for that. So, the school will provide an instrument, and tutoring free of charge.**

Researcher: Ah, yes...

### @ BENEFITS OF MUSIC- ACADEMIC BENEFITS

Mr. Miller : And, I think that.. **not only the academic benefits...** we all know that **in music participating** and that... so, in terms of... **it supports literacy, and numeracy, in terms of the patterns in music reading.**

### @ BENEFITS OF MUSIC- PHYSICAL BENEFITS

**And, also, in terms of fine motor skills if they were learning to play an instrument.**

### @ BENEFITS OF MUSIC- SOCIAL BENEFITS

There are **wider(winder) benefits in terms of learning to play an instrument, playing together in a ‘group’**. So, **the social benefits** of it.... that brings.

Researcher: Ah, yeah. That’s right.

### @ BENEFITS OF MUSIC- BE DISCIPLINED

Mr. Roberston: And, also, in terms of the bigger pictures, **they learn to turn up in time, to be disciplined in a practice**. So, that helps for the **better life (bound line)** when they maybe... get a job... **it doesn’t need to be music-related, but...**

### @ PHILOSOPHY: MUSIC EDUCATION FOR ALL/ FOR OTHER BENEFITS

Researcher: Ah, yes. So... then, may I understand that your **philosophy** is kind of... let **everyone get access to music**, and **benefit from music in terms of others...**

Mr. Miller : Yes. And, to **be able to access at whatever level they wish**. So...

And, that as I said, it’s all... **there is no charge to it**. So... **it’s access for all**, basically, within that. Yeah.

Researcher: Ah, okay. Thank you.

Researcher: So, yeah. I think you already explained the next question. So, your philosophy is expressed in your work, in terms of like **letting everyone get access to music...**(6:13)

Mr. Miller : Yeah. And, **the benefits, benefits of that**.

Researcher: Ah, I see.

### **1.3. Finally, could you tell me how you came to start this work?**

Researcher: If it is okay with you, could you tell me how you started this work?

Mr. Miller : Yes. So... I was a graduate of **the Royal Academy of Music in Glasgow. And, I used to play... So, It's now Royal Conservatoire of Scotland** now. So...and, I **freelanced trumpet playing in the professional orchestras.**

And, I also taught, and about.... How many years ago... too many years ago, I changed over to becoming **a music class teacher.** And, I ran **a department at a Glasgow secondary school.**

Researcher: Oh, secondary school. So, did you teach in secondary school?

Mr. Miller : Yes. Yes. Yes. And, after that, I **(was)** interviewed to oversee the job of the...

Researcher: Ah... so, your original major is in Conservatoire was trumpet or...

Mr. Miller : **I originally played trumpet and piano.**

Researcher: Oh, so it was your major in university?

Mr. Miller : That was my main instruments. Yes.

Researcher: Ah... yeah. Then, what I think is.... what I know of is... in order to be a teacher here, you have to get additional education....

Mr. Miller : Yes. So, I went to **do** college for a year, to get my **PGCE qualification, which is postgraduate. Yes, for teacher.** So, you do that, and then, you do.... I think at that time, that was **2 years provision you have to do after that out in schools. So, I did 5 years of the Royal Academy, and I did a further two years for... as PGCE** **Durkin Hills.**

Researcher: Oh...and, Royal Academy is now Conservatoire?

Mr. Miller : Yes. The Scottish...

Researcher: The same one?

Mr. Miller : Yes.



Researcher: Ah, thank you so much.

@ Benefits of Music

1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

@ BENEFITS OF MUSIC- SOCIAL BENEFITS/ TEAMWORK

Researcher: Then, I think you already told me about the next question about **the benefits of music** in terms of letting people... like... **teamwork, being in time...**

Mr. Miller : Yeah.

Researcher: Oh... then, could you tell me the place of music in your life... and if there were **more benefits that you can think of**? You already told me a lot, but...

@ BENEFITS OF MUSIC- AFFECTS WHOLE LIFE/ EXPAND EXPERIENCES

Mr. Miller : Well, I mean, for **a lot of people that are involved in music, it plays a big part in our life**, because, obviously, learning to play an instrument takes a lot of time. But, it is also through music, **I have been to a lot of places through playing, performing, abroad**, that I wouldn't have otherwise maybe necessarily gone to.... So, for instance, Copenhagen. I played in a concert hall at the end of 5<sup>th</sup> year, so it's quite... I see parts of the world that I wouldn't have otherwise maybe have **travelled** to.

Researcher: Ah, yeah.

@ BENEFITS OF MUSIC- SOCIAL BENEFITS

Mr. Miller : And, also, the other thing it has done, is that **I have friends who I was at school with, and through music they became... they are still friends through, because it was... we were still playing the music together.**

So, it plays a big part in terms of... you know... obviously, it's **my job**, but over above that, above as it is my job, there is other links that's played big parts in.... So, socially. Not just from a work point of views. **Socially. A lot of the people that I meet with are also musicians or have some interests...**

Researcher: Ah, yeah. I think that's really good.

Mr. Miller : Yeah.

**(1-1. If you believe it to be beneficial, what kinds of advantages does it bring to university students?)**

**1-2. If you believe it to be beneficial, what kinds of advantages does it bring to pupils in school?**

Researcher: Yeah. And, the benefits of music... for me, the most big benefits of music... for me... was like **healing people and healing children...**

Mr. Miller : Um-hum.

Researcher; And bring some **miraculous things**.

Mr. Miller : Right. Yeah.

Researcher: And, as you... you taught in secondary school, and also you are in charge of music here now...

Mr. Miller : I am... not totally. I work as a part of the team.

Researcher: Ah, yeah. Okay.

Mr. Miller : Yeah.

Researcher: So, did you experience as **benefits of music influencing children when you were working with them?**

### @ BENEFITS OF MUSIC- FOR WELLBEING

Mr. Miller : Yeah. Music, **Music can have, as you say, it can have benefits through wellbeing for some youngsters.**

Researcher: Yeah. (File 108- 11:01)

### @ BENEFITS OF MUSIC- ZWEITE WELT- LOSE THEMSELVES

Mr. Miller : So... there is cases I know of where... perhaps a children is... there is maybe things at home that are going on... or whatever. But, **when they come to the music group, it's like their places. Also, security... they can lose themselves within the music. So, it's like a... an 'escape' for them.**

Researcher: Ah, yes...

### @ BENEFITS OF MUSIC- EMOTIONAL BENEFIT= STRESS-BUSTER

Mr. Miller : And... **it's a place that they can always... they go back to the,,, they've got... you know... for some of them, that's a big part of their week, or you know... There is a music-making. So...from that point of view...**

And, also, I suppose, from... for some people, **the music making.... It's a 'stress-buster'.**

Researcher: Ah, yeah.

### @ BENEFITS OF MUSIC- EMOTIONAL BENEFIT- RELAX

Mr. Miller : **Make them relax themselves.** So, some people will going to do... a **sport...** play a sport. There are people who have **music to use that...** And... just that feel... **a good factor or wellbeing through making music. Whether it's on their own, or whether it's within a group.**

Researcher: Ah, yeah. Thank you.

@ Status and Importance of Music Education

1. Please explain your view of the status and importance of Music Education in schools.

Researcher: Yeah. And, then, I will go to the next questions about **the status and importance of Music Education**. Yeah. So...

@ STATUS OF MUSIC= CFE= INTEGRATED WITH OTHER SUBJECTS= INTERDISCIPLINARY NAUTRE

Mr. Miller : Okay. So... music has a place in the curriculum, but with then... the implementation of **the Curriculum for Excellence**, it's meant to be more **'integrated' into a school day**, rather than saying that 'This is your music time', 'This is your math time'...

Researcher: Yes. It's **interdisciplinary**, right?

@ STATUS OF MUSIC= BENEFITS FOR EXTRA-MUSICAL SUBJECTS

@ BENEFITS OF MUSIC= SOCIAL

@ BENEFITS OF MUSIC= INTELLECTUAL/ CROSS ALL SUBJECTS

Mr. Miller : I think, **the biggest thing in terms of importance of Music Education in schools is that while it is important in its own right**, it's recognised **'the benefits of music making'... the 'wider' benefits of that**. Both as I said, not only **socially**, but also, in terms of **the wider benefits it has in terms of taking a literacy... So, it needs... for instance, 'phoenix', 'literacy'... it helps development of language.**

Researcher: Ah, yes.

Mr. Miller : **Counting the rhythm patterns helps in terms of mathematics.**

Researcher: Ah, yeah.

Mr. Miller : And, as I said, the **'social skills' it brings in terms of wellbeing.**

Researcher: Ah, yeah.

Mr. Miller : **So, it's not just about the music itself within the curriculum as the benefits it has. It's within all the other areas.**

### **@ STATUS OF MUSIC EDUCATION: IMPORTANT**

Researcher: Ah, yeah. **So, you take... of course, the Music Education important.**

Mr. Miller : Yes. Yes. Yes. Yes. Yes.

**1-1. Please explain your views about the status of music classes compared to other main subjects. If you think there are some problems with the status of music, please tell me how these might be overcome.**

Researcher: Yeah. So... then, could you tell me about... **comparing to other main subjects....** So... in Korea, it's a serious problem, because Music Education is neglected, because they put more emphasis in other subjects.

And... I am not sure. Maybe... do you still find those kind of problems as a...

### **@ STATUS OF MUSIC EDUCATION: VARIES FROM SCHOOL TO SCHOOL**

Mr. Miller : **It varies from school to school, in the way... you know, every child has a right to music within their weekly diary.... You know... curriculum. So, it varies from school to school, the importance of... is placed in music.**

Researcher: Yeah...

### **@ STATUS OF MUSIC EDUCATION: IMPORTANT= FOR THE WIDER BENEFITS**

Mr. Miller : Um... what we... as a team try to do... from going in... **we get tutors in is to let them see the wider benefits of integrating it into the school day. Ideally, everyday**

in some small way, but just... you know... certainly having it there. Just... for the reasons... as I already said to you, **the wider benefits it has, for the other subjects.**

Researcher: Ah, yeah.

**@ STATUS OF MUSIC EDUCATION: DEPENDS ON SCHOOLS**  
**= BUT MUSIC SHOULD BE INCLUDED**

Mr. Miller : So, some schools, **there is a lot of music-making. Some, there isn't, as much. But..so, it depends where they place in terms of the importance, but all schools should have music as part of its curriculum.**

Researcher: Oh, yes. So, then, your team... does **your team affect every school?** Or. Some schools that put emphasis in Music Education? **The YMI teachers, for example, do they go to...**

**@ HOW MUSIC EDUCATION IS RESOURCED: YMI INSTRUCTORS**

Mr. Miller : **They go to every Primary school in Glasgow. So, it's 139 Primary schools. And, they also cover the Assistance Special Needs. So, youngsters with learning difficulties, (a) complex learning needs. They will go and support.**

But, because there are so many schools, we also, as a partnership with school, a big part for us is **training the non-specialist class teacher** so that they can deliver music in their school **when the tutor isn't visiting.**

Researcher: Ah, yeah. So, if I ask you... because... so, **you also visit the schools that don't put emphasis on music...?**

Mr. Miller : **Yes. They will still get the co-provision of the Youth Music.**

Researcher: Ah... yeah.

Mr. Miller : **In secondary schools, it's on... on the curriculum for every child, and then in 3<sup>rd</sup> year, they choose whether or not they want to outlet... into music they get as a subject.**(16:00)

Researcher: Ah, I see.

**@ HOW MUSIC IS RESOURCED= YMI= TRAIN CLASS TEACHERS**

Mr. Miller : But, **in Primary, the team (is) around there every week in the schools, working 'with' the class teachers to... One: make sure there is reasonable music that can be going on. And, also to improve the quality of the delivery of music from the schools.**

Researcher: Ah, yeah. So, then, **if there are... In schools that don't put emphasis on music, maybe, the ways of overcoming those kinds of problems are letting them know the benefits of music...**

**@ HOW MUSIC EDUCATION IS RESOURCED= YMI= PROCLAIM WIDER BENEFITS OF MUSIC**

Mr. Miller : That's much... **That's exactly... You are going in and trying to impress on them... the 'wider' benefits of it as it has.**

Researcher: Ah, that's right.

**1-2. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.**

**@ STATUS OF MUSIC EDUCATION: SHOULD BE ACCORDED SAME AS OTHER SUBJECTS**

Researcher: So, then you would definitely agree that **music classes should accorded the same status as other subjects?** Right?

Mr. Miller : Of course.

Researcher: As I said, in Korea, people put emphasis in other subjects...

Mr. Miller : Yes.

Researcher: Take music out.... And... something like that. But, in my way, I think it **should take same status as other subjects, because it has a lot of benefits.**

Mr. Miller : Yes. Yes. Absolutely. Yes. **There is no one subject within the curriculum that has a hierarchy over it, in terms of... So... certainly, the Primary, there should be equal emphasis put on all discipline,** should I say.

Researcher: Ah, yeah. Sure.

**2. Please summarise for me how musical activities are resourced in schools. What, if any, are the challenges with resourcing musical activities in the school?**

**2-1. Also, please summarise for me how the musical programmes are resourced in the city. What, if any, are the challenges with resourcing those?**

Researcher: Ah, then, the next questions are about **resourcing the musical activities.**

Mr. Miller : Um-hum.

Researcher: And, I want to ask you, two questions about this. In schools... how... do you... if you know any of those... **how musical activities are resourced in schools?**

Mr. Miller : Right. So, **we will deliver CREATE project,** so...

Researcher: Yeah. And, like, **for financial issue,** is the city in charge of delivering all those? Because, it should cost some...

Mr. Miller : In terms of...

Researcher: Yeah. Oh, **financial... resourcing... like, buying instruments** and you have to...



### @ HOW MUSIC IS RESOURCED= SCHOOLS MANAGE BUDGETS

Mr. Miller : No. No. **The schools are responsible for these**. In Scotland, now, it's **devolve** management, so, **there is no central budget kept specifically for schools to purchase instruments. The budgets are devolved directly to the schools, and they manage their own budget, so, that can sometimes dictate how much is put into purchase things...**

Researcher: Oh, okay. So, it's their choice how much they put in music...

Mr. Miller : Well, they can... what they normally do is.... In a secondary school, each department will get a budget to work from, so what turn practical subjects... so, **tactical (tepical)**...where they get to purchase wood and thing... so art resources , they will get a slightly heavier waiting... they've more money. And, then, the other thing dictates normally is a size of the department. So, how many pupils are coming in to the department. So, they will get that. And, through that, **they will buy their needed resources, and buy maybe a couple of instruments**

Researcher: Ah, then, how about your... like YMI programmes and other programmes in the city? Are they resourced by the city?

### @ HOW MUSIC IS RESOURCED= YMI SUPPORTS SCHOOLS FOR BUYING THINGS USING BUDGETS FROM HEADQUARTERS

Mr. Miller : No. **We will provide resources where necessary for the schools to help them support the delivery of the programme. In terms of the YMI programme, we will support the Primary schools to purchase these big instruments choices... and things like unturned percussions, claves... that sorts of things. And, we will try to support them and purchase bigger items.**

We have some instruments that use centrally, which then they can then loan out to schools to.... So, for instance, like Samba drums are loan down to schools. Um... bigger instruments are maybe expensive, too expensive for schools to buy, **we will give them a lot of them.**

Researcher: Oh, so, it's very... I think very meaningful work.

So, the budgets are coming from the city....?

Mr. Miller : We have... **the YMI budget**, the Youth Music budget is managed centrally. So, it's **done from headquarters**.

#### **@ HOW MUSIC IS RESOURCED= THROUGH SCHOOL BUDGET**

**Other budgets, school budgets are managed by the school. They choose to buy some instruments for music. That's up to them.**

#### **@ HOW MUSIC IS RESOURCED= YMI= CENTRAL**

Researcher: But, **YMI is central...**

Mr. Miller : Yes. Yes. Ah, ha.

Researcher: Ah, thank you.

Researcher: So, **did you face any challenges in terms of providing them?** For the **YMI... since it's managed centrally... did you find any challenges?** Or...

#### **@ CHALLENGES OF MUSIC EDUCATION= USING FUNDING WISELY**

Mr. Miller : **I think the biggest challenge is always using the funding 'wisely'**, because although we... we get 550, 000 pounds. (Five hundred and fifty thousand pounds) That's the budget we have to work. That's 139 (one hundred thirty nine) **Primary schools and ASN schools**, so it's not... That includes all **the staffing costs**. So... it's making sure that that **money is used well and prudently**. And, to **make sure that they are the instruments that do go out through the YMI... are used on a regular basis that are not just lying... setting in the school, not getting done... Any equipment is.... purchased through YMI, that's used.**

Researcher: Ah, okay. Thank you.

@ Musical Creativity

1. Please tell me how you would define ‘musical creativity’, and also your ideas about the importance of ‘musical creativity’. Also, please explain the programmes or activities you would devise for fostering musical creativity.

Researcher: Then, I will change the topic a little bit. I would like to ask you about ‘musical creativity’.

Mr. Miller : Okay. Yeah.

Researcher: And, I am trying to ask people and combine their ideas and when I cite, I also write their names.

So, how do you define musical creativity? And, do you think it’s important? Yeah...

@ MUSICAL CREATIVITY: IMPORTANT

@ DEFINITION OF MUSICAL CREATIVITY: TO EXPLORE SOUNDS AND ‘EXPERIMENT’/ PRACTICAL ACTIVITIES

Mr. Miller : Well, it is important, because, it’s allowing the young people chances to explore sound and ‘experiment’. So, they are not just stuck to... learn to reading notation of a page.

Researcher: Right.

@ MUSICAL CREATIVITY: FREEDOM TO EXPLORE, RESTART, MAKE SOUNDS

@ MUSICAL CREATIVITY: THROUGH INTERDISCIPLINARY WORK

Mr. Miller : So, if they get that freedom to ‘explore’, and restart that, right from the very early stages where they are just exploring different instruments, and how they can maybe ‘make’ sounder things. So... and then, we will go onto sort of a sound mark, so they will be maybe given a picture or image, and they have to create sound according to...

Researcher: Ah, **'Creating Sound Pictures'**... I also tried that.

Mr. Miller : So, when **the Primary schools** are also... **perhaps use a book that they are reading.** And, **read the text and they have to...** **They have to make up the creative sounds for the text that was a lot of...** **So, there is no requirement at that point for them to read the notations. It's purely 'experimenting' sound.**

**@ MUSICAL CREATIVITY: EXPLORE SOUNDS/ EXPERIEMNT DIFFERENT TEXTURES, TONE COLOURS = MIXED IN DIFFERENT WAYS**

Researcher: Oh, so if I understood you, do you think you would **define musical creativity** as like... **'exploring' sounds and 'experimenting' sounds?**

Mr. Miller : **'Freedom to explore'**. Yeah.

Researcher: Ah, yeah. And, you already... as you explained, you did **'Creating Sound Pictures'**, and...

Mr. Miller : Yes. And, **experiment different textures** as well.

Researcher: **Textures?**

Mr. Miller : Yes.

Researcher: Oh, by **'textures'**, you mean... **'the thickness of sound'**? Or...

Mr. Miller : Yeah. So, **wearing the tone colours, wearing different instruments together.**

Researcher: Ah, yeah. **Mixed in different ways?**

Mr. Miller : Yeah.

Researcher: Ah, that's very...

Mr. Miller : Yes.

### 1-1. How is musical creativity developed in the Music Education in Primary schools?

Researcher: And, could you tell me **how musical creativity is developed I the Music Education in Primary schools?** I observed **the YMI programme**, and I enjoyed it a lot. And...

#### @ MUSICAL CREATIVITY IN PRIMARY EDUCATION= START INVENT, CREATE

MR. Miller : Um-hum. Well, **when the move through secondary for Scottish qualifications**, they do have a part... **they've got to do invent thing, which is what we are talking about.**

Researcher: Oh, you mean, the children have to invent things?

MR. Miller : **They have to make melodies, and composition as part of their qualification at the secondary.**

Researcher: Oh, yes. So, I was very impressed when I saw the curriculum, because in Korea, we never create our own music, but here, composition is...

Mr. Miller : Yeah. Yeah. So, **they will... the performance element, they have a listening element to do. And, also, the creative element and composition...**

Researcher: Ah, yes. And, since you were a secondary school teacher, is it similar that they have those chances?

Mr. Miller : That's **what they are required to do for the Scottish qualification**. For the exam board. And, I really suppose... what **we are doing in the Primary is the graudate level. We are starting the process very genteelly**, and it works all the way to secondary.

Researcher: Ah, okay.

**(1-2. How is musical creativity developed in the Music Education qualifications in the university and the conservatoire?)**

Researcher: I am not sure... are you also familiar with the education in university or conservatoire? Do you know **how the music programmes are going in conservatoire** and...

Mr. Miller : Well, I don't. But, I... We have... We have worked in the past with Glasgow University. And.... I am trying to think of the lady's name. Jean.... I will come back. And, she's worked with some other senior students. Pair them if they want to go into university to specialise in composition. So, the conservatoire.. they will all have elements of it, that you can go in either as a performance or composition. Certainly, we worked with Glasgow University to prepare some of their senior students to go onto university to study composition.

Researcher: Ah, okay.

**2. Please tell me your nationality and the place that you had your own education. Did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: Then, the next question is about **your own education**. Are you Scottish? Or...

Mr. Miller : I am Scottish. Ha, ha.

Researcher: Ha, ha. Where did you have **your Music Education**? In Glasgow? Or...

Mr. Miller : No. I started in... east... I am from **Calcuntel, which is eastern barton** **shar. (File 108- 27:00)**

And, I started... when I was 8 years old, playing in a local brass band, and, I received a license when I went to the secondary school, and then I went to **the Royal Academy of Music and Drama, which is now the Conservatoire**. And, I studied there for five years.

And... I, then, I was teaching... and teaching **brass**, teaching trumpet, and playing in some of the professional orchestras.

Researcher: Ah, yes.

Mr. Miller : And, then, I did my PGCE Postgraduate, and I worked in various schools in Glasgow both as an ordinary teacher and a head of department, before I had to cover us from... And, this role was originally part-time, doing tuties... I mean, I am still working in the school, and then I came from that time.

Researcher: Ah, okay. Then, **did you experience any moments in your own education that helped you develop musical creativity?** Because, in Korea, it's very suppressed, and we are not allowed to express our musical creativity, but just follow the criteria that university wants. But, I wonder, in your own education...

**@ OWN EXPERIENCE: NO CREATIVITY/ ACADEMIC, FORMAL**

Mr. Miller : Um... I suppose on the way, **I really... in terms of creativity was 'exploring' the... you know... lighter sound the trumpet was made a lot from that... I was never, really explored in terms of 'composition', because... when I sat, it was old exams...it was very... at that time... there wasn't any... it was very formal. So, it was about... performance and being in harmony and written harmony... it was a lot more... it wasn't as fluent.** So, it was listening to, for instance, Bach 4 part harmony, and they had to hear it and then write it down, which I think, as much...

Researcher: Yeah. I did that, too. Ha, ha.

Mr. Miller : So, **it wasn't as 'free' in terms of the composition element.** So, we would... for instance, when I was in Academy, in terms of composition, you'd be asked to write the style of Bach, or to that... So, **you would have a better understanding of what they were doing as a composer, so it was more that than having the freedom, just to explore the sound.**

Researcher: Ah, okay. Oh, even in **conservatoire...**

Mr. Miller : Well, certainly, when I was... **it's quite a... a formal training, getting classical training,** which I think you would had done in Korea. You know...

Researcher: Ah, that's right. Okay. Thank you.

Mr. Miller : Yes.

**3. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

Researcher: Yeah. And, I think, maybe we would agree, but do you think everyone has their potential creativity? And, is it possible to foster their creativity by giving them some kind of education? Because, some people think it's innate, and...

**@ MUSICAL CREATIVITY= EVERYONE**  
**= SHOULD FIND THE POINT TO WORK WITH**

Mr. Miller : Well, I think, **more people are... more than... actually, they find it easier to express themselves, 'but', I think that within everyday... there is... creativity is just 'finding'... it's finding the point to work from with them.** And, for some people, that... that point eventually is easier to access than for others. So, I think that as people grow older, they set a kind of **conform** in society, and that actual factor... a lot of people... the creativity is suppressed, and whereas, **if you look at young child that are 'exploring' sound... and that's completely the actual work with. But, yeah... I think, within everybody, there is some creative ability there. It's just finding that... I think that...things that would work with.**

Researcher: Ah, okay. Thank you.

**4. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that?**

**5. After more than 10 years of *Curriculum for Excellence*, do you think Music Education is flourishing within *Curriculum for Excellence*?**

Researcher: Then, I will move a little bit... change the focus a little bit... to **policy and practice in education.**



I am studying about **the Curriculum for Excellence**, and I think it has a lot of emphasis on **creativity**. Yeah.

So, do you think in **the Scottish policy and education practices in Scotland**, the place of musical creativity is taking a big part, right? Yeah. I saw the emphasis on **'creativity' in all subjects**, but...

Mr. Miller : Yeah.

Researcher: But, I heard a lot of criticism about **the Curriculum for Excellence**, but do you think it's **flourishing... Music Education**... creativity?

### @ CFE: FLOURISHING MUSIC EDUCATION

Mr. Miller : Yeah. **I think that in terms of Curriculum for Excellence and education... Music Education, that it is made accessible for all children**. So, it's about **giving them a pathway once they... whatever level they can reach**.

### @ CHALLENGES= GAP BETWEEN SCHOOLS AND UNIVERSITIES

**What is one of the challenges is that in order to 'pass' a Higher music or an Advance Higher music, the requirement is there, at that level. But, it is not meeting the needs in terms of bridge to go to the Conservatoire or to university**. There is a greater a gap between... **in order to get a top band and music**.

But, it isn't anywhere close what is required to go to university. And, the argument is that, because the levels are there in order to get a top band, that doesn't stop you actually developing child to that point. **The only thing is that they don't actually bet any credit for playing at that level, when they do their exam**.

So, it's not as 'rigiours' in.. in terms of to get an A grade band, it's not rigourous as it used to be.

**And, for a lot of children, they will get that, and they can go into the Conservatoire or university, and it hasn't really prepared them... totally for a... Um... So, that's the big thing I would say**.

**@ CFE: HAS A LITTLE BIT OF MORE CHILDREN ACCESS MUSIC**

But, **it has a little bit of more children to access music that previously they weren't going to have.**

Researcher: Ah, then, people who want to major in music, do they get extra lessons? In Korea, we do. Private lessons. Yeah. (108-3444)

Mr. Miller : Well, what happens is... it's a different structure. Schools... By large, what happens is, first and second year, secondary school, because they are for 6 years... so, in first and second years, they will get everything. And, there are core subjects, maths, English, and sciences.

When they get to 3<sup>rd</sup> year, they take math and English, science. But, they get to drop some subjects in order to get more of others. So, for instance, you can drop art, and they get more music time. And, that's the way it works recently.

Researcher: Ah, yeah. Okay.

Researcher: So, I think, maybe Music Education is still flourishing in *Curriculum for Excellence* although it depends on how people choose.

**@ CFE: FLOURISHING/ BUT DEPENDS ON HOW THEY CHOOSE**

Mr. Miller : **It depends on how they choose.** Right.

Researcher: Okay.

### @ Emotional Resilience

1. Under the influence of music therapy, and “health and wellbeing”, there is great interest today in Music Education and emotional resilience. Please summarise for me your view of the relationship between Music Education and emotional resilience in schools.

1-1. Are there any activities you do, or would like to implement to help enhance children’s emotional resilience through Music Education, or through other subjects?

Researcher: And, I am moving my topic to ‘emotional resilience’, that I am very interested in.

Mr. Roberston: Okay.

Researcher: In **music therapy**, especially, and **health and wellbeing**... there is a great interest in **Music Education** and **emotional resilience**. So, please summarise for me your view of the relationship between Music Education and emotional resilience in schools. You already told me how **it can benefit children in terms of emotional resilience**...

### @ BENEFITS OF MUSIC= FOR EMOTIONAL WELLBEING/ FOR ALSO DISABLED PUPILS

Mr. Miller : Yeah. And, I think, **in terms of emotional benefits, especially, in the ASN schools, Assistant Special Needs, children with ‘complex’ needs, so.... It can have real calming effect... it can also, it can give them a sense of wellbeing**. So...

And, there might be... **they are not actually physically able to play an instrument. But, it can take, for instance, that they are handed in... they can feel the vibration in a drums going on... something like that.**

**And... just even, just different times of music playing and while it gives them a sense of wellbeing**. And... so, **a lot of the ASN schools, they will have a very clear structure in them**. They will ‘start’ the same music activities **and (ends)** the structure. So, **that the child has the... it helps them in terms of the emotional wellbeing**.

Researcher: Yeah, of course. Yeah... **so, like, touching... feeling the instruments... I think it's a good way to express...**

Mr. Miller : Yeah. Yeah.

Researcher: And, were there any... **other activities you did... in terms of... emotional resilience when you were teaching in secondary school?** Maybe, at that time, it wasn't that... interested... but....

Mr. Miller : Um... I am trying to think....

Researcher: Or, through other subjects as well. **How you would enhance their emotional resilience through education? Or, specific activities, like...** Yeah.

Did you also work as a classroom teacher, or just as a music teacher in secondary schools?

Mr. Miller : Yeah. Around department. Yeah.

Researcher: Yeah. So... were there... if you think of any... maybe, it's... activities you used to implement? Or...

### **@ ACTIVITIES FOR EMOTIONAL WELLBEING= CHOIR, BAND, AFTER SCHOOL ACTIVITIES**

Mr. Miller : **Well, we handed over the core classes which were compulsory to other groups, so we would have a choir, or a band, or... and whatever chosen.... Pupils could come along and play... Or, maybe. In lunch time or as an after school activity. So, once again, while the music was important, there was the ideal of the social aspect of it as well.**

Researcher: Ah, social... yeah. So, I think we can... Okay.

@ Romantic Irony- artistic methods of drawing children's attention

1. In my own research in the classroom, I have been using many methods to develop children's creativity through the musical repertoire.

- One of these is a focus on 'Romantic Irony' by which I mean attracting the appreciators' attention in the artwork by implementing certain literary and artistic methods.

- Do you think classical tradition as taught in schools has the potential to develop creativity in these ways? Or, do we need to go outside it?

1-1. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness

Researcher: And, then, I will focus on my research topic as the last question. So, I will just explain a little bit, and the term is 'Romantic Irony', and the definition of 'Romantic Irony' is using specific kind of artistic devices to attract people. And, that's the method I am developing now.

So, in my own research in classroom, I have been using these methods that I devised, and I related those to the children's creativity.

Yes. It's attracting the attention in the artwork by implementing certain methods. And, do you think the classical tradition has the potential to develop the creativity in these ways, like by using some methods to attract people? Or... do we have to go outside of it?

Mr. Roberston: So, what you mean by classical tradition... Do you mean the classical training in terms of composition?

Researcher: Oh, more than that. Not only that, but classical repertoires...

Mr. Miller : Yeah. Yes. Yes. As the eras...post... Classic, Baroque, Romantic...

Researcher: Yeah. So...

Mr. Miller : Yes. Yes.

Researcher: So, do you think they still have the potential, or do we have to go outside of it, because children are not used to those kinds of classical music?

So, the first question is **‘attracting people’s attention’ by using specific kind of musical activities or methods. For example, like sudden changes of musical components like tempos and dynamics...**

**@ ROMANTIC IRONY: EFFECTIVE FOR CREATIVITY**

**@ ROMANTIC IRONY: CATCH PUPILS’ IMAGINATION**

Mr. Miller : Yes. Yes. And, **another thing, in terms of... to catch their imagination... one of the things they do is you would maybe play a clip from a film, and you take.... Because, a lot of children would say, “Classical music in symphony orchestras? Not for me.”.**

Researcher: Yeah... ha, ha.

**@ FOSTERING CREATIVITY: WITH VISUAL STIMULUS**

Mr. Miller : But, all the sudden, you put... you play them a caption of a film, maybe that they like... you play... you just play the visuals.... You don’t play music, and all of the sudden, it’s not the same. And, **when they put the music on, and actually then, listening to how the music is used to ‘depict’ the scenes.** So, you know...

So, that... different ways to.... You see, **the tempo and the ‘texture’.** A lot of time, I used to use it **with visual stimulus**, in terms of how...the way you think... how is this being used?

Researcher: Ah, okay. I think it’s also a good way.

And, my method was like, I let the children change the musical components by using specific kinds of methods. And, for example, **contrasting parts being together,** and for example, **suddenly changing tempos in some parts of music, and suddenly changing dynamics... the loudness...**

Mr. Miller : Um-hum

Researcher: Children were playing around with it.

Mr. Miller : And, how did you do that? How did you actually go about doing that in the calss?

Researcher: So, in class, for every session, **I focused on different kinds of components. For example, one session for beats, one session for loudness, and I gave them some musical pieces, for example, and let them choose the parts they want to play loud or fast, or soft and...**

**And, it was kind of mathematical way as well, because they had to play around with the chances and putting the ones...**

**Although... in some classes, it wasn't that clear, some classes, it was clear, but I think, children were able to do that.**

Mr. Miller : Ah, ha.

Researcher: Yeah. I think this is the end of the interview. And, thanks to your support, I could work well in the school.

Mr. Miller : Good. Did you enjoy St. Shelly's?

Researcher: Ah, yes. As I told you... it was really... Thank you.

Mr. Miller : I hope this helped you somewhat...

Researcher: Yeah. A lot. Thank you.

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## <Interview 9: Ms Marian Winters >

### @ Background

1. I was very impressed when I read about your background.

- When I saw your profile, I found out that you have diverse experience as a music educator in different places and also teaching all different levels of students,
- Particularly, it was interesting to read about your experience in Orkney, collecting and writing down traditional Orkney tunes, the ones in the book you gave me last year.
- Could you tell me more about your experience?

Researcher: Thank you for participating in the interview. And, I was very impressed by your background, when I saw your profile in the website.

And, I found out that **you had various experiences as music educator in different places.**

Miss Winters: Yes.

Researcher: I heard that you are very... **highly appreciated music educator.** And, you had **diverse experiences as a music educator in different places and also teaching all levels of pupils and students.** Right?

Miss Winters: Um-hum.

Researcher: And, particularly, I was interested in... You gave me **the score book 'Orkney'...**

Miss Winters: Yes.

Researcher: Yeah. And, **collecting and writing the traditional songs, tunes...**

Miss Winters: Yes.



Researcher: So, could you tell me anything more about **your experience**?

Miss Winters: Yeah. Well, when I was... started teaching... in Scotland, you had to... you have to do **a provisional year... as a teacher**... it's one year now. But, when I started teaching, it was two years. And, you had to do your provisional year in a secondary school. So, I did that.

And, I stayed in the same school, and I passed my provision, and I stayed in same school for 5 years.

And, then, after that, I decided I need the 'change'. So, I applied for a job in **Orkney**, which is **very far away from here, and quite isolated**. It's a group of islands, and, the population is quite small. It's about 20, 000 (twenty thousand).

And, they have two secondary schools and lots of Primary schools. And, the children who go to the secondary schools, if they live on an island, one of the smaller island, they have to come and live on the main island in a hostel and attend a secondary school during the week, and then go home on the weekends... that kind of thing.

Researcher: Ah...

Miss Winters: So, **my job in Orkney was teaching... mostly Primary. And, I would travel around... a lot of Primary schools are very small**. Some of my schools would have maybe just two, two classes.

And, there might be 35 children in the school that would be...

Researcher: Oh, in the whole school?

Miss Winters: In the whole school. Yes.

Researcher: Ah...

Miss Winters: And, the classes would be split to lower-Primary and then upper-Primary. So, the lower-Primary might have 20 children aged 5-6 and then 8, and then upper Primary- 9, 10 and 11. And.. so, **my job would be to give them some music**.

But, I would maybe... sometimes... I only went to some of the schools once a month. So, **they only got music once a month**, because... maybe it was on an island, and I had to get to an island to teach them. So, **it was a really interesting job. I enjoyed that very much.**

And, then, I applied for a job in **one of the secondary schools** in Orkeny, and I eventually became **the principal teacher of music in that school** when the... then **the principal teacher**, she retired. So, I took on that job. So, I was there for... in **Orkeny, for 20 years.**

Researcher: Oh, 20 years...

Miss Winters: Yes. It was a lovely place to live. **It's a very musical place. Peter Maxwell Davis lived there.** And, he used to... he started... he established the **St Magnus Festival, which is a classical music festival**, every June. And, it's 10 days of classical music and lots of really big orchestras and artists go there.

And, he always wrote lots of... to support the festival, he would write a new work. And then, they would invite up... maybe... (I don't know...) the BBC Symphony Orchestra quite... they came up quite often. Sometimes, we had the London Symphony orchestra would come up, and perform a new work by Peter Maxwell Davis. So...

And, **he also wrote things for the Primary school children.** And, I was involved... in first... in the first ever run through... 'The Spiders Ruminant'... something like that. **It was a piece from Maxwell Davis, I think, which we did and with the school children. So...**

**So, it was lots of really good opportunities... musically... in Orkeny.**

Researcher: Oh... so... were you just travelling at the beginning and then got a job there, or were you intending to get a job and went there...

Miss Winters: Yes. When I went up there, I applied for a job, and I got the job there. And... yeah.

Researcher: Yeah... And, for your own education, you said you did a 'provisionary' year for the secondary school teacher certificate?

Miss Winters: Yes.

Researcher: So, is it like your second major as an educator, and you had a different major in university? What I mean is.... In my case, in Korea, there are two roots to be a teacher. And, in my case, I had another major but got the teacher's certificate.

Miss Winters: Okay. No... in Scotland, there are two roots. You can do one root, which is like the BEd, which is the one I am teaching on. So, the BEd is music and with the teaching qualification. And, that's what I did.

But, it wasn't called BEd at that time. It was called... it was a diploma. So, it wasn't... I wasn't an honour's degree. It was just 3 year diploma. At that time. Yeah.

Researcher: Oh, because... I thought you were also a violinist...

Miss Winters: Yes.

Researcher: Oh, so you did it together? Or....

Miss Winters: Yes. I did the violin at... up until I left school. And, I also played piano. And, when I went to Aberdeen to do my diploma, I did first study, piano.

Researcher: Oh, so **you did both piano and the Education...**

Miss Winters: Yeah. That's right,

Researcher: Oh, so, **violin is just for your...**

Miss Winters: Just for my fun. Yeah.

Researcher: Oh... it's really....

Miss Winters: Yeah.

Researcher: Ah, thank you.

**2. In addition, I could find out that you are interested in Inclusion and Social Justice, and Interdisciplinary Learning (IDL) through the Arts and Music Technology. Could you give me some example of the teachings or activities you tried as a teacher in order to achieve these aims?**

Researcher: Ah, and then, in addition, when I saw your profile, **your interests were really related to my topic, like inclusion and social justice, and...interdisciplinary learning, especially, because I am focusing on that part to develop the curriculums.**

Miss Winters: Ah... good.

Researcher: Also, **technology...** I think it's another important part.

Miss Winters: Yeah.

Researcher: So, could you give me **some examples of teachings or activities you tried as a teacher in order to achieve these kinds of aims** and...

### **@ MUSICAL ACTIVITIES FOR SOCIAL JUSTICE/ WELLBEING/ FOR DISADVANTAGED PUPILS**

Miss Winters: Yeah. Well, one thing that I found in Orkeny was... there were quite a lot of children who didn't get private lessons. There were lessons provided by the authority on string instruments, woodwind, and brass. But, some children didn't take up an instrument.

And, when they came to secondary school, you would find that there were some **very musical children, and that they hadn't had an opportunity to learn an instrument. So, we did a lot of guitar, and keyboard, electronic keyboard, electronic guitar and bass guitar, and drum kit.**

**And, through that, we had a tremendous amount of secondary school pupils got to a really good level.**

And, it was noted **in the school that pupils who were... sometimes, they didn't want to be at school.** They just wanted to work on their dad's farm or something like that, because it was quite a rural place.

**@ BENEFITS OF MUSIC= FOR LESS-SKILLED PUPILS IN OTHER SUBJECTS**

So, they did very well in music. And, they did better in the music than they did in other subject areas, because they enjoyed coming to music. They enjoyed.

So, it was particularly noted in the school that there was a real benefit... to these children, because they wanted to come to music, and they wanted to learn. They wanted to learn an instrument, and they enjoyed it.

**@ MUSIC: VERY IMPORTANT**

**@ MUSIC FOR EVERYONE**

So, I think music is very important. And, you can use it to include everybody.

Because, everybody can do something. And, everybody likes music. I didn't come across anybody who doesn't like listening to some kind of music.

So, if you can find out what music they like listening to, you can use that as a way in... to help them, and to promote... Well, to help them.

Researcher: Yeah...

**@ MUSIC FOR SOCIAL JUSTICE AND WELLBEING: THE BIG NOISE**

Miss Winters: So, at the moment, in Scotland, there is a thing going on called 'The Big Noise'. And, it's the... the same thing that's happening in Venezuela.

Researcher: Sistema?

Miss Winters: Sistema. That's right. So, that's happening in Scotland now. And, this is great, because this is social justice. This is helping children from deprived areas in Scotland. And, giving them an opportunity to try things out that they would never, ever have had an opportunity, because there is no way their parents could ever have it for them. Or, even 'thought' about the fact that the benefits of music, in these children's lives.

Researcher: Ah... that's right.

Miss Winters: Yeah.

Researcher: Oh, so you remind me of one of the schools I worked on. **It was also in the deprived area, and I could see that music is really helping them to...**

Miss Winters: **You went to St. Petra's....**

Researcher: Yeah.

Miss Winters: Whiteinch with Mari.

Researcher: Yeah. And, other schools were in... **I think both of those were in deprived areas.**

**@ MUSIC FOR SOCIAL JUSTICE AND WELLBEING: BRINGS EVERYBODY GOTETHER**

**Miss Winters: Yeah. And, Christina's school at St. Petra's... there is a... an off a lot of very deprived children in that school. And, children from other countries who are living in Scotland, and... I think the schools... you know, it's a singing school. They do lots of singing in that school. And, it brings everybody together.**

Researcher: Yeah. I could see that.

Miss Winters: And, there are some great singers in that school. It's... fantastic, what they do...

Researcher: Ah, yeah. And, I also went to other two schools, St Magin's Primary School and St. Shelly's Primary School, and I heard that they are **in more deprived area...**

Miss Winters: Yes.

Researcher: So, I felt so sympathy... and I was very...

Miss Winters: Yes.

Researcher: So, did you do.. also do... **in Orkeny**, did you do those kinds of activities as well? Or, just... did you teach as a whole class? Or...

Miss Winters: Yes. **Mostly whole class**. Mostly whole class teaching. And, then... I would started to work with **Orkeny traditional music**. And, I used to help them on a Saturday morning, which was **an extra thing**. And, I used to teach violin... it was fiddle. Fiddle. And, that's when we did a lot of... with very young children, and beginning to get them to **play fiddle or the accordion**.

Researcher: Oh... so, **who wanted to participate... for the children...**

### **@ HOW MUSIC IS RESOURCED= GET GRANTS**

Miss Winters: Yes. Yes. Ah, ha. So... that, that was all subsidised... **we managed to get grants from the Scottish government**. **So, they did pay a very small fee, but it was... you know... like a pound a week... something like that. It was very cheap for them, so they were able to get involved.**

Researcher: Ah... yeah. Because, I don't know much about the Orkeny... is it also a deprived... or just...

Miss Winters: No. Um... it's a wide, wide range. There were some... It's deprived in that it doesn't have all the facilities that you would have in a city. So, in that sense. But... and, a lot of people who lived there come from a farming background. So, there wouldn't be that much cash. Yeah.

Researcher: Ah, okay. Thank you.

**2-1. Particularly, could you tell me more about your lectures in the university, such as ‘Learning and Teaching in the Primary School’? What are the aims and the contents of these courses?**

Researcher: And, I want to focus on **your lectures in the university such as ‘Learning and Teaching in the Primary Schools’**. So, what was the aims and contents of these **courses?** Especially, for this ‘Learning and Teaching in the Primary School’?

**@ MUSIC EDUCATION IN UNIVERSITY: NURTURE SCHOOL MUSIC TEACHERS**

**@ MUSIC EDUCATION IN UNIVERSITY: CHALLENGES= LACK OF CONFIDENCE OF STUDENTS**

Miss Winters: Yeah. Well, the aim of that course was **to help Primary school teachers, or students who are going to be Primary school teachers... um.... and help them to understand what music they could do in school. Because, music... if you are not a musician, if you are a non-musician or if you think that you are not very musical, then there is the lack of confidence to do music lessons in schools.**

**And, most schools in Scotland now don’t have a music teacher coming in, in Primary school. In secondary school, yes. But, in Primary school, no. And, a lot of Primary schools... then... it will... ‘who’s going to teach the music?’ And, sometimes, Primary school teachers don’t want to teach music, because they don’t think they are very musical.**

**So, the aim of that course was to show them things that they ‘could’ do. Even unmusical. Even... you know... people who think they don’t play an instrument. Well, here is what you can do.**

**So, it was just giving them ideas about things they could do. In school.**

Researcher: Oh, so **you focused on music for these people in this course.**

Miss Winters: Yes.



**@ MUSICAL ACTIVITIES FOR NON-MAJOR MUSIC STUDENTS TO USE**  
**= INTERDISCIPLINARY**  
**= FILM/ SOUNDSCAPE**

Researcher: And, **could you give me any example that non-major musicians can do in music classes?**

Miss Winters: Yeah. So, we would maybe **listen to a piece of music**. So... for example, we listen to Benjamin Britten's 'Storm', from the first year children. And, we would listen to that. We would **watch a bit of a movie**, 'The Perfect Storm', where there is a fishing boat. It gets caught in a storm at a sea. And, we would **compare the music with images in the movie**.

And, then, we would **divide the students into 4 groups**, and they write.... "you've got to play quiet, peaceful music." And, **we will get them some instruments. And, we will get them to make up a... what I call, 'A Sound Picture'**. Some people call it **'A Sound Scapes'**. Yeah. A sound picture of a storm. And, then, we would have a calm beat, and then, we would have a noisy beat, and then we would build up having crescendo, building up the storm, and then, we would have storms... And, you would hear the rain... audio kind of thing. So, being creative that way.

Researcher: Ah, yeah. I also tried those in Primary schools.

Miss Winters: Ah...

Researcher: Yeah. It was very interesting.

Oh, yeah. So **the aim was to let them be confident in teaching music, and what non-major music.... They can do when teaching?**

Miss Winters: Yeah.

Researcher: Ah, yes. And, were there **some other contents** other than... So, did you deal with all kinds of activities like...?

### @ MUSIC EDUCATION IN UNIVERSITY: PLAYING INSTRUMENTS

Miss Winters: Well, yes. We also taught them **how to play the Ukulele**, because it's very simple to learn.

Researcher: Ah, yeah.

Miss Winters: So, we did that.

Researcher: Did they also **compose... yeah. 'Creating Sound Picture' is a kind of composition**, but like....

Miss Winters: Yes.

Researcher: In terms of **more musical way...**

### @ MUSIC EDUCATION IN UNIVERSITY: DIFFERENT SCALES

Miss Winters: Um... sometimes, we would use **a pentatonic scale**. **And, we would try and create a Scottish piece. A lot of Scottish music is based on pentatonic. So, we would maybe try and compose a 8-bar march.** Or, something like that.

Researcher: Yeah... Was it one semester course? Or...

Miss Winters: Um... yes. Mostly, it was one semester. Yeah.

Researcher: Oh, so, maybe you have to squeeze in a lot of contents....

Miss Winters: Yes, we did. Yeah. Yeah.

Researcher: Ha, ha... Okay.

**3. As you had taught various age groups of people, it seems that you might have had different implications and outcomes in your lessons. Could you tell me more about these?**

Researcher: Then, the next question is... as you taught various age groups of people, it seems that **you might have had different implications and outcomes in your lessons depending on their ages**. Could you tell me more about these? Because, you also deal with children, and secondary school pupils, and university students... so, did you find any...?

Miss Winters: Yeah. Well, so, when I was teaching in Orkeny, I was teaching **Primary school**.

Researcher: Yes.

Miss Winters: Yeah. And, then, but also at the same time, I started to work in the **secondary school** at the same time. So, I was teaching all the way from age 3, nursery, which is pre-school, to 18.

### **@ MUSIC EDUCATION: SHOULD MEET PUPILS' AND STUDENTS' INTEREST AND LEVELS**

So, I was teaching all that. Musically. **So, I did have to make sure that I was doing things that would be interesting for them, at all the ages**. And, obviously, the older ones had to cover the syllabus for exams, if they were doing exams, to 'Higher Music', and 'Advanced Higher Music'. So, I had to do all that. So, I was doing lots of different things . And, then, when **I came to work at Glasgow University, a lot of my Primary school teaching was helpful, because I was able to look and see the things I did in school, and tell students, "This works", because I have done this**.

Researcher: Ah, yes.

Miss Winters: But, a lot of the 'other' students, **the BEd music students, they are working in secondary schools**. So, again, I am able to help them by... because I have already done that. And, I can tell them how to do it. You know...

Researcher: Ah, yeah... Oh, comparing to Korea, I think Scottish pupils are very active and very...they follow the teachers' instructions well. And, be confident, and don't care about how the others look, so I think it would be better for like...

When you tried some activities with BEd students, did they like... did you find similarity when you taught children, or difference? Did they do the same things, as children enjoy? Or... they be shy a little bit.

Miss Winters: Yeah.. I know what you are saying. Yeah. **The BEd, the Primary students, ones who don't necessarily come from a music background, they are a bit shy. And, a bit lacking in confidence. Yeah.**

**And, (particularly) when you did things like 'Sound Pictures' with them, they didn't really... sometimes, they didn't understand why they were doing it. And, they will maybe be silly. Because, they would laugh... and make a joke of it. Because, it didn't really... they didn't really get it.**

Researcher: Ha, ha. Yeah...

Miss Winters: But, so you would have to go back and explain, **"Here is why I was doing this", and... you know... So, in some ways, they were a little bit like a children.** Yeah. Yeah.

Researcher: Ah, yes... ha, ha.

### @ Benefits of Music

**1. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

Researcher: Yeah. And, I think your answers already covered a little bit about **the benefits of music already, but could you summarise for me the place of music in your life, and what you perceive as the benefits of music?**

Because, for me, the reason that I decided to major in music was, it took a big part in my life. In my case, in terms of **'healing' and 'overcoming all the difficulties'**.

So... yeah. If you could you tell me a little bit about how music worked in your life, how it placed, and you perceive as benefits of music?

Miss Winters: Well... I... my parents decided that I should learn the violin. And, I don't know why they decided my violin.

Researcher: Ha, ha. So, did you just obey, and....?

Miss Winters: Yeah.

Researcher: Ah...

### **@ OWN EXPERIENCE**

Miss Winters: **My father came home with a violin, and said, 'Would I liked to play the violin'. And, that was 9, I said, 'Yes, I would'.**

But, I asked them years later, 'Why did they decided on a violin?', and I think it was because... my uncle had a small violin for somebody in his family. So, there was an **access to an instrument for me to learn.**

Researcher: Ah, yeah.

Miss Winters: And, **my mom said that, when I was a baby, when I was 18 months old, I could sing 'Away In A Manger', which is a traditional Christian hymn for Christmas.**

Um... and, she would sing it to me, and I was able to sing it back. So, she thought that... and, my mother was a very good singer, and my father was a very good singer. And, they both could play the piano a little bit.

So, they thought maybe... it would be good for me to learn an instrument. So, I did learn the violin. And, I just stuck at it, and I enjoyed it.

**So, that was how music came into my life.**

Researcher: Ah....

Miss Winters: And, then, don't ever remember, not being able to read music. It's always being... you know, when you learn young like that, it's just... it's there. You know... So... **And, I've always had it in my life.** And, now, I play in an orchestra. I play my violin in an orchestra in Glasgow. It's an amateur orchestra.

Researcher: Ah, yeah....

### @ BENEFITS OF MUSIC: SOCIAL

Miss Winters: **So, it's a good way to meet people, and make friends.**

Researcher: Ah, yes.

Miss Winters: And, when I was **in Orkeny, I played in a... they call it, 'The Strathspey and Reel Society'. So, it's fiddles, and accordians. And, it was only just ages may be... 12 to 80.**

Researcher: Oh! 80?

Miss Winters: Yeah. And, maybe.... You know... maybe **about 40 people all playing together. Playing the same tunes. And, it's just a nice way to meet people, and it's socialising. That's what I like about music. It's a social part of it.**

Researcher: Ah, yes. And, what is the name of the orchestra that you are in now?

Miss Winters: In Glasgow? It's called '**Glasgow Sinfonia**'. And, we would be practicing on Monday night, and...

Researcher: Every week?

Miss Winters: Every week. Yeah.

Researcher: Oh... that must be really good. Like... yeah. **Social benefits of music**, I think.

Miss Winters: Yeah.

**1-1. If you believe it to be beneficial, what kinds of advantages does it bring to university students?**

**1-2. If you believe it to be beneficial, what kinds of advantages does it bring to pupils in school?**

Researcher: Yeah. How about... I want to **divide the focus to different subjects.**

Miss Winters: Um-hum.

Researcher: So, for **university students** and for **pupils**. So, did they have a little bit of different benefits? Or... similar...?

### **@ BENEFITS OF MUSIC: SIMILAR TO DIFFERENT AGE GROUPS= SOCIAL BENEFITS**

Miss Winters: **I think, similar. I think, the social benefits** of being able to play an **instrument and being a member of an orchestra, or some sort of group**... I think, a lot of my pupils in Orkeny, they had little bands, pop groups themselves. And, **there were guitarists or drummers... they were get together.**

And... you know... **they would spend a lot of time being together and playing music together. The kind of music that they enjoy playing.**

**So, I do think the social benefits of music.**

### **@ BENEFITS OF MUSIC: TAKE IT FOR LIFE**

And, **once you learn an instrument, you've got to take it for life.** And, it's something you can... it's like riding a bicycle. **You can always do it.** Once you've learned how to do it, you know... You can come back at any time and do it. So, I do think...

And, the thing about violin, was... I mean, I can choose to play with people, Scottish music, which **is a different type of group from an orchestra**, or... if I wanted to, **I could join a small chamber group** or something like that.

So, **it's lots of options. You don't have to stick to... you know... one thing. You know...**

So, **there is lots of options all available for you**. Yeah. By being able to play **instruments**.

Researcher: Ah, yeah.

Miss Winters: And, obviously, you know... **when you play in an orchestra**, you get to know pieces of music really, really well. And, then, **when you 'listen' to the music, you get a lot more out of it**, because you could here so much more.

Researcher: Yeah. I understand that.

Miss Winters: Yeah. So, **that's a real benefit as well**.

Researcher: Yeah...

### **@ BENEFITS OF MUSIC: INTELLECTUAL BENEFITS/ BRAIN**

Miss Winters: And, there is... **your brain listens differently to music** when you are a **musician, because you can take off all the layers of sounds, and you could pinpoint specific instruments and listen to specific instruments, can't you?**

Researcher: Yeah...

Miss Winters: And... whereas people who haven't got such **a developed ear**, they can't do that. So, I don't think they get the same thing out of listening to a piece of music.

Researcher: Ah, yeah.... I understand.

Miss Winters: Yeah.

Researcher: Oh, so, maybe... was it maybe... **secondary school students were better at understanding those**, do you think? Or, was it the opposite?

Miss Winters: Yes. Definitely. Yeah. Probably. Secondary school. Yeah. Ah, ha.



Researcher: Ah, yes. But, **children are maybe more...**

**@ MUSIC FOR DIFFERENT AGE GROUPS**

**= CHILDREN: OPEN**

**= SECONDARY PUPILS: NARROW-MINDED**

Miss Winters: But, **they are quite open. Children are very open to listening to different types of music, I think. Once they get to secondary schools, they are quite like narrow-minded**, and they think, 'I only like this type of music, and I am not going to listen to anything else.

Researcher: Ah... they already form their...

Miss Winters: Yeah. Yeah. Ha, Ha.

Researcher: Ah, okay. Thank you.

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**@ Status and Importance of Music Education**

**1. Please explain your view of the status and importance of Music Education in schools.**

Researcher: Then, I will change the topic to **the status and the importance of Music Education**. Yeah. So... could you tell me your views about **the status and importance of Music Education in schools?** I think it would be quite different from Korea, because I think here, Music Education is quite developed... although it differs from schools to schools... Yeah... could you tell me about that?

**@ STATUS OF MUSIC EDUCATION: PRACTICAL**

Miss Winters: Yeah. Um... **Music Education in Scotland now is very practical. And... when I went to school, we did... We listened to music. It was music appreciation and we sang. And that was it. That was it when I was a pupil.**

**But, nowadays, everybody learns to play.... You know... at least one instrument, if not, two instruments. So, I think that's....**

**And, it can be quite noisy in a music classroom,** and some people choose to sing and play an instrument, but **most people in Scotland will do two, either singing on an instrument and another instrument.** So...

Researcher: Ah... yeah.

**Miss Winters: So, what was the question again?**

Researcher: Yeah. **The status and the importance of Music Education in Scotland.**

### **@ BENEFITS OF MUSIC IN SCHOOLS: SOCIAL BENEFITS**

Miss Winters: Yeah. Okay. And, again... Well, I think **the benefit of music in school is that it brings children or pupils together and they can socialise... It's enjoyable.**

Researcher: Ah, yes.

### **@ BENEFITS OF MUSIC IN SCHOOLS: FOR LEARNING/ FUN**

Miss Winters: **Sometimes, they don't realise that they are actually 'learning' because it's fun.**

Researcher: Ah, yeah. Sure. I understand.

Miss Winters: Yeah. So, it kind of... **it kind of sneaks upon them that they are actually... they are learning things.**

And, sometimes, **if you have children who don't want to be at school or don't want to learn... then, you will find that... they quite like coming to music, and... because they enjoy it.**

Researcher: Yeah. That's right.

Miss Winters: **If you can focus the music lessons on thing... the type of music that they like, we start with that.**

Researcher: Ah...

Miss Winters: When I was teaching Orkney, one of the things that we had to cover, and which you still have **to cover now for the exams** is Baroque music.

Researcher: Ah, really?

Miss Winters: Now, to a class full of guitarists, electric guitarists, and base guitarists... that's quite difficult time to listen to Baroque music.

Researcher: Yeah...

**Miss Winters: What was the last question?**

Researcher: I wanted to ask you... so, despite all these benefits of music... in case of Korea, the Music Education is very neglected, because people want to focus on...

Miss Winters: Technology... and...

Researcher: Main subjects.... And, to let them get into the university. Especially, secondary... Even Primary school children have to focus on...

Miss Winters: Yeah....

Researcher: So... but, I think, I heard that it differs from school to school, but **the status and the importance of Music Education in Scotland** is relatively.... **Is it regarded as valuable?** Or...

**@ STATUS OF MUSIC: IMPORTANT= EVERY SCHOOL HAS CONCERTS  
EVERY YEAR  
= BENEFITS OF MUSIC: FOR THE RELATIONSHIPS WITH PARENTS/ FOR  
COMMUNITY  
= COMMUNITY EVENTS**

Miss Winters: **I think it is. And, also, every school will have a school music concert. Every year.**

Researcher: Oh, every school?

Miss Winters: Every school will have that. So... And, **that's a good way for the schools to bring parents in... to school to see their children performing. And... so, that benefits the community. So, it's... benefit to the community.**

Researcher: Ah...

Miss Winters: **And, also, most schools... a school choir or a school band, or something will go out into the community at some point in the year, and we will play or sing in the community. It could be... It could be Christmas carols at a supermarket. It could be at a church, it could be at a Christian service. It could be in a local Primary school. It could be in a home for older people where older people are... So, it's a community thing. So, it benefits all the people in community. So, I think that's a really good use of music in school.**

Researcher: Ah, that's right.

Miss Winters: Yeah.

**1-1. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.**

Researcher: Oh, then, you would definitely agree that **music should take the same status as other subjects...**

**@ STATUS OF MUSIC= SHOULD BE ACCORDED SAME**

Miss Winters: **Absolutely.**

Researcher: Of course... yeah... Ha, ha...

Miss Winters: Ha, ha... I absolutely would. Yeah.

Researcher: Because of all these benefits...

**@ BENEFITS OF MUSIC= BOTH FOR THE PUPILS AND THE WHOLE COMMUNITY**

Miss Winters: **Because of the benefits to the pupils, but also to the benefits of the whole community.**

Researcher: Ah... yeah.

Miss Winters: Yeah.

**2. Please summarise for me how musical activities are resourced in school. What, if any, are the challenges with resourcing musical activities in the school?**

Researcher: Okay. Then, the next question is about the... **how musical activities were resourced in school.... Like, did you face any challenges in resourcing musical activities?**

Miss Winters: Yes. **Music equipments are very expensive.**

Researcher: Yeah. Sure.

Miss Winters: **And, currently, in Scotland, we've just introduced 'music technology' courses into the examinations.**

And... So, lots of schools are finding that **they need money to buy ‘computers’... and software that they need for that as well.**

### **@ HOW MUSIC IS RESOURCED= RUN CONCERTS**

Um... So, **one thing that music teachers do is that they have concerts in school, so that the head teacher will say to them, “Well, maybe you could keep some of the money you made from your concert.”**

So, sometimes that happens. The head teacher will say, “Well, okay. You had a concert at Christmas, and you raised 2,000 pounds by selling tickets to parents. So, here is a thousand pounds, out of that 2,000 pounds.

**So, sometimes, sometimes that happens.** Sometimes that doesn’t happen and the head teacher keeps all the money.

Researcher: Oh!

Miss Winters: But... because of **the ‘cost’ of equipment...**

Researcher: Yeah....

Miss Winters: Say, you wanted to buy 20 electronic keyboards for your school. That’s gonna cost you between 2,000 or 3,000 pounds. Okay?

Researcher: Oh...

### **@ HOW MUSIC IS RESOURCED= HEAD TEACHERS**

Miss Winters: **So, most departments in a secondary school will... the head teacher will say to them at the start of the year, “Here is 500 pounds or 600 pounds or 700 pounds. That’s your money for the year to spend on everything.”**

**So, in the music department, you have to spend that on replacing strings on guitars and on instruments. And, you have to buy music. And, you might have to photocopy some things. So, most of your money you spend on that.**

Whereas in a science department, maybe they have to... or an art department, maybe they have to buy more paint in an art department, and more papers... things like that.

Researcher: Ah...

Miss Winters: But, if you want to buy 20 new keyboards because your keyboards are all getting a bit old, **you've got to go to the head teacher and ask the head teacher for money.**

**So, you've got to build up a good relationship with your head teacher.**

Researcher: Ah... yeah...

Miss Winters: Now, **the way you build up a good relationship with your head teacher is by doing things to raise the profile of the school.**

**So, by having children going and singing at things outside the school... or by having concerts or putting on a school show, a pantomime, or a musical, then, it raises the profile in the community.**

**So, and... usually, then, once you've done that, the head teachers... they will support you.**

**So, that's the best way to do it.**

Researcher: Oh... yeah. I didn't think of that. So, maybe **similar in Primary schools** as well?

Miss Winters: Yes.

Researcher: Oh... because in secondary school, they have different teachers for every subject, right?

Miss Winters: Yes.

Researcher: But, in Primary schools, the classroom teacher usually teaches that.

Miss Winters: Yes.

Researcher: So, **it's up to maybe head teachers to... For resourcing those?**

Miss Winters: Yeah.

Researcher: Oh... So, maybe, **it would differ from classroom teachers... how much emphasis they put?** Or...

Miss Winters: Yes. **I think the Primary schools... if.... It depends on how the head teacher looks at the benefits of music**, because if they can see... they see the benefits of having music, then, they will want it in the school.

**But, if they don't personally see the benefits of music, then, they won't push it.** So... Yeah.

Researcher: Ah...

Miss Winters: I think, most do. **Most head teachers in Primary schools want to have more parental involvement in the school. Particularly, if you are in a deprived area.** You want to get parents involved in the children's education, because that's the one thing that will help.

**And, by having concerts, music concerts and things...** that will help.

Researcher: Ah, yeah. Of course. I could see that, too. Yeah...

Miss Winters: Yes.

### @ Musical Creativity

**1. Please tell me how you would define 'musical creativity', and also your ideas about the importance of 'musical creativity'. Also, Please explain the activities you use for fostering musical creativity.**

**1-1. How is musical creativity developed in the Music Education qualifications in the university and the conservatoire?**

Researcher: Okay. Then, I will change the topic to '**musical creativity**', which is my research.



Miss Winters: Oh, yeah.

Researcher: And, I am trying to get all the interviewee's opinion, and combine them, and cite their names...

Miss Winters: Um-hum.

Researcher: So, please tell me how you would **define 'musical creativity'** and the... how... **your ideas about the importance of the creativity**, and... **the activities that you would use for fostering musical creativity. Like, 'Creating Sound Pictures'**. Yeah. But, firstly... yeah...

### **@ STUDENTS' CREATIVITY**

Miss Winters: Yeah. It's interesting, isn't it? Creativity. How do you get pupils to be creative... And, I have had music students on the course who are highly creative.

Now, I would... They would maybe do... **They would do a lesson for schools.**

And, they will maybe do a powerpoint. And, I will look at that powerpoint and think, 'That looks very nice. **Powerpoint. It's very creatively put together, with good eyes. Colours... and design. And, the types of pictures they've chosen. And, the layout is clear.**

So... And, then, sometimes, I will look at another student. And, their powerpoint is dull. It just got words on it. There is no pictures. And, you think, 'Well, there seems to be a lack of **creativity** there'.

### **@ CREATIVITY CAN COME OUT IN MUSIC/ AND IN OTHER WAYS**

So, **creativity can come out in music, but it can come out in other ways.... Through teaching resources and thinking about different ways of teaching children.**

And, **being creative about the types of activities that they choose to use in school with children.**

Researcher: Yeah...

**@ CREATIVITY IN SCHOOLS: LETTING PUPILS EXPRESS THEIR CREATIVITY**

Miss Winters: Um... **How do you get pupils to be creative?** Ha, ha... That's a problem.

Researcher: Ha, ha. Yeah, but, I think, you already... like... how... **letting them express their creativity in this way...** I think... Yeah.

Miss Winters: Yes!

**@ DEFINITION OF MUSICAL CREATIVITY: PLAY BY EAR**

Researcher: Oh... then, how do you define 'musical' creativity. Focusing on **'musical' creativity. Like... for example, exploring sounds and... or making music...**

Miss Winters: I think... just... from the very start, I think.. I 'now' think, **it's very important to play by ear.**

When I learned the violin, and when I learned piano, I had to read music to play. And, I didn't play by ear at all.

And, I think... **I think, teachers should always encourage their pupils... if they've got piano pupils or any instrument, they should be encouraging them to listen to music and play without having to having music.**

Researcher: Ah, yeah... That must be really creative...

Miss Winters: And, I think that will help.

Researcher: Yeah. I think so, too. I agree.

Miss Winters: Yeah.

**2. Please tell me your nationality and the place that you had your own education. As a musician, did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: And, the next question is... Are you Scottish? Or...

Miss Winters: Yeah. I am Scottish.

Researcher: And, where did you have your own education? In Glasgow? Or...

Miss Winters: In **Dundee**.

Researcher: Oh, Dundee...

Miss Winters: Dundee.

Researcher: From your Primary to...

Miss Winters: Yes. And, I went to university in **Aberdeen**.

Researcher: Aberdeen...

Miss Winters: Yeah.

Researcher: Ah, yeah... So, as a musician, did you experience any moments in your own education that helped you develop your creativity?

Yeah. I think, it's also **from your parents** as well.

Miss Winters: Yeah...

Researcher: But, when you went to school, did you... Some people say they didn't have it, because similar to Korea, they didn't have the opportunities in schools...

Miss Winters: Yeah...

Researcher: But, how about in your own education?

**@ OWN EXPERIENCE: CREATIVITY FROM PARENTS/ NOT SCHOOLS**

Miss Winters: Yeah... **No. I don't really think I had many opportunities to be creative until I became a teacher.** And, it was only then that I started to **play the piano by ear a lot more,** and so, prior to that, I always had to have the music. I always had to play from the piece of music, whereas once I started teaching, I... you know... when my pupils said to me, "Could I play the latest pop song?"... I had to go away and listen to it, and then learn how to play it, without the music.

Researcher: Ah...yeah.

Miss Winters: So... **I don't think there were so much emphasis on creativity or composition when I was growing up.**

**@ STATUS OF MUSIC: MORE EMPHASIS ON CREATIVITY NOW**

**I think there are a lot more emphasis on it now.**

Researcher: Ah, yeah. I think so, too.

Miss Winters: Yeah.

**@ OWN EXPERIENCE: THEORIES/ STRICT RULES**

Researcher: So, **when you were in your schools, were they teaching more theories or singing...**

Miss Winters: **When I was a pupil?**

Researcher: Yeah, pupil.

Miss Winters: Yes. Ah, ha. Yeah. It was very...

Um... **we had to compose in the style of Bach. And, we had to write a two-part invention or a three-part invention in the style of Bach.**

Researcher: Oh, that's very...

Miss Winters: But, **we had to follow the strict 'rules'**. You know? The 'rules'.

Researcher: I know...

Miss Winters: **It wasn't... There wasn't really a creative process.**

Researcher: Yeah. Right.

Miss Winters: **You weren't allowed to just go off and do it. You had to follow strict, step-by-step rules. So... And, I don't think that makes you very creative.**

Researcher: That's right.

Miss Winters: Yeah.

**3. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

**@ MUSICAL CREATIVITY: EVERYONE/ BUT BETTER IF YOU START EARLY**

Researcher: Yeah. Then, maybe, you would agree... I will go to the next question.

Do you think **everyone has potential musical creativity**? Maybe, you would experience that...

Miss Winters: Yes, I do. I think you can.

Researcher: Ah...

Miss Winters: **I think everybody can be creative, but, you have to... It's better, if you start it young. You start young.**

Researcher: Ah... yeah...

**@ ACTIVITIES FOR CREATIVITY: INTERDISCIPLINARY**

Miss Winters: And, start by... One thing that they do a lot in schools now with **music technology** is, **they will give them a book or a film. And, they will say, "Go and think about some sounds that you can put into that book."**

Researcher: Ah, yes.

Miss Winters: **"Let's make an audio version of that book."**

Researcher: Ah, yeah.

Miss Winters: **An audio book. And, let's have somebody reading the story, but we will have the sound effects.**

**Now, that's a good way to get children to be creative, because they have to put in... "What can I do for...", "What sounds can I do for a bird?"... And, there is a bird in the story. And, every time the birds comes along, we need to have hear it as the bird. So, what can we do for that?**

**So, it's getting them to 'think' about that. And, building up step by step... Yeah. From a young age. Yeah.**

Researcher: Ah, yeah. **I think that would be a good way to foster creativity.**

Miss Winters: Yeah.

**4. What is the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that?**

Researcher: Yeah. And, then, I wanted to ask you about **the policy and practice of Music Education in Scotland** as well.

And, I think... when I saw the... I am studying '*Curriculum for Excellence*'...

Miss Winters: Um-hum

Researcher: **Creativity is highly regarded as an important thing.**

Miss Winters: Yeah.

Researcher: Yeah. So, maybe, **the place of musical creativity is also respected, do you think? In your view... in the *Curriculum for Excellence*... and other education policy in Scotland...**

Miss Winters: Um...

Researcher: Musical creativity...

**@ MUSICAL CREATIVITY= CFE= PART OF THE CURRICULUM/ ACROSS THE CURRICULUM**

Miss Winters: **Musical creativity is.... yeah. It's a part of the curriculum now.**

Researcher: Yeah.

Miss Winters: But, it is... **Creativity is a part of everything now. All the curriculum. Across the curriculum. Yeah. So... yes. It should be there, in music, and we should be trying to foster it.**

But, I think that if you have creativity.... **The more creative somebody can be, I think, the more it spins off into other areas of their life, and they can be creative in other areas, too.**

**@ MUSICAL CREATIVITY= CAN BENEFIT YOU BE CREATIVE IN OTHER WAYS**

So, I do think that, **if you can be creative in music, I think it will benefit you in other ways that you can be creative in other ways.**

Researcher: Ah, yeah...

**@ MUSICAL CREATIVITY: STUDENTS MAY NOT HAVE HAD AN OPPORTUNITIEIS TO BE CREATIVE**

Miss Winters: That's what I was trying to say about... Sometimes, I will get **students who can produce a really nice powerpoint. And, it's very creative. And, they are obviously creative people.**

**But, sometimes, I get music students who are not creative.** And, then, you think, 'how does that happen?' But, maybe they haven't had an opportunity to... they've maybe been stuck to... "I have to play the music in that order that is on the page." And, **maybe they haven't had an opportunity to 'be' creative.**

Researcher: Ah, that's right.

Miss Winters: Yeah. So... **I think, that's maybe the problem.**

**@ CFE= MUSICAL CREATIVITY= INCREASED EMPHASIS**

Researcher: Ah, yeah. But, maybe, **Curriculum for Excellence is changing those? I think...a lot....**

**Miss Winters: Yes, it is. Definitely. It is.**

Researcher: **And, focus on creativity...**

**Miss Winters: Yes. There is much more focus on creativity now. It is... it will help.**



5. After more than 10 years of *Curriculum for Excellence*, do you think Music Education is flourishing within *Curriculum for Excellence*?

**@ MUSIC EDUCATION IS BEING FLOURISHED= AFTER CFE IS  
IMPLMENTED**

Researcher: Ah, yes. So, at first, when I started... at the beginning, when I first saw the *Curriculum for Excellence*, I was very impressed by the philosophy of that. But, I could hear that there are many problems with that.

Miss Winters: Yes.

Researcher: So, in your views... I heard that, **after more than 10 years of implementing this *Curriculum for Excellence*, do you think Music Education is flourishing within the *Curriculum for Excellence*?**

**Miss Winters: Yes, I do. I think... I do think it is. And... every year, more children are choosing to take music as a subject... for the exams.**

Researcher: Ah, really? After implementing the *Curriculum for Excellence*?

Miss Winters: Yeah. So, **we've now reached over 20,000 candidates every year take music as a subject in school.**

**So, I do think... Yes. We are... a lot more children are taking music in secondary school.**

Researcher: Ah, yeah... So, it just popped in my mind... maybe, **since in *Curriculum for Excellence*... because of interdisciplinary nature, music is used in other subjects... I think, maybe it helped children to open their mind...**

Miss Winters: Yes. Yeah.

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### @ Emotional Resilience

1. Under the influence of music therapy, and “health and wellbeing”, there is great interest today in Music Education and emotional resilience. Please summarise for me your view of the relationship between Music Education and emotional resilience in schools

Researcher: Ah, okay. Then, I will change the topic to a really interesting topic for me.

**‘Emotional Resilience’.**

And, because of the influence of music therapy, and ‘health and wellbeing’, there is great interest today in Music Education and emotional resilience.

So, how do you view the **‘relationship’ between Music Education and emotional resilience in schools?**

You already explained about **the social aspects** as well.

Miss Winters: Yeah.

### @ EMOTIONAL RESILIENCE= PERSEVERANCE

Researcher: But, in terms of... like, **emotional resilience**... and....

Miss Winters: I think, um... **people who play an instrument have to spend a load of time by themselves practicing that instrument.** And... that... I think, **they become resilient people**, because they can spend time on their own... with... learning their **instruments**. Playing their instruments.

Researcher: Ah...

Miss Winters: And, I think it does make them more resilient... in the long term.

### @ EMOTIONAL RESILIENCE= PROVIDE TASKS TO FEEL BETTER

And, **it always gives you something to ‘do’, as a musician.** So, most musicians will have set times with... when they have to practice.

But, if you find yourself at a **loose(lose)** end, or depressed, or fed up, or unhappy, **you can always go and play your instrument and usually, you will feel better, after practicing your instrument.**

So, I do think that being able to play an instrument... it gives you...

Ah.. I suppose some people will maybe just go away and read a book or something like that, or watch a movie or something... but, **musicians can quite can just go away and play some music that they enjoy playing. And, without even practicing... just play some pieces of music they like. And, it makes you feel a lot better.**

**So, I do think... it makes you... it can make you.. it can change your mood.**

Researcher: Ah, that's right.

Miss Winters: Yeah.

#### @ Romantic Irony- artistic methods of drawing children's attention

**1. In my own research in the classroom, I have been using many methods to develop children's creativity through the musical repertoire.**

**- One of these is a focus on 'Romantic Irony' by which I mean attracting the appreciators' attention in the artwork by implementing certain literary and artistic methods.**

**- Do you think classical tradition as taught in schools has the potential to develop creativity in these ways? Or, do we need to go outside it?**

**1-1. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

Researcher: Okay. Then, I will move on to the next question.

In my own research, I using methods related to... it's called '**Romantic Irony**'. Have you heard of it?

Miss Winters: No, I haven't heard of it.

Researcher: Ah, yeah... It's about **drawing people's attention by using special artistic or literary devices.**

Miss Winters: Um-hum.

Researcher: So, do you think the classical tradition taught in school has.... **The classical music itself has a potential to develop the creativity in these ways?** Like...

Like... **What I did was like... suddenly changing the beats, and let children change the tempo suddenly...within the given music.**

Miss Winters: Um-hum.

Researcher: And, I also used the classical music, but I heard that most teachers don't use classical music that much.

But, **do you think the classical music still has the potential for these kinds... of the development of the creativity? Or, do we have to go outside of it?**

**@ ROMANTIC IRONY= EFFECTIVE**

**@ MUSICAL REPERTOIRES SHOULD BE CAREFULLY SELECTED**

Miss Winters: I think... what I was trying to tell you when my colleague came in... was that **a part of the curriculum that you have to cover is classical music.** So... And, I was trying to cover Baroque music, with my guitarists and keyboard players. And, I thought, 'How am I going to do this?' Because, **they like playing pop music.**

And, 'How am I going to get them interested in Baroque music?'

So, I looked carefully, and I found a Bach piece, the 'Anna Magdalena' piece. And, I decided I would teach them this piece of music. We would learn that piece of music.

**And, at first, they weren't very happy about it. But, once they've got to know the piece, and learned how to play it, they really enjoyed playing it.**

So, it was a real... an eye-opener for me, because, I have been telling them, for ages... you know... they would like this kind of music, and they were like, 'No, no. I don't like that kind of music...'. But, they did like it. They did like it.

So, I think, they can learn to like pieces of music, but **you have to be careful and selective about pieces that you select.**

Researcher: Ah... yeah. **Even for developing creativity, maybe I have to choose the appropriate classical repertoire...**

Miss Winters: Yeah. Ah, ha. So... the creative... but, out of it? Um... I guess... part of the problem is that **the young people today just want to play like the kind of music that they like.**

**And, it's trying to broaden their horizons and get them to play other types of music as well.**

Researcher: Ah, that's right. So, you think **that classical repertoire has the potential...**

Miss Winters: Yes.

Researcher: But, **maybe we have to go outside of it, since children enjoy other repertoires....**

Miss Winters: **They do like other repertoires, but in the limited...** those... Ha, ha... yes...

Researcher: Yeah. Sure. So, I will try to develop more about it. Okay.

Miss Winters: Yeah.

Researcher: Ah, thank you so much. These were the interview questions.

**<Note- A Conversation with Miss Winters: For Focus Group Discussion>**

@ Draft indicative topics for discussion at the focus group with **BEd Music Education students:**

1. the role of music in education
2. the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that
3. How important is musical creativity for you?

4. How has your musical creativity being developed in training to be a teacher?
5. How would they foster creativity among pupils studying music?
6. views on applying the concept of ‘Romantic Irony’ and related leading-edge forms of creativity theory to Music Education, **i. e.**, possibilities and effectiveness

**# Students: Come back on Easter holidays: April**

**– towards the end of April**

**# Give them a bit more help with the last one – ‘Romantic Irony’**

## **<Interview 10: Dr Boyd Murray >**

### **@ Background**

**1. I am really interested to interview you, because of your qualifications in Primary,secondary, and your commitment to music as a teacher and a performer. Also,I am interested in your experiences as a writer, performer, but also as a teacher, and the themes that come through in your work.**

Researcher: Thank you for participating in the interview. Especially, it was very kind of you to send me all those articles and documents.

Dr. Murray: No. I hope that’s helpful. And, a bit of interest.

### **@ OWN EXPERIENCE**

Researcher: Yes, a lot. And, also, one of the things that I was very interested was... because **you have qualifications in both Primary and secondary**. Right?

Dr. Murray: Yes, Yes. **When I was a young teenager, I was helping with a musical production, because my father was a teacher.**

Researcher: Oh, your **father** was also a teacher?

Dr. Murray: He taught both in secondary and Primary, but he ended up being a **head teacher** of a Primary school. And, he worked in the east-end of Glasgow. He taught in **east-end, quite a deprived area.**

Researcher: Yes... That's right.

Dr. Murray: And, a brother... he was a head teacher, who was a **marrased** brother. **Marrased.** Dedicated to a lady Mary.

Researcher: Ah, so he was kind of a priest?

Dr. Murray: Yeah. Yes. Yes.

Researcher: Ah...

Dr. Murray: So, he was very musical. And, when he saw me working with pupils, he said... When I was teenager, he said, 'You should be **a teacher**'. And, I thought.. he said, "Yes, because you are good at **helping people with music.**"

So, he was one of the first people, and my father also said, "teaching". My father didn't want any of us to be lawyers. He didn't want us to be publicans. He didn't want us to be book-keepers... you know, for gambling. He said, "Be a teacher."

So, **the music was very much a part of it.**

Researcher: Ah...

Dr. Murray: And... so, I did **the Primary**. And, then, I was **making a lot of money 'playing' music.**

Researcher: Ah, yeah...

Dr. Murray: So, I left teaching.

Researcher: Ah! Ha, ha.

Dr. Murray: And, **I was performing**. And, then, I decided I would do a degree. So, **I did a degree in history and politics**.

Researcher: Ah, **for secondary?**

Dr. Murray: Yeah. So, **I moved from Primary**. And, then, I had a qualification. But... And, **then, I started teaching in secondary**. I taught history and modern studies.

Researcher: Ah...

Dr. Murray: So, when I was doing that, I also did a qualification in **'Additional Support Needs'**.

Researcher: Oh, really? Ah...

Dr. Murray: So... with that, **one of the projects I did in the 1970s was a recorded in LP**.

Researcher: LP? Ah, yeah...

Dr. Murray: One side was **folk songs**, and the other side was **hymns**.

Researcher: Ah...

Dr. Murray: So, that was my first time **I gave a 'lecture'**. It was because... it was called St. Andrew's College. It merged with Universities, but I was asked to speak... After I had qualified, I was asked to come back and speak to the 'next' **peer** students. About my project...

Researcher: Oh, in your own university?

Dr. Murray: Yes.



Researcher: Oh, that's quite...

Dr. Murray: So, I began to think, 'Gosh. People are taking... people are taking this quite seriously.'

Researcher: Ah, yeah. Sure...

Dr. Murray: Because, **it was working with pupils, and working with music.**

Researcher: Ah, yeah...

Dr. Murray: Because, **there was never been a shortage of motivation, with pupils with music.**

Researcher: Oh, that's another thing that I am impressed. So, **both folk songs and hymns...**

Dr. Murray: Yes.

Researcher: In Korea, they are regarded quite different, but...

Dr. Murray: Yes...

Researcher: It's very good...

Dr. Murray: So, yes.... We met the head teacher...It was for the head teacher who was a sister. She was a 'Franciscan' sister. And, it was all her favourite 'folk' songs, and all her favourite 'hymns'. You know what I said...

Researcher :Ah...

Dr. Murray: So, one day in **the recording studio, I recorded about 12 tracks.** Just... very, very quickly.

Researcher: Oh...

Dr. Murray: But, the pupils loved it.

Researcher: Oh, yes. Sure.

Dr. Murray: So...

Researcher: Oh, thank you. Yeah...

**- Could you tell me the 'equivalent' of the work and experience for you?**

Researcher: And, then, could you tell me... I think, maybe you can use those kinds of your assets, musical assets in your work as well... right? So, could you tell me the **'equivalent' of work and experience for you?**

**@ MOTIVATED BY MUSIC, POLITICAL MUSIC**

Dr. Murray: Right. I think... **I've always been very motivated by music itself.**

Researcher: Yes...

Dr. Murray: And, **'particularly' songs that had a message of 'politics'**. I am... I like **Bob Dylan's** music, because Bob Dylan is very critical of government, of discrimination, of human and justice...

Researcher: Yes...

Dr. Murray: So, if you have a... if you have people singing about that... And, if you think of... back to the... in the 1960s, when Martin Luther King was preaching, many of his followers were singing **'anthemic' songs**, like **"We shall overcome"**

Researcher: Ah... yes. (File 90- 5:54)

Dr. Murray: You know.. and, **Bob Dylan had anti-war songs, anti-racist songs...** you know? And, as a young person, I was very influenced by that.

But, it **fitted very conveniently into my teaching.**

Researcher: Ah...

**@ TEACHING VARIOUS SUBJECTS/ INTERDISCIPLINARY/ DEVELOP ATTITUDES**

Dr. Murray: Because, if you were teaching **social subjects or English**, you know... What you are interested in it is **developing knowledge, understanding**, but you are also interested in **developing 'attitudes'**.

Researcher: Ah, that's right. Yeah...

Dr. Murray: So, **song, poetry... are 'excellent' ways of doing that.** You know?

Researcher: Yeah... sure. And, this will come later, but your article about **'interdisciplinary' activities...**

Dr. Murray: Yes. Yes.

Researcher: I think they are very effective. So...

Dr. Murray: Yeah. Yes.

**- And, could you tell me about your experiences as 'a writer of music', and as 'a performer'?**

Researcher: (06:52) Oh, so you naturally answered my next question. So, your experiences as **a writer and a performer of music... influenced in your teaching...**

### @ TOPICS FOR MUSIC

Dr. Murray: Very much. Very much. **So, there were almost a times an extra couple of linked.** When I worked here with Prof. Davis, when I was a full-time and the staff, sometimes when **I was doing certain topics, I would bring 'music' for these topics.**

Researcher: Ah, yeah. Sure.

Dr. Murray: For example, **'The First World War'**. I used the poetry of **Wilfred Owen - Secret Fictions**, but I also used some songs. And, I found the pupils, **the students were very moved by these songs and by the poetry. And, it gave them a 'deep' understanding, and develop their 'attitudes'.**

Researcher: Ah, yeah. Sure... Yeah. And, then, maybe... I did it, too, but **when you were with children, you could see how music influence on their lessons...** right?

Dr. Murray: Yeah.

**>How had your experiences as a writer and performer 'influence' your view of how music should be taught and learned in schools?**

Researcher: Then, would this influence on your view of... like, **how music should be taught and learned in schools?**

Maybe, as written in your articles, **it can be merged with other subjects**, or... could you tell me more about your views of how music should be taught?

### @ BENEFITS OF MUSIC

Dr. Murray: Yes. Well, I think the **music can be used in a variety of ways which is beneficial.**

Researcher: Yes.

Dr. Murray: (8:14) **I think music should be studied as a subject in 'itself', just purely for the musicianship. Musicality.**

Researcher: Ah...

Dr. Murray: And, it's something that I regret very much, that **there have been cutbacks in Music Education.**

Researcher: Right...

Dr. Murray: One of my friends who died just last year, **John Maxwell Geddes**. He is a composer. Similar to James MacMillan.

Researcher: Yeah...

Dr. Murray: So, John Maxwell Geddes wrote a piece, where he wrote about the cutbacks. And, it's a sad piece.

Researcher: Yes...

Dr. Murray: And, during the performance of the piece, one by one the musicians leave the stage.

Researcher: Ah...

Dr. Murray: It is very moving.

Researcher: Yes!

Dr. Murray: Because, **basically, it's just 'abandoning' something.**

Researcher: Ah, yeah. Sure.

Dr. Murray: John Maxwell Geddes. He was 76 last year. But, he passed away.

And, I was... it was a memorial concert of his... just a few weeks ago. And, his music was being played, and one of the pieces that played was this. **This piece that he had written, in... as a 'protest', as a 'concern' about cutbacks in music.** So, that's one thing.

Researcher: Yeah...

Dr. Murray: So, **music should be taught, I think, for its own sake.**

Researcher: Ah, yes. I understand.

Dr. Murray: But, **I also think that it has the 'ability' to enhance... probably 'every subject' in the curriculum.**

Researcher: Ah, yes. Sure.

Dr. Murray: Because **it can 'permeate' the other subjects.** You know... (10:26)

Researcher: Sure.

Dr. Murray: And, **it's a great way of motivating very, very young** from... one of your supervisor, Bob Davis is an expert on the **'lullaby'.**

Researcher: Yeah.

Dr. Murray: From the very young 'Al-li-bal-li-Al-li-bal-li-bi'... (Dr. Murray sings)  
**From a very young age to later on when people are singing songs about love or loss or tragedy or happiness... These things are enhanced beautifully by music.**

Researcher: Ah... that's right.

### **@ BENEFITS OF MUSIC= FOR TEACHING OTHER SUBJECTS**

Dr. Murray: So, if it's **a historical event**, people would remember it.

Researcher: Yeah...

Dr. Murray: Um... I've just... recently written a song about... **The Greensboro... It's about sit-down demand in America.**

Researcher: Ah, yes.

Dr. Murray: And... **it tells a story. And, people who have known 'nothing' about that... It happened in 1960s... learn all about it by listening to the song.**

Researcher: Yeah. Sure.

Dr. Murray: (11:25) So... **they suddenly know that.** And, it's a... You know... I picked that. I learned that from listening to **Bob Dylan. 'The Ballad of the Emmett Till', 'Ballad of Hollis Brown'... Different stories. Life stories.**

Researcher: Ah... yeah.

Dr. Murray: You know... about **the southwest farmer, children starving...** you know? Whatever... you know? **You pick up a 'message' from the song and it 'develops' attitudes.** You know?

Researcher: Ah, yeah. Thank you. I agree with you.

**2. In addition, I could find out that you are interested in Inclusion and Social Justice. - When you are teaching music, or developing music with young people, in what ways are you influenced by your moral views?**

Researcher: And, then, you were already answering my next question as well, about **inclusion and social justice.** These naturally came out... So, when you were teaching music... Yeah. Maybe, they also maybe... in some ways, **they influenced your moral views as well... when you were teaching them with music?**

**@ BENEFITS OF MUSIC= INCLUSIVE, MULTIPLE INTELLIBNECES**

**@ EVERYONE HAS MUSICALITY**

Dr. Murray: **It can be more inclusive...** I think it can be, because, you will know from...I am sure you've come across **Howard Gardner. Multiple intelligences.**

Researcher: Yes.

Dr. Murray: Well, I... I am a strong believer in the work of Howard Gardner.

Researcher: Yeah...

Dr. Murray: And, **I believe that the 'most' pupils, in my experience, respond to 'music'.**

Researcher: Ah, yes.

Dr. Murray: So, in actual fact, rather than being exclusive, **it's 'inclusive'.**

Researcher: Yeah. Sure.

Dr. Murray: Because... um... **most people hear songs.**

Researcher: Yes.

Dr. Murray: **Most people know 'nursery rhymes', for example. Lullabies, nursery rhymes right through... And, it's a very 'powerful' way of engaging people and being inclusive.**

Researcher: Ah, yes...

Dr. Murray: Even if you are not a singer or a musician, being part of a group that are experiencing music can be a very... a very important thing. So, **it's a hugely inclusive thing.**

Researcher: Ah, yeah. Sure. And, I am very interested in inclusive education as well. When I... in my own work experience with children, I always tried **to bring them together...**

Dr. Murray: Yes. Yes.

Researcher: And, you were also influenced by that...



Dr. Murray: Yeah.

Researcher: Like, my moral view was... although some people are now against this... still, I think **people have to be together** and that's what I did with children.

Dr. Murray: Um-hum. Good. Good. Ah, ha.

Researcher: Yeah...

Dr. Murray: Um... And... **even if it's clapping or something quite simple rhythmic, or humming, or**... it can be... you know?

Researcher: Yeah. Sure...

Dr. Murray: I don't think... Most people don't realize how... how to be a part... say, "I don't sing.", "I don't do this."... But, they 'can'. Ha, ha, ha...

Researcher: Yeah... Sure. Ha, ha.

Dr. Murray: **They can... if they are 'encouraged', and if they are allowed, they can. Most people have the ability to be a musician,** and I am happy... so, **one of your greatest assets**... Ha, ha.

Researcher: Ha, ha. Thank you.

**3. Your main area of expertise in the university has been history.Right? Could you tell me something about that?**

Researcher: I will ask you the next question. I want to listen to you... more about your history degree. So, like...

Dr. Murray: Yes!

Researcher: Was it... what specific era, and...

Dr. Murray: Well, um... I did certain... um... when I started my degree with the 'Open University'.

Researcher: Ah, yes.

Dr. Murray: So, I did a 'foundation' course in social sciences.

Researcher: Ah, yes.

Dr. Murray: Which is called '**Understanding Society**'.

Researcher: Yeah.

Dr. Murray: But, then, I am going... I 'preferred' history. I preferred history to politics.

Researcher: Ah... ha, ha.

Dr. Murray: And, I did '**Renaissance Reformation**', which I loved. It's a wonderful period because...

I loved the Open University because of its '**interdisciplinary**' approach.

Researcher: Yeah. I agree.

Dr. Murray: And, I liked the way that... if you are doing, for example, 'Leonardo da Vinci'.

Researcher: Um...

Dr. Murray: You are doing... you know... Raphael... High-Renaissance artist, but you are also looking at the Medici family. And, you are looking at Machiavelli and... **you are looking at cross-curriculum... I really liked that approach to study.**

Researcher: Ah...yes.

Dr. Murray: And... So. I did the Renaissance Reformation, and then I did '**Age of Revolutions**', which... It started before... you know... from the 1800s. And, it looked mainly at the French Revolution, and the subsequent revolutions of 1848. So, was that...

Researcher: Yeah...

Dr. Murray: But, again, '**Beethoven**' was in that.

Researcher: Ah!

Dr. Murray: Ha, ha, ha.

Researcher: Yeah...

Dr. Murray: You know... So, it wasn't just... Napoleon. And... you know... Louis XVI. **It was very cross-curricula. Very multi-disciplinary.** You know... So...

Researcher: Ah...

Dr. Murray: Then, I did... I did some **music courses**. I did development of instruments in their music, because I've always been frustrated at classical musician. I've never been a classical musician.

Researcher: Ah...

Dr. Murray: And, you know... I would love to... I play the piano, but I don't play the piano at a very high degree. I play.. because I learned bad habits playing jazz and blues...

Researcher: Ah... ha, ha.

Dr. Murray: And... I did **development of instruments**. And, then I did a course called '**The rise of modernism in music**'.

Researcher: Ah!

Dr. Murray: which was a ‘wonderful’ course.

Researcher: Yeah...

Dr. Murray: Again, you know... we were looking at composers from... like Bartók, Charles Ives, Messiaen... Um... The Second Viennese School... Schoenberg, Berg and Webern... So, we were analyzing that music.

Researcher: Ah...

Dr. Murray: Atonal music.

Researcher: Yeah...

Dr. Murray: Further enough... when I did my **‘secondary’ qualification**, I did music as **‘elective’**. And, my tutor was **John Maxwell Geddes**.

Researcher: Ah! Yeah...

Dr. Murray: And, I was in... I was about 25 at that time. I am 67 recently. But, again, it was a long time ago. It was 43 years ago.

Researcher: Ah... Ha, ha.

Dr. Murray: And, John... was wonderful. He was a wonderful teacher. And, he use to say to everybody, “Just get an ostinato pattern. And, work on that!”

Researcher: Ah... Ha, ha. (File 90-17:20)

Dr. Murray And, that... the pupils were responded to it. **He was incredibly inclusive. And, it was concerned... He was concerned ‘everybody’ was a musician, and ‘everything’ was a musical instrument.** So, He brought in...

And, I remember... I remember him introducing us to the Shostakovich the Moscow... what’s it called...Leningrad...**(17:46)**“Ba-Ba-Ba-Bam-Ba. Ba-Ba-Bam” (Dr. Murray sings.)

And, I remember state of the art, stereo, and everything... absolutely.. what a wonderful course.... But, **we all participated music-making with John.**

Researcher: Ah... yeah.

Dr. Murray: And, I would express my gratitude, because he was one of the people who said, **“If you’ve got an idea, write it. Write it.” You know... “Don’t be afraid to share your idea.”** So...

Researcher: Ah, that’s quite... yeah.

#### **@ BENEFITS OF MUSIC= CONFIDENCE/ SHARE IDEAS**

Dr. Murray: Because, I think... **A lot of... a lot of composition is to do with ‘confidence’.**

Researcher: Yes. That’s right.

Dr. Murray: **And, not being afraid to ‘share’ your ideas.** You know....

Researcher: Ah... yes.

Dr. Murray: Anyway, **I met John a few times...** That’s quite interesting. (18:27)

Researcher: Yeah...

#### **4. What role has music played for you in the teaching of history?**

Researcher: Oh, and you already mentioned it. Like... **when you were teaching history, what kind of roles has music played?** Maybe, you could...

Dr. Murray: Well, you know... when I was... I was **a principal teacher of history.**

Researcher: Ah, yes.

Dr. Murray: And... So, I was responsible for the presentation for Highers and Advanced Highers and you know... Standard Grade.... **It was O-grade** when I taught, and then....

Researcher: Ah... yeah.

Dr. Murray: But...

Researcher: I saw that you used some music...

Dr. Murray: I did. I did use music. But, obviously, much of the work was about progression for exams.

Researcher: Ah, yeah...

Dr. Murray: So, it didn't... Have I said that... I would be very impressed if pupils 'used' any music in an answer, but, it would be... I would say... I, I stopped teaching in schools, and started lecturing in 1990.

Researcher: Ah... yes.

Dr. Murray: In fact, my cv is on my webpage. You know... University.

Researcher: Ah, yes.

### **@ USING MUSIC FOR TEACHING OTHER SUBJECTS**

Dr. Murray: So, when I was 40 years old, I became a lecturer. You know... in St. Andrew's College, and then a University

But, **I would 'always' advocate...And, I would always advocate... you know... the use of song.** You know...**when I am explaining Civil War or anti-fascist songs... are great. Easy to find.**

Researcher: Ah...yes.

Dr. Murray: So, **it's...interesting communist songs about anti-communism, or.... pro-communism**. You can find, you can find them.

Researcher: Ah...So...

Dr. Murray: Yes. You can find them. And, again, **they give pupils a 'deeper understanding**.

Researcher: Ah... yeah. Sure. Yeah...

Dr. Murray: They add... **They are gonna add value that they give a 'profundity' of a 'deep' knowledge of a subject when you know...** I mean, this is where "The Ballad of Emmett Till".... Hearing Bob Dylan sing that song made me go and research the ballad, the life of Emmett Till.

Researcher: Ah, yeah...

Dr. Murray: Then, you realize that you know.... he was murdered. **You realize that... the situation that led to it**. You know **... it can be a great motivator to find out to get more deep learning**. You know?

Researcher: Yeah... Okay.

Dr. Murray: So...

**5. In your career, you have taught many different age groups. In what ways is music used differently for these age groups?**

### **@ TEACHING MUSIC FOR DIFFERENT AGE GROUPS**

Researcher: Oh, and then.... I really respect you, because **you could teach all different kinds of groups including university students... from Primary to...**

Dr. Murray: That's right! You know... because Iretired, and now I am an associate tutor, so I only work part-time.

Researcher: Ah, yes.

Dr. Murray: And, **I am back teaching. I've written some music. It's recorded... for schools.**

Researcher: Yes! I listened to them.

Dr. Murray: And, it's 'lovely' to work with... We did a song with for **role-safety**. (21:46)

Researcher: Ah, yes.

### **@ TEACHING MUSIC FOR CHILDREN**

Dr. Murray: And, **it's very simple. But, that's with very small children. And, they enjoy it.**

Researcher: Ah, yes. Sure. Yeah... ha, ha.

Dr. Murray: So...

Researcher: So, **in what ways is music used differently for different age groups?**  
Yeah...

Dr. Murray: For different age groups...

Researcher: Yeah... How is music used differently... did you...

Dr. Murray: Yes. Well, the music... maybe, if it's... **if we think of some of the very simple things in... with young children.**

Researcher: Yes.

Dr. Murray: Let's say, "Right. Okay. For this one, that we've... I've just recorded, we have **a very simple message. It's "Wait for the green man"**."



Researcher: Ah! Ha, ha.

Dr. Murray: Ha, ha. And, **“Don’t cross the road.” You know... use your ‘eyes’ and your ‘ears’.**

Researcher: Ah, yes. Ha, ha...

Dr. Murray: So, the meter is, you know, “When you are moving along the street”, “Listening to the sound of busy feet.”, “Then you feel, you want to cross”, “Wait for the green man. He’s the boss” (**Dr. Murray speaks with certain rhythms.**)

Researcher: Ah, ha, ha...

Dr. Murray: You know... so, **it’s developing... and the pupils enjoy it.**

Researcher: Yeah, sure...

Dr. Murray: But, **they ‘will’ wait for the green man.**

Researcher :Ah, yes.

Dr. Murray: So, **it’s been a development of attitude, you know? That’s a very simple level.**

Researcher: Yeah....

Dr. Murray: Now, if you go into ‘another’ level... **let’s progress in age-wise...** to **‘teenagers’.** Um... another song which I will share with you... Well, the song... that’s what one of my album’s about... **‘Rosa Parks’.**

Researcher: Yes, yes.

Dr. Murray: Right. The ‘pupils’.... When they hear that say, “Why was she told to be off the bus? That was unfair.”

Researcher: Ah...

Dr. Murray: And, we say, “because she was black”. “But, that’s wrong.”

Researcher: Um...

**@ BENEFITS OF MUSIC= DEVELOP ATTITUDES BY USING THE SONG AS A ‘STIMULUS’**

Dr. Murray: So, they are developing. “Do you think it’s wrong? But, we do not tell, “So and so because they’ve got red hair, they are not allowed to come in here.”, “So and so has got brown eyes, they are not allowed to...” **And, you can develop... very easily develop attitudes by using the song as a ‘stimulus’**

**@ TEACHING MUSIC FOR UNIVERSITY STUDENTS**

Researcher: Ah, yes! And, then, how about in universities?

Dr. Murray: Well, **in the university, I’ve always been involved in education.** (File 90-23:47)

Researcher: Yes.

Dr. Murray: So... you know... **if there are songs about ‘any’ period in history, and you find them about** the Jacobites, you find them about... Robert Bruce, William Wallace, the Romans... **There are songs about... And, pupils... ‘students’ are interested in what motivates pupils. So, there’s been a chain of... “Listen to this. How do you think you could use that with a class?”**(24:05)

Researcher: Ah... So, **how to use that with classes...**

Dr. Murray: Yes, yes. So, that’s...

Researcher: Ah... okay...

Dr. Murray: Now. **I think that is so powerful** because... **I am jaggging when I say this...(24:30)**

I played songs, for example, you know **Billy Connolly**? Who's... Glasgow region. Do you know Billy Connolly?

Researcher: Yeah. I've heard of him.

Dr. Murray: He is **a comedian**. He's got parkinsons disease now. Billy is not very well, but... **He sings a song about Glasgow.**

Researcher: Ah! Yes...

Dr. Murray: And, it's called "I wish I was in Glasgow."

Researcher: Ah... yeah! Ha, ha.

Dr. Murray: Now. It's a song, "I wish I was in Glasgow" with some dear old friends of mine, with good, rough companions... good red wine... But, then, **he starts to talk about the trams and the different modes of transport.**

Researcher: Ah...

Dr. Murray: And, what is his father did. **What his 'grandfather' did. And, what they 'felt' about things. And, change. And, continuity. And, attitudes.**

Researcher: Ah, yes.

Dr. Murray: So, **a simple song about Glasgow** can **delivant to the history of Glasgow. That's the beauty of it.**

Researcher: Ah, yes...

Dr. Murray: But, it can also be... **I can have them listen to the song without being moved, because I know of his history, and what Glasgow means to him.** (25:43) I mean, he obviously spent a lot of his life in America, but when he comes as... it's a very sincere song. But, that can help them with so many things.

Researcher: Yeah... sure...

Dr. Murray: If you talk about... **if you sing about your childhood, or you sing about your parents, or you sing about your friends... on friendship, and the thing that most people sing about, 'love'**. You know?

Love for another person. That's what most songs are about. Ha, ha, ha.

Researcher: Ha, ha. That's right.

Dr. Murray: **All over the country.** You know?

Researcher: Ah, yeah. Sure.

Dr. Murray: You know? So, **from that point of view, it's very incredibly...it's very 'emotive'. And, it touches the emotions in a way that is deeper than the word.**

Researcher : Ah... yeah! That's right. Yes.

Dr. Murray: I think. Ha, ha, ha.

Researcher: I think so, too. Ha, ha.

### @ Benefits of Music

**1. I would like to move on to ask you about the benefits of music, as you perceive them. Please summarise for me the place of music in your life, and what you perceive as the benefits of music.**

Researcher: Okay. Then... you already started to cover all these, but I want to focus more on the **'benefits' of music**. But, you already told me a lot.

But, like... you perceive... yeah. I want to ask you **the place of music in your life, and what you perceive as benefits of music.**

Dr. Murray: Yes. Well, following enough... One of the things... I think is... people who... **'Everybody'**, I think. I believe....

**I've been grown up in Catholic, and I... My religion means a lot to me.**

Researcher: Ah...

Dr. Murray: But, I will never forget one sermon that held from a priest. It was about the **'parable of the talents'**. You know the talents where... in the bible... It's a parable. So, it's a story.

Researcher: Ah, yes.

Dr. Murray: And, the story is about the talents.

Now. **A talent was a 'weight' of money.**

Researcher: Ah... yes.

Dr. Murray: Yes. And, **the master gave the talents out, and somebody would weigh and 'increase' the talents, somebody would... but, one person buried the talent.**

Researcher: Yes. Yes.

Dr. Murray: Right? And, the master was angry.

Researcher: Ah, yes.

Dr. Murray: Now. 'Parable' of that is about our Lord, our Lord saying... Our God saying, "You have a talent." You know? "Researcher, you have a talent for piano... you have a talent."

So, **you have... almost a 'duty' to 'use' that talent.**

Researcher: Ah... Yes...

Dr. Murray: You can't say... you know...

Now. You can 'see'... if you were a very good cook, people want you to cook and make meals. Ha, ha.

Researcher: Yes.

Dr. Murray: If you were very good at sewing a **teepee**, people want you to do that. So, you can spend... If you were very good at typing, people want...

Researcher: Yes.

Dr. Murray: **If you were a good musician, people want you to play. So, sometimes, it can be a 'burden'.**

Researcher: Ah! Yeah...

Dr. Murray: Do you understand?

Researcher: Yes... sure...

Dr. Murray: So, that's why some people 'hide' their talents.

Researcher: Ah...

Dr. Murray: So... but, I 'think', the way that I would see... and **this is from a 'spiritual' point of view... is that you have to... the same as in education, you have to share knowledge.**

Researcher: Ah, yes.

Dr. Murray: But, **I think you have to share your talent.**

Researcher: Yeah...

Dr. Murray: And, really... to help people. And, to make it... make their... So, to bring things.

But, as well as that, **people who love music, and... actually, I would say, most people love music. But, people who love music like to 'share' that, and, why it's important to them.**

Researcher: Yes...

Dr. Murray: So... um... if you have a very... I mean, you will be... I will refer to some **classical music.**

Researcher: Yes.

Dr. Murray: If you have a beautiful piece like <Wachet auf>, Bach... you know... Da-da-da... (Dr. Murray sings.)

Just beautifully sad... and, then, you can explain, because when it comes into the minor keys, even more sad. Ha, ha...

Researcher: Yeah...

### **@ BENEFITS OF MUSIC= HEALING, SHARING, EMOTIONAL**

Dr. Murray: And, **if you can 'share' that with people, and 'they' realize it, and they will have love of that... It can be a very, very... it can be a very 'healing' thing. It can be a very good thing. You know...**

Researcher: Yeah...

Dr. Murray: That's why... I think, obviously...**in marriages and... when people get married, music is important. But, 'funerals'... it's 'really' important.**

Researcher: Yeah... Ah...

Dr. Murray: Because, **it's incredibly emotional. And, it touches people... you know... in a very profound way.**

Researcher: Yeah... Sure...

Dr. Murray: So... **if you have that ‘talent’ to ‘bring’ that, you really want to use it to...**  
Ha, ha...

Researcher: Sure...

Dr. Murray: You can't just say, "Well..."  
And, some people do... some people are good singers, but they never sing.

Researcher: Ah, yeah...

Dr. Murray: Some people are good pianists, but they never play the piano... you know?

Researcher: Yeah, sure... Yeah...

Dr. Murray: And, if you think about that... **the ‘potential’** of that...

Researcher: Ah...

Dr. Murray: If you have... you know... **to make people happy, to make people sad...**  
Ha, ha.

Researcher: Yeah... I know... Ha, ha.

Dr. Murray: **To... with infants, to have them play, run about... with other...**

Researcher: Yeah...

Dr. Murray: So... um... **but, you can't ‘force’ on people. “You have to do it.” And, that’s where the most important thing in a teacher. ‘Judgement’... comes in.**

Researcher: Ah... yes.



Dr. Murray: (30:50) It's when you 'judge' our people right, because people don't want to... "Oh... I don't want to go and get more music"... **And, it's got to be. It's got to be.** It's a bit like food or wine... it's got to be properly... a better at a time, or whatever.

Researcher: Ah, yes. So, you evoke my feelings, because I was influenced a lot... deeply by a Korean singer. He was a popular singer.

Dr. Murray: Right!

Researcher: And, he is very talented. And, the reason that I decided to major in music was through him... I was very impressed by that...

Dr. Murray: Right!

Researcher: Especially, as you mentioned about funerals... when I felt bad, it really... I could feel 'catalytic' effect of music...

Dr. Murray: Yes!

**1-1.If you believe it to be beneficial, what kinds of advantages does it bring to pupils in school?**

**1-2. If you believe it to be beneficial, what kind of advantages does it bring to university students?**

Researcher: And, then, when you say... I am not sure about universities here. But, in Korean universities... in classical departments... and even more, in like musicology department, they have very 'elite' views on music and they stay away from being impressed by music, and very objectively... And, they are not touched by music... So, I just wonder whether this kind of benefits of music that we just mentioned had a different role for pupils in schools and for university students.

Or, here, maybe university students are very different... In Korea, they are very objective...

@ OWN EXPERIENCE

Dr. Murray: Well, I think that's a fascinating question, because in my own experience... if I go back **to my own childhood here, music was 'shared'**, because you had a **record player. (32:10)**

Researcher: Ah, yeah...

Dr. Murray: You had a vinyl. So... everybody had to listen to it.

Researcher: Ah... ha, ha.

Dr. Murray: And... then came the **Sony Walkman.**

Researcher: Ah, yes. Ha, ha.

Dr. Murray: Ha, ha... You were **'isolated'**.

Researcher: Ah! Ah...

Dr. Murray: So, now. You have more... and headphones...

Researcher: Yeah.

Dr. Murray: So, on a bus, it's like... ha, ha.

Researcher: Ha, ha.

Dr. Murray: You know? It's a very funny thing, where they have of the silent... disco, where they have... And, everybody has headphones, and they are all dancing, but they are all dancing to different music!

Researcher: Ah... ha, ha. Yeah...

Dr. Murray: (32:51) **And, the ladies...** And, they have them in concerts. I am not sure how they do it, but every set of headphones has different music.

Researcher: Ah, ha, ha...

Dr. Murray: So, **everybody is jumping about... and that... it's almost like... a 'Tower of Babel'. It's... it's a 'chaos'.**

Researcher: Yeah...

Dr. Murray: Um... so, what you've lost there is **'community'**.

Researcher: Ah! Yeah...

Dr. Murray: So... um... And, you've got individuals.

Researcher: Yeah.

### **@ MUSC AND TECHNOLOGY/ SHARING MUSIC**

Dr. Murray: So, **people are listening to music on... which you call it... 'spotify', and all that. But, it's not... it's not... It's not just... a concert as shared. The concert shared.**

Researcher: Yes.

Dr. Murray: But... **when we were young**... when my 'father' was listening to music, **'we' listen to it.**

Researcher: Yeah...

Dr. Murray: When my brother was listening to music, we listened to it.

Researcher: Right...

Dr. Murray: So, for example, I would buy Bob Dylan, and my mother said, “Oh, that’s terrible. A terrible. He’s so nasally, and he can’t sing.”, and I say, “He’s brilliant. He’s brilliant.”

Researcher: Ha, ha.

Dr. Murray: (34:06) My father would put on Caruso, or John McCormack... you know... in Pagliacci... or, “I hear you calling me” or... **“Beautiful Parish Anguilla.”...** because they were very Catholic. They were Parish... they say, “Oh, Parish...”, “Oh, beautiful!”, I would say, “No, no! Mom... don’t...” I would say...

Researcher: Ah... ha, ha.

Dr. Murray: **So, it’s a sharing... thing.**

Researcher: Yeah...

Dr. Murray: Now, so... coming back to your question... if you could repeat it...

Researcher: Yeah. **How you used music differently for pupils and university students...**

Dr. Murray: Yeah. **People listen to music differently in many respects, because of that.**

Researcher: Ah...

Dr. Murray: And, you know... **they listen to... an iPlayer. And, Actually... there is a great ‘loss’ in that,** too, because... things that are communal experiences are not always good. But, **there is something good about ‘sharing’ music, as an audience or as... and, with the ‘advance’ of technology, many people... in fact... I think it goes on conversations as well, Researcher, that many people will sit in the room and play games, and not interact with peers.**

Researcher: Ah... right.

Dr. Murray: And... So, **I think music is... a bit like that in some ways.**

Researcher: Ah... yeah. I understand.

Dr. Murray: You know... but, certainly, **I am very 'glad' that I was influenced by my parent's music, by my sister's music, by my brother's music, because they are all in different tastes. So, we have benefits of that.** You know...

Researcher: Ah, yes...

Dr. Murray: So, **the 'students'**... that's the thing. In a way... this is a 'very' interesting question, because 'although' they listen to music, they probably listen to **far more music of a huge variety** than when 'I' did when I was young. Interesting.

Researcher: Yeah, that's right. Yeah...

Dr. Murray: So, I don't know if that's the answer to the question. Ha, ha...

Researcher: Yeah. So, do you think... maybe, it can help university students to experience broad... Maybe, as you said, and pupils...

### **@ BENEFITS OF MUSIC= DEVELOP ATTITUDES**

Dr. Murray: Well, it certainly... it certainly... **'exactly' the same as pupils, it 'certainly' helps to develop 'attitudes'.**

Researcher: Ah...

Dr. Murray: If the songs... are about... for example, **historical... historical events...**

Researcher: Yeah...

Dr. Murray: But, you know... musicologists 'now', are looking at modern composers like Ray Davies.

Researcher: Yeah, yeah.

Dr. Murray: Like... Beatles... Like, The Beach Boys, and **recognizing how important their work is.... Because, you know... it gains respectability in many respects... musically, and culturally.**

Researcher: Ah, yeah. That's right.

Dr. Murray: You know, because, you know... where you have... because, **it's meant so much to people for so long.**

Researcher: Yeah.

Dr. Murray: It 'reminds' them of... you know... um... there was a very interesting programme there on **Radio 4**, about... it was about a song called '**Godolinos**'... I don't know if you know the song... opens up with a beautiful French horn. Ba-ba-ba. Ba-ba-ba. (Dr. Murray sings.) And, it's beach boys.

And, the chorus is, "Godolinos, what would I be without you"... (Dr. Murray sings.)

Researcher: Ah!

Dr. Murray: Now. **People were talking about what that meant to their 'parents'.**

Researcher: Ah, yes.

Dr. Murray: So... And, young people had realized that their parents were in love. Without that, they've never known it before. You know... So, it's become **a 'cultural' thing.**

Researcher: Yes. Ah...

Dr. Murray: So... And, of course, you know, the 60s... I am not a fan of Funk rock, but it was a '**phenomenon**'.

Researcher: Yeah...

Dr. Murray: And, it was something that meant a lot to... and, it still does mean to a lot of people. I am not really a fan of **'Rap'** music, but that's a **'hugely' influential, cultural.**

Researcher: Yeah. Sure.

Dr. Murray: **It's 'hugely' influential, cultural capital. And, you can't deny that. You know...**

Researcher: Ah, yeah...

Dr. Murray: I don't like the fact that it is based on... 'vice' and 'violence'.

Researcher: Yes. Yes.

### **@ BENEFITS OF MUSIC= AS A CULTURAL PHENOMENON**

Dr. Murray: And, **prostitution** all the time. Things... you know, it's a darker side of life. But, it's a hugely... And, **in America, Rap music is a huge culture phenomenon.**

Researcher: Ah, yes.

Dr. Murray: That can't be ignored. You know... because, it's important to people. So, you have to... You don't have to 'like' it. But, **you have to 'recognize' and maybe try to analyze 'Why it's important' to people.** You know?

Researcher: Ah, that's right.

Dr. Murray: Do you know what I mean?

Researcher: Yes. I understand.

Dr. Murray: So, with the students... I think because of education, I would go back **to developing attitudes.** Having another... you know... **something 'historical' as happened.** I 'love' there are songs about that. We can relate to it. Sometimes the songs are not all good. Sometimes they are brilliant. So... it's saying what's... you know...

Researcher: Ah, yes. I understand.

Dr. Murray: But, **I love songs about ‘life-style’**. You know... if you think back to... whether it’s... **Highlands are... rural regions**... Talking about what their life was like, and relationships... There are so much that can be taken from that. So...(39:18)

Researcher: So, maybe, **it can have similar influences on pupils and university students as well?** Or...

Dr. Murray: Yes. Yes. Yes. I would say that... you know, age is not a barrier to... to... you know... And, even people in my age... **I am in the middle 60s now**. You know, people, **I think, are very ‘receptive’**. **Everybody loves a ‘story’**. **And, if you have a story, so they enjoy that**. You know?

Researcher: Yes.

Dr. Murray: Um... but, most people... when you get to my age, a lot of it is to with **‘nostalgia’**. Ha, ha, ha.

Researcher: Ah... yes. Ha, ha. I understand.

Dr. Murray: You know?

Researcher: Yeah...

**@ MUSIC FOR EVERYONE**

**@ MUSICAL HUMAN BEING**

Dr. Murray: But, yeah. I don’t think... **I think the ‘appeal’ of music is... it can be universal, and it can be all ages. That’s one of the beauties of it.**

Researcher: Ah, yes.



Dr. Murray: **It's from an 'infant' to somebody who is in later-life.**

Researcher: Ah, thank you. Yeah.

### @ Status and Importance of Music Education

#### # Can we now move more deeply into Music Education?

**1. Could you explain your views of the status and importance of Music Education in schools? And, what's the status in relation to other subjects?**

Researcher: And, then, I will move more deeply to Music Education... inside.

Dr. Murray: Yes.

Researcher: Could you tell me your views of **the statuses and importance of Music Education in schools nowadays, and in relation to other subjects**, what the status is...?

### @ STATUS OF MUSIC EDUCATION: VARIES FROM SCHOOL TO SCHOOL/ REGION TO REGION

Dr. Murray: Yes. Well, **it varies. In Scotland**, it varies. (File 90-40:40)

Researcher: From school to school, you mean? It varies...

Dr. Murray: **It varies from school to school, you know... and, from region to region. Some regions are well-served with... for example, the... more 'music' teachers, and... 'instrumental' teachers.**

Researcher: Ah, yes...

Dr. Murray: But, **there have been cut-backs.** There have been cut-backs.

Researcher: Ah... yeah. Sure.

Dr. Murray: And, **I feel that's lamentable. I feel that's a great pity.**

Researcher: Yes.

**@ STATUS OF MUSIC= SOMETIMES LOWER THEN PE**

Dr. Murray: **I feel it's very short-sighted. And, I think that's... there is a danger of that in 'all' of the arts.** You know... in...

Well, **PE has 'benefited' from the emphasis on 'Health and Wellbeing'**. Right?

Researcher: Ah, yeah. (File 90- 41:31)

Dr. Murray: But, **'Drama' and 'Music' have every bit as much to over.**

Researcher: Ah, yes...

Dr. Murray: So, **they are... in some places, the poor relation.**

Researcher: Ah, yes.

Dr. Murray: You know... that... And, **the 'reason' for that is that more people can teach PE than teach music.**

Researcher: Ah, yes... Ah... So, staff-availability...

Dr. Murray: It's **availability of expertise.**

Researcher: Ah, yes.

Dr. Murray: It's availability of expertise. And... but, **'that' comes from a long tradition of not being respected as much as it should be.**

Researcher: Ah, yes. That's right.

Dr. Murray: That... Maybe... if you take... you know... **musicians, performing musicians, they don't have the status, for example, as lawyer... as much as lawyers or doctors.**

Researcher: Yeah... Ha, ha.

Dr. Murray: Now, that's the way society is. A lot of us to do... you know... with... professional recognition and reward. But, it's a difficult one, because you wouldn't want to pay bad musicians. Ha, ha...

Researcher: Ah... Ha, ha.

Dr. Murray: You don't want to pay bad teachers or bad doctors, bad lawyers. But, **music is a hard profession to succeed and make a living from.**

Researcher: Ah, yes.

### **@ STATUS OF MUSIC= SHORTATGE OF MUSIC TEACHERS**

Dr. Murray: You know? And, 'teaching' music... you know... Well, **there aren't enough music teachers. A shortage of music teachers.** So... therefore...

But, I would say, **the 'good' teacher, a good teacher, an inspirational teacher will use music.**

Researcher: Yeah... sure.

Dr. Murray: **He or she 'will' use music to enhance understanding to increase pupil's appreciation. To... to change moods, to... all sorts of things.**

Researcher: Yes.

**@ STATUS OF MUSIC= TEACHERS BEING LACK OF CONFIDENCE**

Dr. Murray: **But, not all teachers feel the confidence**. The same as maybe they don't feel... you know, teachers aren't well-reversed, for example, in art, they may say, "Right. I am not going to use a Botticelli...and Picasso, and compare them.

But, **if they have a love of that, they will do. And, pupils will benefit from that.**

Researcher: Yeah. Sure.

Dr. Murray: So, **similarly with music... you don't need to be a great musician to 'compare' Charles Ives with Beethoven.** You know... Say, "What's different about that?"

Researcher: Ah, yeah.

Dr. Murray: You know... but, **it's the confidence, the 'expertise' of teachers.**

Researcher: Ah... I understand.

Dr. Murray: So... **what's required... you know... teachers, before that, 'teacher educators'...** Ha, ha, ha...

Researcher: Yeah... that's right.

Dr. Murray: And, **'policy-makers'.**

Researcher: Ah, yes. That's...

Dr. Murray: You know... because, *Curriculum for Excellence*... Yes. You know... **there is an emphasis on confident individuals, and successful learners, but what is a successful learner?**

Researcher: Ah...

Dr. Murray: Show me somebody who... has experienced all... all aspects of education. Not just 'language'. Ha, ha, ha... or arithmetic.

Researcher: That's right...

Dr. Murray: So, I would argue it's **the poor relation, and it shouldn't be.**

Researcher: Ah...

Dr. Murray: Does that make sense?

Researcher: Sure. Yes... And, just briefly, although I didn't put this question about *Curriculum for Excellence...*

Dr. Murray: Yes, yes...

Researcher: At first, I was very impressed by the philosophy of it, but, I think, and I heard that in reality, it's not playing its role as expected...

**@ CURRICULUM FOR EXCELLENCE= NOT SUCCESSFUL**

Dr. Murray: Well, anything that is more than 10 years old... that's not had great praise... **in my view... has not really been a success.**

Researcher: Yeah...

Dr. Murray: But, I think, **what it is good... where it is good is it's trying to equip citizens... you know... future citizens... young people for life in the 21<sup>st</sup> century.**

Researcher: Yes.

**@ CURRICULUM FOR EXCELLENCE= NOT CLEAR**

Dr. Murray: But, **there is a 'huge' debate about how that should be 'done'.**

Researcher: Um... that's right.

Dr. Murray: Um... And, actually, there is where... **there is perhaps where it's giving teachers more freedom of 'the curriculum'.**

Researcher: Yes.

Dr. Murray: **But, how many teachers, for example, will come in and say, "I am going to play Bach"?**

Researcher: Ha, ha... yeah. I understand.

Dr. Murray: You know... they will all come in and say, "I am gonna teach how to... say, 5 times 10. 5 times 12. But, fine. You know? Ha, ha...

Researcher: Ha, ha...

Dr. Murray: But, let's have a bit of an imagination. Let's stimulate **parts of a pen had stimulated**... Ha, ha... You know... And, say, 'right'. You know, because you will 'find'... and it's... we've had experiences in this in education that when 'Primary' pupils study philosophy, they love it!

Researcher: Ah, yes!

Dr. Murray: You know... **When they are introduced to music, they love it! You know.. they get a great appreciation of it.**

Researcher: Ah... yeah.

**@ CURRICULUM FOR EXCELLENCE= TEACHERS NEED CONFIDENCE**

Dr. Murray: But, **it's having the competence... and the confidence of teaching staff to 'do that'.**

(46:11)

**1-1. Should music classes accorded the same status as other main subjects in schools?  
Please also explain the reasons for your views.**

**2. From your experience in schools, do you think music, musical activities are receiving enough attention and resources?**

Researcher: Yeah... Maybe, that's right. But, you would agreed that **music classes should be accorded the same status as other subjects?**

**@ STATUS OF MUSIC= SHOULD BE ACCORDED AS OTHER SUBJECTS**

Dr. Murray: Well, I think... I certainly think so.

Researcher: Yeah... sure.

Dr. Murray: Well, in a way... **I became a musician by chance**. Not by... because I had interest in it. I loved it from a young age. (46:48)

But, it was 'informal' music rather than 'formal' music. And, I don't know yet whether that... maybe, **if I had studied formal music, that may have killed some of my love**. I don't know...

Researcher: I understand. Ah... that's right.

Dr. Murray: I don't know... That's something that a psychologist would need to tell about. A psychiatrist would tell me. Ha, ha...

Researcher: Yeah... Ha, ha.

Dr. Murray: I don't know... **I liked it, I think, what it made me 'more' creative. And, better, like James Macmillan.**

Researcher: Ah, yes.

Dr. Murray: Have you interviewed James?

Researcher: I am going to, later.

Dr. Murray: Ah... because James is a... He is obviously **far better at** writing, and he is **far better at... if you like, music 'literature' than I am.**

Researcher: Ah... ha, ha.

Dr. Murray: And, his ideas are quite different... Well, maybe not different, **but sometimes we call it.** But... he is 'classically' trained. Classically 'orientated'.

Researcher: Ah... okay.

So, in case of Korea... you just started talking about Sir James Macmillan... So, in Korea, classical music is quite... put away in music classes. And, in Korea, **musical activities are not getting enough resources.**

**But, here, maybe it varies from school to school?**

**@ STATUS OF MUSIC= DEPENDS ON SCHOOLS TO SCHOOL**

Dr. Murray: Yes. **It varies from school to school.**

**Um, but... you know... it's seen as a 'luxury', as opposed to part of the curriculum, I would say. You know, it's on the periphery of the curriculum.**

Researcher: Ah...

Dr. Murray: **It's not centre of it.**

Researcher: Ah...

Dr. Murray: **And, I think it could be at the centre of it.**

Researcher: Yeah, sure. Yeah...



Dr. Murray: You know... if you did a study of... if you took Bela Bartók, Beethoven, Mozart, and say, "Right. Here is what we are doing. **There is some music. This is his society...**

**Now, good historians will do that.** They will say, "This is what was happening at that time." You know... And, "He was a part of a core... or poor people or rich people..." like that. **They will approach it in a very interesting way.**

Researcher: Yeah...

Dr. Murray: But, **by the nature of it, it's not 'inclusive'. The subject is on the periphery.**

Researcher: Yeah...

Dr. Murray: **It's not well taught because there aren't enough teachers.**

Researcher: Ah, that's right.

Dr. Murray: So, there are a whole load of things...

Researcher: Yeah... In Korea, we merged music with other areas of subjects, like art and music together...

Dr. Murray: Yes...

Researcher: And, then, what happened to music was... since for art, students can bring their materials, but for music, the school has to resource it. So, many of teachers just get rid of music, and they can use money in different ways...

Dr. Murray: Yes...

Researcher: So, that's another problem.

Dr. Murray: Yes... that's very interesting. Very interesting.

Researcher: Yeah...

### @ Musical Creativity

# I would like to come on now to one of the main themes of my own PhD, which is creativity.

1. How you would define 'musical creativity'? Could you tell me your ideas about the importance of 'musical creativity'. Also, Please explain the approaches and activities and methods you use to develop musical creativity in young people.

Researcher: Okay. Then, I will move on to one of the main themes of my PhD, which is creativity.

Dr. Murray: Yes.

Researcher: And, I am listening to all the opinions and merging them together, and cite their names if I cite it. And, these have really broaden my perspective on creativity.

So, could you tell me **how you would define musical creativity and the importance of it?**

### @ MUSICAL CREATIVITY: BORROWING

Dr. Murray: Well, again, it's interesting, because **some people say there is nothing originally music... everything... all ideas are 'borrowed'.**

But, **you can write in certain 'styles', and I suppose... that's what idea...** I would rather... I would love to think I am very original. But, **I write in styles, like blues, jazz... some... a 'way' back to classic... I would use... you know... string quartet, or something.**

Researcher: Yes.

**@ MUSICAL CREATIVITY= INSPIRATION/ MUSE**

Dr. Murray: But, **'creativity'... You talk about the 'Muse'... Being visited by the Muse...** (51:38)

And, **sometimes I have 'ideas', and I think that is worth developing. And, 'that' has increased while I work with other musicians,** because sometimes I said I have an idea, but it's not good. And, they say, "Let's hear it." You know? And, then, when they hear it, you know... **it's definitely worth building of it.** So...

Researcher: Ah, yes. That's right.

Dr. Murray: **So, it can be a 'collaborative' effort,** because...

I don't write many instrumentals. I've written one. Ha, ha, ha...

Researcher: Ah... yeah.

Dr. Murray: But, um... and it was because **I was moved by a historical event, Spanish Civil War, a tragedy. And, I wrote a sad piece about that.**

**But, the 'creativity'... um... when I was 'young', when I was 20s, when I was playing rock music, I had a lot of ideas. But, I really never recorded them. I think, I had to be very business-like. Say, "Right. There is a song. It's finished, and it's a product,"**

Researcher: Ah... yes.

Dr. Murray: **That is a song. It's finished, and it's a product. I have to work... I have some CDs to give you.**

Researcher: Ah... thank you.

Dr. Murray: But, I had to... almost like **a homework,** say, "Right. That's that. I am finished. I am working at this stuff just now, and **it's finished.**

But, we are getting it, to make it sound as good as it can. And, then, that's it. Once it is finished, it's finished.

Researcher: Ah...

Dr. Murray: But, **it can be... sometimes it can be very quick.**

Researcher: Yes.

Dr. Murray: **And, sometimes, it takes a lot of working out.**

Researcher: Ah... yes.

Dr. Murray: **And, I don't know some of the 'quick' ideas, I think it would be really good. Some of the ones I am still working out.**

I've got some ideas about... for example, **'immigration'**, from Irelands. You know... because I am... ancestors and my wife... ancestors... and I thought, that's... across the water... It's a theme there. People **'escaping' from poverty, from farm...** and, you know... **I had ideas there musically. But, they would be bigger than a song. There may be a play or something.** You know?

Researcher: Ah, yeah...

Dr. Murray: So, they are still... I've got ideas, but... they are not... you know... because... So...

I've got songs... **because there are only 3-4 minutes, you can finish them. And, then, you have a 'product'.**

Researcher: Yeah. That's right.

Dr. Murray: **You have something at the end.**

Researcher: Ah, yes...

Dr. Murray: Um-hum. So... **it's hard for me to judge my own creativity.** Ha, ha...

Researcher: Ah... yes.

Dr. Murray: You know... Some people like it. What I find the hardest thing, Researcher, is when people don't want to know about it at all.

Researcher: Ah... yeah.

Dr. Murray: I find that... When I... I don't understand indifference.

Researcher: Ah... yes.

Dr. Murray: I would actually rather people said, "I really don't like it"... Ha, ha...

Researcher: Ah... (55:01)

Dr. Murray: Than have no interested in it.

Researcher: Ah, yes...

Dr. Murray: But, I think, sadly... you know... when was the last time I were out and buy albums of people I didn't know... we can all be guilty of saying, "Oh, I like.. being stay over with that", like Mozart, and I am not going to try... you know... Salieri or with... you know...

So, when people have 'listened' to your music is a compliment (complain). When people appreciate it, it's wonderful.

But, **when people are 'indifferent' to it, it's something that I... I find hard. Find difficult.**

Researcher: Ah... yes.

Dr. Murray: You know... because if you wanted to tell me a story about yourself, I would... I would like to listen.

Researcher: Ah... ha, ha. Yes.

Dr. Murray: **And, music is the same. When you are trying to be creative, people don't want to know it's... that nice.**

Researcher: Yes... I understand.

Dr. Murray: And, actually, I think, **there is a lesson for us all the... as ‘educators’.**  
**Because, you would never say to a child, “That’s a dreadful painting” or “I don’t like it”..**, you know? Ha, ha...

Researcher: Ah... right. Ha, ha.

Dr. Murray: Ha, ha. or, you know... **“That story is horrible” or “Rip it up”... you wouldn’t. But, we do that with each other as adults, sometimes...**

Researcher: Yes. I understand. Ha, ha.

Dr. Murray: **So, it’s double-edge side of it.** It can be... and, it comes back to... And, **I don’t know if I had a talent for music. That’s... you know... but, if you ‘develop’ something, and you think, “This is as good as I can make its product”, then, that should be enough for you.** But, it’s hard...

### **@ MUSICAL CREATIVITY: ABILITY TO REVEAL YOUR MUSICALITY**

Researcher: Ah, yes.... Oh...so, one of the definitions... while I was talking with you just now... maybe, **creativity can be ‘ability to reveal your musicality’** as well...

Dr. Murray: Yes. Yes. But, people like to **pigit on** you. I mean, for example, some people... **you are a teacher, you are a lecturer, you are not a musician... If they don’t see that as being... compartmentise** you, and they don’t like to see you doing something that that’s not what your normal role is... do you know what I mean?

Researcher: Yeah. I understand.

Dr. Murray: So... I don’t know. I don’t know. That’s... you know...

Researcher: Ah, yeah... And, then, would there be **some kind of approaches or activities that would develop people's creativity?** Especially, for young people?

Maybe, **'interdisciplinary'**...

**@ MUSICAL CREATIVITY= INTERDISCIPLINARY= GARDNER**

Dr. Murray: Certainly. Certainly, **the idea of interdisciplinary and multidisciplinary learning, I think, opens their minds, and that's why I think, Howard Gardner's work is very important.**

Researcher: Yes.

Dr. Murray: But, also, I actually think... and, I have mentioned **John Maxwell Geddes**. I have not mentioned my choir master at school by name. But, where you have people who... **I think it's 'inspiration'. That's really what enough it's all about. It's about 'people' that you respond to... that make a difference to you. You think, what is it about them?**

And, if you hear somebody playing, and say, "Wow! That's"... And, you want to emulate that. It's a...

**@ MUSICAL CREATIVITY= IDEAS= CAUGHT**

I mean, you know... what is it that you say about... **some ideas... what is it... there is no taught. It's caught... Ha, ha.**

Researcher: Ah...

Dr. Murray: You know... that you are 'influenced' by people who... and, people say it, "Try that." You know... "Don't be afraid", and... you know... **"Believe in yourself"... "It's worth doing"...** That type of thing.

Researcher: Yes...

**@ MUSICAL CREATIVITY= BEING CRAZY**

Dr. Murray: Um... then... you know... I remember at one point, a musician talking about whether to finish writing a piece of work, or have his garage roof... Ha, ha.

So, I did the music, and I thought it's wonderful because... you know... a lot of people would say, "No. My garage roof... that's what I want"... you know... they 'prioritize' it, and say, "Right. **They are sensible, and do what society is expecting something.**"

**Sometimes, to be creative, you have to be a little bit crazious (courageous) and, maybe, give up money.** Ha, ha... (59:43)

Researcher: Ah... yeah. That's right. Ha, ha...

Dr. Murray: You know...

Researcher: Yeah... Okay.

**@ MUSICAL CREATIVITY= BEING PREPARED TO FAIL**

Dr. Murray: And, **be prepared to fail.**

Researcher: Ah! That's right. Yeah... I am not good at it, but I agree with you.

Dr. Murray: Yes.

Researcher: Yeah...

**2. As a musician, did you experience any moments in your own education that helped you develop musical creativity? Also, could you talk about the people who taught you?**

Researcher: And, then, in your 'own' Music Education... I think your family would have influenced a lot for your musical creativity as well... but, in your own 'education', did you



experience any moments... like **in formal education... that helped you develop musical creativity?**

**@ MUSICAL EXPERIENCES= DIVERSE GENRES**

Dr. Murray: Yes! (1:00:06)

Researcher: And, you just mentioned about the choir master...

Dr. Murray: The choir... Yes. And, it's funny because in Primary school, we used to travel a lot. I was at the school which is in the middle of the town, **St. Aloysius Primary School**. I don't know if you know this. The church...

Researcher: Ah... no.

Dr. Murray: It's a beautiful church. A Renaissance church. It's Jesuits, and we had a mass every morning.

But, on the feast of St. Aloysius, which is in June, the whole school and the Primary school would come up to secondary school, **and I remember hearing the choir.**

**And, it was four part... and, it was absolutely amazing.**

So, it was treble... alto, tenor, bass. And the altos... it was all boys... the tenors. Sounds like angels... They were just...

I thought, I want to do that. I want to do that. So, that was very influential on me.

Researcher: Ah... yeah.

Dr. Murray: And, then **we went to secondary school, age of 12. I straight away joined the choir. Straight away.**

Researcher: Ah... yeah.

Dr. Murray: So... now, **that teacher had a great influence on us.** But, I like it the ideas... he was giving up his own time, on a... Tuesday evening. On a Friday evening. Sunday at mass. You know...

Researcher: Ah...

Dr. Murray: And, it was quite... **he was quite a strict teacher**. He wasn't... you know... can't everybody lying... but, we all admired him greatly.

Researcher: Ah... I understand.

Dr. Murray: And... he was a big influence on us.

Then... **but, then, I discovered rock and roll, and he didn't like rock and roll**. Ha, ha...

Researcher: Ah... yeah.

Dr. Murray: So, he... I can still remember him saying, "Giving this up". And, I say, "No, no, no"... because that rock and roll was wonderful... because it was new at that time.

Researcher: Ah... yeah.

Dr. Murray: And...very different from... but, I've... that... **I still have a deep love of classical music**. I think... really. So, that's what it is... You know...

Researcher: Ah... Okay.

### **3. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

Researcher: Yeah. And, then, maybe you would agree... my next question is... **you believe that everyone has potential musicality?** (01:02:13)

**@ EVERYONE HAS MUSICAL CREATIVITY= IN DIFFERENT DEGREES/  
EXCEPT VERY MINORITIES**

Dr. Murray: **Actually, I do. Although...** I mean, I know there are some people, and I know this from recording children... you know, if we... singing a song... “Da-Da-Da-Da-Da”... and they go, “Ha-Ha-Ha-Ha-Ha.” (Dr. Murray sings and makes sounds.)

Researcher: Ah... Ha, ha, ha...

Dr. Murray: I just put note... So, it's obvious if we put a microphone near them, “Oh, no!”

Researcher : Ha, ha...

Dr. Murray: It's difficult. So, **maybe some people have not got potential. But, I would say they are very much a minority.** You know...

Researcher: Ah...

Dr. Murray: **But, then, they can maybe play percussion or something** and **go with it.** So...

Researcher: Ah... yes. So, **playing percussions... so, we can develop by providing some special creative education... (Anna Craft- Teaching creatively)**

I used a lot of percussions when I was working with children.

Dr. Murray: I see. Yes!

Researcher : How about you? Like... what would you use, if you have chances **to develop children's creativity?**

Dr. Murray: Well, again, you know... with some of... **I've got some stuff on Youtube. I can show you, with pupils playing, and then pupils singing.**

Researcher: Ah, thank you.

Dr. Murray: But, in a way... in the recording... because it's expensive to record, I tend to use... **I tend to do all backing done, so that it's done well. And, then, the pupils enter.**

Researcher: Ah...

Dr. Murray: And, if I can involve the pupils, of course, I would involve them. In violin, percussion... I could show you some of... if you've got time.

Researcher: Yeah... sure. Thank you.

#### **@ MUSICAL ABILITIES= IN DIFFERENT LEVELS**

Dr. Murray: Obviously, if they are included... wonderful! **But, getting them to play to a high level, if it was percussion, it can be difficult.**

Researcher: Yeah.

Dr. Murray: But... I will show you some things.

Researcher: Ah... yes. Thank you.

#### **4. Did you see different levels of creativity while you were teaching different age groups of pupils?**

Researcher: So, **you could see different levels of creativity while you were teaching? Maybe, for different age groups as well?**

For example, when you were teaching in universities... Oh, you are not a music teacher, but when you were teaching university students, did you see different levels of creativity?

Dr. Murray: Oh, yes! Oh, yeah... I could see different levels of creativity... Yes.

Um... I would say that... **young people can be very 'experimental'.**

**And, then, when they get older, they become a little bit shy.**

Researcher: That's right.

Dr. Murray: If they are encouraged, that can be really good.

Researcher: Ah...

Dr. Murray: And, then... Again, **I think that's one of the great things about good teachers, because they will say, you know... "It doesn't matter.", "You are not gonna get it wrong.", "You can just"... you know?**

**And, if you can allow people to be relaxed enough to play... you know...**

Researcher: Ah, yeah.

Dr. Murray: And... But, a lot of... **'most' people have a 'fear' of failure.**

Researcher: Ah, yes..

Dr. Murray: Or, **a fear of not showing things good. Or... so... And, if you can get people to overcome that, then you can develop creativity.**

Researcher: Ah, yeah. Thank you.

### @ Emotional Resilience

**# Can I come on to talk about another topic that is very important today, which is the 'claims' are made for the role of music in building emotional resilience?**

**1. Under the influence of music therapy, and "health and wellbeing", there is great interest today in Music Education and emotional resilience. What is your view of the relationship between Music Education and emotional resilience in schools?**

Researcher: Yeah. And, then, I will move to another topic that's very interesting for me.

Dr. Murray: Yes!

Researcher: **Emotional resilience**... yeah.

Dr. Murray: Ah, ha.

Researcher: So, if I talk about it, that's very important today... the 'claims' are made for the role of music in building emotional resilience... so... I want to talk about **the role of music in building emotional resilience**.

And, especially, Under the influence of music therapy, and "**health and wellbeing**" in *Curriculum for Excellence*, for example, there is great interest today in Music Education and emotional resilience.

So, what do you see... what is **your view of the relationship between Music Education and emotional resilience in schools?**

### **@ MASSIVE RAGNES OF MUSIC OF EMOTIONS**

Dr. Murray: Well, I don't... I don't know about 'resilience'. But, it's **inextradictively linked to the 'emotions'**.

Researcher: Ah, yes...

Dr. Murray: You know... whether... because **music has the 'potential' to 'lift' your spirits, or make you sad**... And, you know... at certain times... you know... their mood is just right for... for example, Samuel Barber's Adagio for sings.... Isn't that beautiful? Sorching... or Bach, or something...

And, then, at other times, you want... you know... 'Cr....' (Dr. Murray makes sounds) busy car man or something.

Or, you want rock and roll, or you want... **so, the emotions... it's a very interesting, I think, when something is 'appropriate'**.

Researcher: Ah... yes.

Dr. Murray: But, I don't know... Do you know the programme 'Desert Island Discs'? Do you ever listen to that?

Researcher: Oh, no...

Dr. Murray: It's for people who are... one at desert island and they are only left with so many pieces of music.

Researcher: Ah... yes.

Dr. Murray: It's a fascinating programme.

Researcher: Ah...

Dr. Murray: So, they bring things that 'remind' them of the loved ones or...

And, **the 'range' of music in it is always 'massive'.**

Researcher : Ah...

Dr. Murray: **People bring 'classical', they... playing 'pop'... playing 'blues'... a very, very interesting programme. That's all about 'emotion'. And, emotion and resilience.**

Researcher: Ah.. yeah.

Dr. Murray: And, it's always somebody famous that's on it. And, then, they say, "Right. Researcher Kim. You are going onto a dessert island. And, you are not coming off the dessert island. So, what music will you have? And, you are only allowed five pieces..." or something. So, they take why they chose them.

Researcher: Ah...

Dr. Murray: Now. Of course, we mentioned... there are certain... if you listen to certain hymns that are played at funerals, 'Abide with me', and 'Be thou my vision'... they remind you of your parents, they remind you of your family, they **remind you of loss...** That's why... 'The Last Post', and the things that's to do with 'war' can be **tremendously moving.**

You know... when it's commemoration of war, and somebody plays alone... people... or something... **it's incredibly emotional.**

Researcher: Ah...

Dr. Murray: So... I don't know about 'resilience'... **It's certainly linked to the emotions, but... and... if you have... And, I know people who do 'yoga' and 'meditation', there are certain types of music that will made them fall asleep, or just calm them.**

Researcher: Yeah...

Dr. Murray: Now, without being... And, I know, for example, it may be Ballini's music, and Gamelan music... you know... it could be that.

Or, it could be something like... Charles Ives... do you know that? 'The Unanswered Question'... a wonderful piece of music.

Researcher: Yeah.

### @ MUSIC CONTROL EMOTIONS

Dr. Murray: So, **it can be that beautiful control emotion... that... I think, the idea is to have a Stocism.** You know... just get a beautiful 'br....' (Dr. Murray makes windy sounds)

Researcher: Yeah... Ha, ha.

Dr. Murray: And, then, 'pr'... (Dr. Murray makes windy sounds). That's the question... and answer. So, that's sought... to me, that's **so emotional**, because it's a peace. It's a tranquil... it's talking about perennial **Stocism**. It's very... symbolic of perennial Stocism.

Researcher: Yeah...

Dr. Murray: And, then, there are these annoying questions being asked by a trumpet which is out of tune.



Researcher: Ah, that's...

Dr. Murray: It's fascinating.

Researcher: Yeah.

Dr. Murray: So... **'resilience'**... I don't know how to answer that. But, it's **inextradictively linked to the emotions.**

Researcher: Yes...

### **@ AFFECTS OF MUSIC- CONTRARY TO RESILIENCE**

Dr. Murray: Um... **I find... it's almost the 'opposite' of resilience, because music very quickly makes me 'cry'.**

Researcher: Ah... yes.

Dr. Murray: You know... If I listen to... I mentioned Billy Connolly, 'I wish'... And, maybe it's because he's not well now, but he is singing about a place, 'I love Glasgow'... it's very tear to me.

Researcher: Yes...

Dr. Murray: And, he is singing about his parents. So... And, I can hardly listen to it without crying.

Researcher: Ah... yes.

Dr. Murray: So, it's a... very interesting... I don't know if... **is that 'emotional resilience'?**

Researcher: Ah... but, like... I agree with you, completely.

**2. Please summarise for me the activities you would implement to help enhance children's emotional resilience through Music Education.**

Researcher: But, when I saw your videos about children working together... and, maybe, I think, due to the environment in Glasgow, some schools are very... **children in difficult... challenging environment.**

Dr. Murray: Yes... That's right.

Researcher: So, I think, that could be...

Dr. Murray: By their... yes. Yes. They can become... Yes. That's right. Yes.

Researcher: Yeah...

Dr. Murray: It's hard for me to know... I mean, I'd like to think that there is one... And, actually, a 'wonderful' member of staff here, **Julie... Julie Harvey?** She teaches in here, and she is musical. And, she has done... the greatest **fame... she uses music with students.**

Researcher: Ah... really...

Dr. Murray: (1:11:24) And, I am so pleased about that. I find that very... a very... I am really delighted, because... A lot of them say... 'It's been really good'. So... Most of us like to be told 'That was nice!'... Ha, ha...

Researcher: Yeah... Ha, ha.

Dr. Murray: So... but, I am delighted **Julie** has used it.

Researcher: Ah... thank you.

**3. What kind of emotional themes come through in your own music, and your own recordings? For example, could you talk about music that evokes ‘joy’ or ‘sorrow’?**

Researcher: So, then, I want to ask you... It’s an important question...

So, **what kind of ‘emotional themes’ come thorough your own music and recordings?** Like...

Dr. Murray: Yes.

Researcher: Examples... could you tell me that it was joy or sorrow...

Dr. Murray: Yes. Yes. When I think about it... A few... a number of very **sad**.

Researcher: Yes.

Dr. Murray: And, that’s because they are about **love and loss**.

Researcher: Ah, yes.

Dr. Murray: You know... And... a song that I wrote very quickly, once I remember... and I was playing two nights up in the north of Scotland. And, nobody was with me. And, I was with a band. It was New Year. So, there was... the night before New Year... Hogmanay. You know? And, then, a New Year.

And, everybody else, the drummer, the base player, the guitar... they all had their wives and all of them... And, my wife wasn’t there because of her family... whatever.

So, I was ‘**alone**’. And, I would enter the streets. And, everything was closed. Ha, Ha, Ha...

Researcher: Ah... yes.

Dr. Murray: And, I wandered around, and I felt, “Oh...I don’t want that role back...” And, I wrote a really **sad song**.

Researcher: Ah...

Dr. Murray: And.. but, it was ‘totally’ **heart-feel. (heart-fail)**

Researcher: Ah, yes...

Dr. Murray: So... But, it was... I remember... And, it did take me long, because **my emotions were running so deeply**

Um... I’ve been... I don’t like Griefity. I hate... I am horror-violence. I get very, very **sad** when I hear about people being attacked and that...

So, I’ve written some songs of **anger**.

Researcher: Ah...

Dr. Murray: And, I am thinking... that’s uphorant. It’s **disgraceful**. It’s **intolerable**. And... so, some songs have that anger.

Researcher: Ah, yes...

### @ MUSIC AND SOCIAL JUSTICE

Dr. Murray: **I’ve written songs to tell ‘stories’...** about things that I feel strongly about, **like racism.**

Researcher: Um... yes.

Dr. Murray: And... one of the songs about... **Rosa Parks**....

I knew the facts before that, because... you know that she was put off the bus, and then, they boycotted... all the black people boycotted to the bus company, and walk... some of them walked 10 miles to work, rather than taking the bus.

Now, that takes a lot to say, “Right”. And, I thought that’s ‘fantastic’. It was great.

So, I **made a very simple song. I’ve got “Walk. Walk. Walk. Keep on walking.”...** **but, it was simple. It’s simple, but it’s affective. And, people ‘respond’ to that, because they don’t like injustice and...** you know... It’s very interesting.

Researcher: Ah... Yes.

Dr. Murray: So, **my initial ‘anger’ at it... other people agree with that...** and celebrate the success at the **black court**. You know... I mean, that’s the way I putting it, to... **differatively**. But, that’s... that’s the sense I get from it.

Researcher: Ah...

Dr. Murray: Sometimes, **I sometimes write with another... with a lyricist. And, I really like his poems.** Many of them are about unrequited love... Ha, ha...

Researcher: Ah... ha, ha.

Dr. Murray: And, I write them. And, I am in tears, And, I write some... So, that’s...

Researcher: Yeah...

Dr. Murray: Very interesting. But, I think most of his are from real-life experiences. Ha, ha, ha...

Researcher: Yeah... For many people... Ha, ha.

Dr. Murray: So... yeah. **Anger about political decisions...**

Researcher: Yes.

Dr. Murray: **Anger about corruption.**

Researcher: Yeah...

Dr. Murray: And, that will... **anger about human behavior**. ‘That’ will make me... That will certainly... “I am gonna write about that.”

Researcher: Ah.. that’s good. Ha, ha.

Dr. Murray: You know...

Researcher: Yeah...

Dr. Murray: So... but, in fact I can show you on... I can give you these.

Researcher: Oh, thank you.

Dr. Murray: Um... this, here... This is about **asylum seekers**. "A long way from home"

Researcher: Yes.

Dr. Murray: This one here, "**Live the city behind**". That will say... It's based on blues, but it's... about people **disrespecting about griefity, violence**... etc.

Researcher: Yes.

Dr. Murray: This one is about **ancient Egypt. You know... when you die, and you go either to**... And, I wrote something about that. I will let you know...

Researcher: Yeah. Thank you.

Dr. Murray: That's about **Rosa Parks**. Yes. That's just a blues song. That's... That actually is... That was just... we had **an idea of that, the more that you have, the less that you are free**.

Researcher: Ah... yes.

Dr. Murray: In other words... If somebody who is a Gipsy, or you know... They are very free. You know...

Researcher: Ah, yeah.

Dr. Murray: But, if you get a house and possessions, then, you are not free. So, that was the idea.

Researcher: Ah...yes.

Dr. Murray: You will now know what this is. But, 'Will O' Wisp' is a... And, I wrote... It's a blues song, but I... it was something that my mother used to talk to me about... And, it... What it is... Researcher, when you have a small bit of gas, and you will see it in rural, in countryside, and often, travelers would see it. And, think it was a house. And, they will try and find it, and they would drawn in a smog or something, So, it's a dangerous thing. It's something that calls this, always.. calls you to death.

Researcher: Yeah.

Dr. Murray: And, I remember that... I remember my mom saying, "Oh... that will was very dangerous." And, I am fascinated by the name of it. That's interesting.

But, I remember one of my father's cousins was talking about my grandfather. And, he said, "You know, you should never have left Ireland." Because, he loved Ireland. But, they had to leave Ireland to get jobs.

And, 'that' reminded me of my mother telling us the story about 'Will O' Wisp'. And, thinking it was my home... there.

Researcher: Ah...

Dr. Murray: And, it was... So, but, I remember... And, my father's cousin was a priest, and he said, somebody said to Johnny, he was my grandfather. When he was in Glasgow, he said to him, "**Do you remember that road in Ireland?**" And, he said, "I remember that road", and he said, "I know every bush and thorn in that wood".

And, he just... you know... **he wanted to 'be' there. And, I thought, that's... I will write that. It's a blues. It's a minor key. But, that's... And, it was... I thought you went home...**

It's a kind of... **it's almost a dream... going back to your home.**

**Someone love with you... speaks with yourself.** Ha, ha, ha.

Researcher: Yeah... Ha, ha.

Dr. Murray: And, this, was written by somebody else. That was the only song that was written by... and somebody gave me lyrics... in a pub. We met in a pub.

Researcher: Ha, ha...

Dr. Murray: And, he said... "Are you writing music?"... He said... And, I loved the lyrics. And, now, I've written the most songs with this person. He is the one who is always writing up. And, that's about **un-liquidated** love. It's about someone... it's very sad. (90-1:19:00)

Researcher: Ah... Thank you so much.

Dr. Murray: So, that's that for you. This was me at **1908**. That's 10 years ago.

Researcher: Yeah... Ha, ha.

Dr. Murray: This is trip in a live. But, that's 1920s.

Researcher: Ah... So, where is it?

Dr. Murray: It's the south-side of Glasgow. It's in ... do you know Hampden? Hampden. Football. Stadium. So, it's near there.

Researcher: Ah...

Dr. Murray: But, I found these all photograph. And, then, I put a snap. My wife did this. I wish I get people say, "But, you've got brown hair, and..." Ha, ha, ha...

Researcher: Ah, yes...Ha, ha.

Dr. Murray: But, now, I dyed it white. And... but, that tells you, there are horses and cars. So, that's a long, long... That was 1920s. That photographs...

Researcher: Ah... thank you so much.



Dr. Murray: That one is... let's see... **Let me back into that dream...** Let me back into that dream. It's funny, because do you ever waken up in the morning, waken up, and you think, 'Ah... that was a really good dream'. And, trying to get back to it. Ha, ha...

Researcher: Yes. Ha, ha.

Dr. Murray: That's what it was. That was dreaming about... and, again, it's about somebody you loved, and you are with him. And then, you woke up. And, then, you really thought... 'Oh, I want to go back to that dream...' So...

Researcher: Yeah...

Dr. Murray: And, I use... I think Prof. Davis would be proud of me, because I use 'Ala richous tumbler du'... and, 'The Cotter's Saturday Night.', Burns... Because, it reminded me the feeling that I got, actually felt I was there in the dream.

Researcher: Yes.

Dr. Murray: 'My Ala richous tumbler du'. And, like... I don't know if you know 'The Cotter's Saturday Night'. It's a Robert Burns.

Researcher: Ah... yes.

Dr. Murray: And, a girl brings her boyfriend who want to meet her parents. And, they are looking at him, and hoping that he is going to be good for their daughter. It's very moving.

Researcher: Yes...

Dr. Murray: And, the expression that... one of the expressions in Scottish, but, 'We are hoping that he is no wild worthless rake'. And, it means... 'wild', 'worthless'... Not a good man.

Researcher: Ah...

Dr. Murray: They are hoping that he is not. And, in the dream, I thought that's what I was there.

Researcher: Ah...

**@ BENEFITS OF MUSIC= CATALYTIC, RELIGIOUS EFFECT**

Dr. Murray: So, **I found that quite... So, that was quite... can I use this word, 'catalytic'.**

Researcher: Ah... yes.... Thank you.

Dr. Murray: **That's religious.** That's religious. So... 'Another day'... It's actually based on a psalm. 'Where can I hide from your love?' ... you know...

Researcher: Ah...

Dr. Murray: So, some songs I write are not about girls. Ha, ha, ha...

Researcher: Ah, yes... Ha, ha.

Dr. Murray: They are about... you know...

Researcher: Yeah...

Dr. Murray: Now, this one here. This is another one.

Researcher: Thank you.

Dr. Murray: And, This one... Actually, this is quite funny, because I wrote 'A Jasmine Lady' about **Aung San Suu Kyi**. You know, Burma? Myanmar? You know the lady Aung San Suu Kyi? Because she was imprisoned for 15 years, **around home... For fighting for democracy**? (01:22:38)

Researcher: Ah...

Dr. Murray: And, then... but, now, she's... **She had her value**... A lot of people have said now.. just responsible for a lot of the Rohingya **Refugees**. So, she's falling out favour. But, I am not convinced that she's very different.

Um... this... what I wouldn't give is... the one that I wrote, the one that's in my web...  
Ha, ha.

Researcher: Yeah... Ha, ha.

Dr. Murray: So, that's quite **a sad song**.

Researcher: Yes.

Dr. Murray: I wrote this song, 'Phoenix'. Do you remember... there were a number of... it was in the Atacama... it was in South America. And, there were a number of men, **and they were trapped**. In the one mine... one mile below the earth.

Researcher: Ah...

Dr. Murray: And, they thought they were all gonna perish. And, then, they built... not a submarine, but something that they would write down in tunnel... write down. And, they managed to get them all out.

So... it was very moving. So, they were all... So, that... And, it was called 'Phoenix'. You know... The 'Phoenix' came out of the ground, and... that's that.

Researcher: Ah...

Dr. Murray: This one here, **I wrote that in anger about my school**, because... I remember, in school, we never got rewards, and we never had motivation, and we never got... you know... gold stars... or whatever. You never got that.

Researcher: Ah...

Dr. Murray: And, you never have gotten congratulated... and it was quite... and, I wrote that. And, I wrote it with the guitarist in mind.

I don't know if you like blues.

Researcher: Yeah, I do.

Dr. Murray: But, this guitarist is wonderful. And, I knew what he could do. So, I said to him, 'Right. Whatever I need...' He plays... that beautiful angry blues... And, it's about... and, it's almost... autobiographical. It's saying that 'I am playing the guitar'.

But, you never get any congratulation. You never get any motivation. So, I got a guitar. And, I really came into it, and I learned this, and learn that... And, that's the...

Researcher: Ah...

Dr. Murray: And, I mentioned in this, *Curriculum for Excellence*.

Researcher: Ah!

Dr. Murray: It's quite funny, because I had to put it in. I had to put it in, because **in natural verses...** **I use something like blues became the Muse from my emotional intelligence.** (1:25:17)

Researcher: Um...

Dr. Murray: **Blues became the thing for my... for my Curriculum for Excellence.**

Researcher: Ah... really...

Dr. Murray: And, I used that, just...

Researcher: Ah...

Dr. Murray: So, it's quite... you might enjoy that. So, that's three of them.

Researcher: Ah... Thank you. And, one question, it became your *Curriculum for Excellence*... What do you mean? Like your belief... philosophy?

Dr. Murray: It was... Blues became my **resel ditra**. You know... that's really... And, one of my superegos, self-defense... one was... *Curriculum for Excellence*... it's in there. It's in the sleeve. The lyrics and the sleeves.

But, it's actually hitting out at school. So...

Researcher: Ah... yeah... Thank you so much.

Dr. Murray: So, I hope you enjoy it. I hope you like it.

Researcher: Yeah... Thank you.

Dr. Murray: I think it's... I was really pleased with that, because, I used wonderful musicians. And, whenever... I had... again, with... when I did the first album, I said, "Right. This is what... we will do this. Do this."

And, I realized, "No. This... they are all really good players. Let them play in a way they want to play."... Better than I can tell them.

And, they said, "Let's leave the instruments out. So, it starts of... I don't like rap, but it starts off... I've never got a gold star. I've never got... no reward... to be congratulated with.. seemed and served... you know... And, then, no ideas and nothing to give me stimulation. No ideas to feed my imagination. Nothing that.

And, Bam.. guitar. And, the guitar... wonderful. Ha, ha. But, all comes in. There is a blues harmonica. Bass. Guitar... and it's quite angry. So... Ha, ha.

Researcher: Ah... Thank you.

@ Romantic Irony- artistic methods of drawing children's attention

1. In my own research in the classroom, I have been using many methods to develop children's creativity through the musical repertoire.

- One of these is a focus on 'Romantic Irony' by which I mean attracting the appreciators' attention in the artwork by implementing certain literary and artistic methods. It's the method that keep them intrigued by music and be curious about music, rather than just memorizing things or listening to a piece of music (e. g., symphonies) all day.

- Are there similar techniques and methods in popular music and folk music that could be used, especially for children who are not musically gifted?

- Can we use this kind of my ideas appeared by applying the Romantic Irony with in relation to popular music?

(1-1. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness)

Researcher: So, my last question is related to... this kind of method. So...

Dr. Murray: Right.

Researcher: Have you heard of 'Romantic Irony'?

Dr. Murray: Yes. Yes.

Researcher: Oh, you know that...

Dr. Murray: Yes.

Researcher: So, what I was doing... I am trying to apply this concept to foster creativity, because it... deviates from the people's general expectations and rules... and, although there are restrictions and imaginations, what they do is producing chaos by escaping from the norms, and...

Dr. Murray: Yes.

Researcher: You know what it is... right?

Dr. Murray: Yes.

Researcher: So, I was trying to do it in the classroom, and I devised some methods to do those... So, my definition was 'attracting people's attention by implementing certain literary and artistic methods'. That's what I...

Dr. Murray: By implementing...

Researcher: Certain literary or artistic methods...

Dr. Murray: Right.

Researcher: Like, sudden stops or sudden changes of tempos...

Dr. Murray: Yes.

Researcher: Those were what I did with children.

Dr. Murray: Yes.

Researcher: And... it made them to be intrigued by music and be curious about music...

Dr. Murray: Yes.

Researcher: Rather than just memorizing things...

Dr. Murray: Yes.

Researcher: So, I want to ask you... so, you understand the concept, right?

Dr. Murray: Yes. Yes.

Researcher: **Then, are there any similar techniques and methods in popular music... since you are a popular musician... and folk music that could be used... like these kinds of methods? Yeah... especially for children who are ‘not; musically gifted?’**

**@ ROMANTIC IRONY= A FOLK SINGER= PUPILS WERE SHOCKED/ FOLK SONGSS**

Dr. Murray: Yes. Let’s think. I am thinking of... **a folk singer... and I remember a song that pupils were ‘shocked’ by.**

Researcher: Ah, really...

Dr. Murray: And, the reason that they were shocked was because it was about **‘strangling’ a weed, in a garden, before it took root.**

**And, it was an allegory on Fascism. So, it’s quite horrible.** It was this.

And, he... **the ‘punch line’ of the song was ‘You have to strangle it before it grows’.**

Researcher: Ah... yes.

Dr. Murray: And, I remember, the pupils going ‘Ha...’ (Dr. Murray sighs).

Researcher: Yeah...

Dr. Murray: And, I said, ‘What’s he talking about?’ ‘What is...’

Researcher: Um...

Dr. Murray: The singer was... a folk singer called **Dick Gaughan**. And, now... it... he’s a folk singer.

But, **the pupils were shocked by that. And... ‘strangle before it grows’.**

Researcher: Ah...



Dr. Murray: Now, another one, which... I don't know if you are familiar with Billie Holiday. **Billie Holiday** was a black singer. I think she's got magnificent voice. She has a very tragic life. She was a brilliant singer.

But, she became herniated, and she drifted into prostitute...out... prostitution.

Researcher: Ah...

Dr. Murray: But, **her voice**... a bit like... Edith Piaf ... You know, that kind of '**fragility**'. Piaf becomes very strong... you know? She was referred to as a bird...

Billie Holiday was on a bus. And, there is a film about her called... Do you know Diana Ross? Singer?

Researcher: Yes.

Dr. Murray: Diana Ross acted as her. And, starred... in a film called 'The Lady Sings the Blues'.

Researcher: Ah... yes.

Dr. Murray: And, actually, it's a very interesting film. And, Diana Ross brilliant as Billie Holiday.

Researcher: Yes.

Dr. Murray: But, in that, the tour bus passes a 'horrible' site, and it's a **leanching**, where white people have **allinched** a black person.

Researcher: Ah...

Dr. Murray: And, she wrote this song called '**Strange Fruit**'. And, when you read the word, you will find it very moving.

Because, it begins, '**Southern trees grow strange fruit.**' **It's as if the black corps is growing.**

Researcher: Ah...

Dr. Murray: And, really, it's... I think, it's an incredible song.

It begins... And, so... And... but the 'music'... Now. You are a musician and a musicologist. The music in it... **is almost onomatopoeia. 'Ba...bam.'** (Dr. Murray makes sounds with his voice.)

You know... like... very much like some of '**Cruvoir**' or something. Very 'Ah...' (Dr. Murray makes sounds with his voice.)

You know? And... which **he sings about 'black body hanging in the trees. And, barging eyes... and twisted mouth. 'Incredibly' strong.**

Researcher: Yes...

Dr. Murray: And, then, when **she says, 'for the crows to pluck'. So, the bodies left there. It's absolutely... it's incredibly moving.**

Researcher: Yeah...

Dr. Murray: And, I played that to pupils and they were shocked. Similar to that, shocked by it. And, they never forget it.

Researcher: Ah... yes.

Dr. Murray: And, they use... There are a few versions of it. But, Billie Holiday.. is 'really' worth listening to it, because, she wrote it after seeing this. She went back, and she sat with a pianist. And, she sang it, and he... And, it's... I think it's an incredible piece of music.

Researcher: Ah, yes...

Dr. Murray: So, you must have a look at that. So... that was... I was just remembering how...

Researcher: Yeah...

Dr. Murray: Going back to your question...

I was just remembering it. That's an incredible song.

Um... I would need to think more about that. And, I will write more about it.

Researcher: Thank you.

Dr. Murray: Actually, there is another man who I love. He's dead now. I love his voice. And, he did a cover of this. And, he took somebody who uses his voice a bit like an instrument. And, **he would use portamento**, 'Ah...'. And, be very...

And, he did the cover of that song which is very moving.

And, he had a very tragic life. He was an alcoholic as well. And, I think, that's why he identified with it. So much.

Researcher: Ah... I understand.

Dr. Murray: But, he... it's worth of listening. It's a very powerful piece of music.

Researcher: Ah, yes... Thank you.

## 1-2. Definition of 'Romantic Irony'

Researcher: And, then, my final question is... because I am glad that you understood the concept of **Romantic Irony**... so, **how would you explain it?**

Like, my definition is... like I said, 'attracting people with certain artistic methods that escapes from the expectations.

But, because you understand it... How would you explain it?

Dr. Murray: In musical terms or...

Researcher: In any...

Dr. Murray: I would write it down as a homework. Because, it's a concept that I would like to think about... **some examples of**. And, if that would be helpful.

Researcher: Ah... thank you. Could you...

Dr. Murray: Yes.

Researcher: Oh, I really appreciate that.

Dr. Murray: No problem. It's my pleasure.

Researcher: Thank you. It was very helpful.

Dr. Murray: No problem. It's my pleasure.

### <Interview 11: Mrs Kiri Hota >

#### @ PROGRAMMES FOR CREATIVITY AND WELLBEING : HINA MATSURI/ TAIKO/ ORIGAMI CLUB/ ANTI-NUCLEAR MOVEMENT/ JAPANESE CLASSES

@ Ms. Hota introduces herself before I asked her interview questions.

Ms. Hota: You came to **Hina Matsuri**. And, Hina Matsuri is a... It used to be **UK-wide festival, Japanese festival. It's a kind of an exchange programme.**

Every 10 years, in Japan-British festival, in the UK, Japanese festival, 2008-2009. But, they finished. **Stopped, for no budget.**

That one, first of all, embassy asked us to do something, because at that time, my husband organized **Europe-Japan Social Science Research Centre, here. He established it. But, at that time, no budget.** Then, he was not stable, and he was not sure. But, we organised, with that **professional Taiko group**. He's Japanese-American, and he is a very professional and we made a joint. And, same as a UK.

Researcher: Ah...

Ms. Hota: And, first of all, we asked them to do **Mugenkyo professional gym**. But, the problem was, **they wanted to select the people. But, we were not.**

And, after that... Also, these are the Japanese embassy staffs. And, this doll come from America. (Ms. Hota shows several pictures that describe her work and performances.)

Researcher: What's the name of **these instruments** again?

Ms. Hota: **Taiko**. T-A-I-K-O.

Researcher: Ah...

Ms. Hota: And, this is my husband. He's with children. Because, Origami coner...  
**Hillhead Primary school has the Origami club**, and they try to teach.

Researcher: Ah, Origami club?

Ms. Hota: Yeah. **We organise meeting, and provide work** with, for example, Taiko teams, professional Taiko teams. Also, this is a Hillhead Primary children. The Origami club...in Hillhead Primary school.

Researcher: Yeah...

Ms. Hota: Then, also, this is **an anti-nuclear movement**. This is a Kaki. Do you know **Pershimum? Fruit? This sheet come from Japan, from Nagasaki**. This is a survive sheet. Because, soon after the Hiroshima, Nagasaki Bombing, everybody thought 'No friends coming'. But, **the fruit is...It's a symbol of peace**. And, this is someone's calligraphy.

Researcher: Ah... yes.

Ms. Hota: And, this one is **a Kimono corner. This is.... We made it. It's from cottons. Cross- cottons... Also, this is a Christmas clothes**. We made it. And...

Researcher: Ah.. yeah.

Ms. Hota: Yes. Like this one. And, this student came to **Japanese class**, and became a helper. In a very local area.

Researcher: Oh...

Ms. Hota: This **Kaki... Pershimum**. **This is a symbol of peace...(in Botanic Garden) because it has come from Nagasaki**. And, everybody thought... after the atomic bomb, no one thought the **friends(prince)** is coming back, but fortunately came back.

Researcher: Ah..

Ms. Hota: Later, Nagasaki group wanted to remember how the bombing was...

Researcher: Ah... yeah.

Ms. Hota: And, this is **the Kimono corner**. And, this is a conversation corner. These are the Hillhead Primary school children. They also come to our **Japanese class on Saturdays**, and they try to learn how to say, 'Hello' and other things...

Also, **my late mother sent us some newspaper dolls**. It's making a doll from newspapers.

Researcher: Ah....

Ms. Hota: And this is **a colouring corner**.

Researcher: Yes...

Ms. Hota: And, **these are Japanese sweets. Some candies**.

Researcher: Ah...

Ms. Hota: And, this is **an Origami corner**.

Ms. Hota: And, this was **a performance of Cleveden High School**. **A local high school. And, they are the first Taiko team in Scotland**.

Researcher: Ah, really?

Ms. Hota: Yeah. But, the teachers moved, and I am not sure if it is still going on or not.

Researcher: Um...

Ms. Hota: Because in Edinburgh, they have it. 20 years ago, they had a lot of movement for Taiko, but not now. But, they are the leading team of the Cleveden High school.

Researcher: Ah...

Ms. Hota: And, this is **Mugenkyo. The professional Taiko team** called Mugenkyo. Echo or something... And, this is the high school group. Children.

Researcher: Ah...

Ms. Hota: That is a very early stage. We were not so keen to do it by ourselves to select the Taiko team. But, also, **in 1997, at summer, we organised a summer school with local people.**

First of all, **Japanese parents asked us to do something. Then, there were new people, mostly from Scotland and England. Very mixed...** And, the drum player from Africa, as a refugee, he came to join us. He's now the leader of the choir, but he helped us a lot.

**And, also, she's half Japanese- half Korean. So, this is a very mixed class. They came from Edinburgh, but all over the places in Scotland.**

Researcher: Oh, for your sessions?

Ms. Hota: Yeah. It's **the summer school**. Nowadays, a lot of institutes started summer schools, but in 1997, summer was a holiday season for British people, not having a school. But, in Japan, April is the beginning of the academic year, and summer is a part of a school. And, the parents were confused. Then, parents asked us to do something, and we organised the summer school.

Researcher: Ah...

Ms. Hota: And, this is **an African drumming. Also, this is a paper work. Artwork.**

Researcher: Yeah....

Ms. Hota: And, this one, everyday to do something. Continue... **paper work** or...

Researcher: Ah...

Ms. Hota: And, do you celebrate **the 7<sup>th</sup> of July for 'Star festival'**?

Researcher: Yeah. We have something similar

Ms. Hota: Yeah. This is that. And, the church members helped us, the Star festival.

Researcher: Ah...

Ms. Hota: And, this is... when we tried to teach **the Japanese culture**. **The ceremony. Wearing Kimono. And, Origami corner...and calligraphy.**

Researcher: Ah...

Ms. Hota: But the problem is... the problem we face was...**Mugenkyo professional gym wanted the selection. But, we don't want to do... we didn't want to.**

Also... we... also expensive... Hiring them was very expensive. That was the reason we started to think....

Researcher: Ah...

### **@ MUSIC/ PROGRAMMES FOR EVERYBODY: DESPITE MUSICAL ABILITY**

Ms. Hota: Yes. This was the first one. But, the problem was... I asked teachers, music teachers to organise it. But, also, they selected. But, we, **my husband and I wanted to... kind of... open for everybody, including handicapped and especially, people with mental problems.**

Researcher: Ah....



Ms. Hota: Because, **Taiko, you don't need to read, read music notes.... Just need hearing, and dom-dom-dom.** (Ms. Hota imitates people playing Taiko.)

Researcher: Yeah...

Ms. Hota: So, we struggled, and finally, I decided to do it myself, as you know.

Researcher: Yeah... Oh, you told me an important point, because **you wanted everyone to participate, no matter what kind of musical ability they have.**

Ms. Hota: Yeah. Yeah.

Researcher: Ah...

Ms. Hota: But, as you know, you study... **Here, music, art, and... especially music and PE are very... selection.** You know... especially, Primary.

Researcher: Yeah...

Ms. Hota: And, that one is **the Japanese princess.... Visited a kind of an exchange programme in Botanic Garden.** And, they were welcomed to speak to our group.

Researcher: Ah...

### **@ BENEFITS OF MUSIC- FOR IMPROVING PHYSICAL DISABILITY**

Ms. Hota: And, this is not only in West End... we went to the south side, **celebration of some park festival. And... yes. It's a very.... Made us cry.** She has a brain damage. **And, her family brought her. It was the first time she wore Kimono. And, they started crying, because for the last 2 years, she never moved. But, it was the first time she moved. Because, it was a different culture.** Very different...

Researcher: Oh, really? **So, she couldn't move, but she started moving when she wore the Kimono?**

**Ms. Hota: Yeah. She wanted it, and she just grasped it. Everybody was so shocked.**

Researcher: Oh...

Ms. Hota: And, you can see.... All grand children and daughters and her friends were so shocked.... **Very nice experience for us.**

Researcher: Ah...

### **@ MUSIC FOR EVERYBODY- JAPAN**

Ms. Hota: Yes. That is our... **Hina Matsuri history.**

And, also, as I mentioned, in Japan, **'music for everybody'**, and also text books... **Everybody has the same textbook. If you don't understand any marks from the books, you can receive a second grade. Because, in Japan, people... it's an equality.**

Researcher: Oh... **'equality'? So, you all study this same?**

Ms. Hota: Yes. **That is the reason that Japanese children go to private study. After school, most of the children go to.... The top students go to private lessons. Also, lower class go to private lesson. Because, it's too easy for top people. Too difficult for...**

But, they don't have... um... you cannot choose. Maybe different from Korea?

Researcher: Oh... sorry. So, before we move to the next section, **Hina Matsuri...** is this a kind of...

Ms. Hota: **Spring festival. 'Hina' means a doll, or 'Hina' is a chick.**

Researcher: Oh, 'doll' or 'chick'?

Ms. Hota: Yes. **3<sup>rd</sup> of March** is...

Researcher: And, **'Matsuri' means festival?**

Ms. Hota: Festival. Yes. And, **'Hina', doll or chicks.... Because, spring... It's a meaning of 'spring festival'.**

Researcher: Oh, spring festival. So, do you run this **every year**?

Ms. Hota: Yes. **3<sup>rd</sup> of March. 3<sup>rd</sup> of March is the girl's day or daughter's day.** But, not a holiday.

But, **5<sup>th</sup> of May is the boy's day, and it's a holiday.**

Researcher: Really?

Ms. Hota: Yeah.

Researcher: Oh... so, you run this every year for the festival?

Ms. Hota: **Yes. 'Hina Matsuri' is a family festival for the celebration of girls' born. And, on 3<sup>rd</sup> of March, and everybody celebrates by giving dolls.** Like this one...

Researcher: Yeah... And, it seems that you have some events for that day. Right?

Ms. Hota: Yes. This is the celebration doll. And, this is the girl's one. Also, the boy's one has small arms. These kinds of celebration.

Researcher: Ah, yeah... And, when did **the performances in the pictures happen**?

Ms. Hota: Yes. **In Glasgow, last 17 years, end of February or early March, Saturday. Last 17 years.**

Researcher: Oh... then, how do you practice for those?

Ms. Hota: **Practice is... We have the spring festival on March, and June festival, for a kind of a part of a western festival, local festival... twice a year. Then... before... we don't want to make a selection.**

Researcher: Ah, yes.

Ms. Hota: Then, we just... before festival, nowadays... Two November practices on Saturday. And, on January to February 4. Before the summer festival, Hina Matsuri, 6 lessons. **And, no names.... No selection. Everybody comes. We go to 'Taiko' fan workshop.**

Researcher: Ah... workshops?

Ms. Hota: Yes. **Then, in 6 workshops, we make a team and play.**

Researcher: Oh... and, where do you practice?

Ms. Hota: **In the Wellington church.**

Researcher: Oh... so, the church provide you some places to practice?

Ms. Hota: No. We pay.

Researcher: Oh, you have to pay?

Ms. Hota: Yes. Also, especially, **Hina Matsuri.... We work with Hillhead Primary school. Last 9 years, 10 years... Hillhead Primary schools, P5, always play.**

Researcher: Ah...

### **@ STATUS OF MUSIC IN A SCHOOL= PREPARING PERFORMANCE AS A PART OF THE CURRICULUM**

Ms. Hota: **Because, January, February... 3 or 4 workshops on every Friday or every Wednesday, all Primary 5s... It's a part of the curriculum. They play Taiko, and, if you want to play, they can play.**

Researcher: Oh, so, **from January to February?**

Ms. Hota: Yes. For **3 or 4 workshops**. Yes. **Part of the curriculum.**

Researcher: Oh, that's very nice... And, how long have you done this with the Primary 5s?

Ms. Hota: Last... **more than 10 years now. And, also, teachers are very cooperative now.**

At first, they didn't like it, because.... It's a kind of... like a military, because **everybody go together.** So, the teacher said, 'No. It looks like a military'.

Researcher: Ha, ha...

### **@ BENEFITS OF MUSIC- FOR MENTAL WELLBEING**

Ms. Hota: But, **the children enjoy. Especially, boys... tricky boys... Also, some children with mental problems... they enjoyed.**

And, at the first year, teachers were not happy...on first day. But, 4 weeks later, before the performance, she was so happy, because **one of the children with difficult mental... with some difficulty... he made a very, very good progress.** Also, one of the top players was **him. And, he brought both mother's side and father's side grand parents, and they started crying.**

Researcher: Oh...

### **@ MUSIC FOR EVERYBODY= SIMPLE MUSICAL SCORES**

Ms. Hota: Yes. **Very successful... these kinds of things. Because, there is no selection. Everybody stays together, plays together.** Yes, sometimes, teachers are not... especially, Scottish teachers think it's not a proper education. **But, the children enjoyed it. Also, sometimes, one day, the head teacher from Hillhead Primary, he was quite shocked, because everybody enjoyed these kind of things.**

Researcher: Ah.... Yeah. So, when they perform, and you run workshops before their performances, and teach them, is there a certain kind of **score for what they play?**

Ms. Hota: Yes. **This is a very simple one. Because 'Taiko' is a hard-beat... Originally, 'Taiko' came from the Japanese history.** Do you know Japanese myth? Japanese started

from Sangot. Amatheras Omikami. And, one day, Japanese Sangot was angry, because they were always fighting, and they hid in a cave. And, hiding in cave meant very dark. And, they started thinking, ‘how did they bring back some...’, and they started dancing. And, making some festivals, make fire and dancing, and some people started hitting some bowls. They did naked-dancing. And, Sangot thought it was funny, seeing them enjoying it without him.

They started hitting Taiko drum, then, he started checking everyone... It was the beginning of... Of course, it’s a myth, but this is the beginning of the dancing, and...

**Japanese dancing and Japanese drumming. Beginning of this.**

Researcher: Ah...

Ms. Hota: Then, **local... every community has a Shrei and Tempro.** And, they... I came from an old town in Tokyo. And, every community has the Shrei and Tempro, because **in harvest time, they carry the Taiko and hitting music.... Everybody carry Taiko and go to blessing. It was the beginning of Taiko, for everybody.**

**But, soon after the end of the Second World War, Taiko was prohibited because of... The depart. All the Japanese cultures were banned. Origami, Taiko, Kabuki... Every Japanese... were banned.**

**And, we studied western orchestra... violin or piano. Yeah... I studied piano from 7 to 13... or something.**

Researcher: Oh, really?

Ms. Hota: Also, **in Primary school, I studied drumming. And, in junior high school, I played in a brass band, for clarinet and percussion.**

Researcher: Oh...

**@ OWN EXPERIENCE- MUSIC EDUCATION FOCUSED ON WESTERN MUSIC**

Ms. Hota: Because, **we were forced to study western music.**

Researcher: Yeah... **In Korea**, too.

Ms. Hota: Oh, really?

Researcher: Yeah. **People more enjoy western music**, and....

**@ NOW: JAPAN INCLUDES INTERNATIONAL/ INTERDISCIPLINARY/  
TRADITIONAL MUSIC- E. G., TAIKO**

Ms. Hota: Yeah. And, last 15 years... I am not sure.... **15 or 20 years... Japanese government asked to change policy to study traditional Japanese music, including Taiko.**

Researcher: **Oh... Yeah. So, Taiko is a kind of traditional music?**

Ms. Hota: **Yes. Not so difficult.** For example, I thought people in Hillhead... 'Aito do, Aito donco, Aito don'... 'one, don, don, don', 'don, don, don, don', 'doco, doco, doco, doco', 'dodon co don, ha', 'dodon co don, ha'... (Ms. Hota makes sounds to show the examples.)

It's easy. **Not so difficult.**

Researcher: Oh, so... **there are like limited rhythms in Taiko?**

Ms. Hota: Yes. **You don't need to study any music.**

Researcher: Oh... so, **just several rhythms?**

Ms. Hota: Yes. And, **first of all, we do some exercise, and hitting Taiko same time.** Then, say, 'Don'. 'Doco'. 'Dodonco don'... **Maybe different from western music, but that is the reason they enjoy it.**

Researcher: Ah... yeah....

Ms. Hota: Yeah. And, this is **a Japanese text book.** (Ms. Hota shows several Japanese textbooks.)

Researcher: Oh...

Ms. Hota: And, **everybody... It's Primary 1. 7 years old.** You can take a picture.

**This is making plants through the music. And, this is a play. This is a traditional music.** 'Hiraita, hiraita. Nanno hanaga Hiraita'. 'Annago Hirai Hanaita'. 'Hirai ta to omotara itsga manika zu bon da' ... (Ms. Hota sings.)

It's **a finger game.** It was provided open, but, now closing. These kinds of music.

Researcher: Ah, yeah...

Ms. Hota: And, this is a... this example is **an animation, 'Zibri'**. Have you heard about that **Japanese animation. 'Totoro'?**

Researcher: 'Totoro'? Yes!

Ms. Hota: This is a 'Totoro' song. 'Arko, Arko. Watashiwa gangki...' (Ms. Hota sings.)  
This kind of music for...

Researcher: Oh...

Ms. Hota: And, this is from **NHK, Japanese BBC.**

Researcher: Yes.

Ms. Hota: And... **every 4 o'clock, 5 o'clock, like BBC children's funny song, lunch song, this is a monkey's song.** 'I. I. I. I. Motsaru Sanda... Sayo...' (Ms. Hota sings.)  
It's a monkey... Just say, 'I. I. I' ... Yes. **Not a difficult one, but just singing a song.**

Researcher: Ah... yeah.

Ms. Hota: And, this is for Primary 1. And, this is **'Gojokpy' by Jangkebong.** How do you say, 'Stone, Paper, Scissors' in Korea? Do you have...

Researcher: Yeah! We do it, too.



Ms. Hota: Same. Same. Then, **Kemkempa is a step**. Yes. This is a KemKempa. It's a new song. These kinds of things.

Researcher: Ah, yes...

Ms. Hota: And, this is also **a traditional song**. 'Dem, dem, mush, mush, Ka'. It's more than 100 years old song, but also, **how to play castanets**.

Researcher: Yes...

Ms. Hota: And, this is... also, 100 years old. Then... yes. Like, **how to play tambourines, bells, and triangles**. This...

Researcher: Oh...

Ms. Hota: And, this is **a French folk song**. '**Kira. Kira. Hika. Ru**' (Ms. Hota sings a song.)

Researcher: Ha, ha. I know. Yes.

Ms. Hota: And, this is... **My friend made a song**. '**Omojana jajaja**, Omojano jajaja. Jajaja. Omojano jajaja'... (Ms. Hota sings a song.)

Yes. This kind of... very popular, over 50...

Researcher: Oh...

Ms. Hota: And, this is... yes. **A Controversial song**.

Researcher: Ah... yeah.

Ms. Hota: Yes. **Hinamaru... is... Yes. The flags...** Some people are not happy with it. Anyway.

Researcher: Ah... yeah.

Ms. Hota: And, this is... **the Kemba Harmonica** is a...

Researcher: Yes. We have it!

Ms. Hota: Oh, do you have it?

Researcher: Yes. Ha, ha.

Ms. Hota: Yes. This one. Also, **a harmonica**. This one. And, this is a new song. Yes. And, it's trying to... It's a simple one, but trying to understand the meaning of...

Researcher: Ah...

Ms. Hota: Then, this is.... Yeah. A story about... yes. Like **'Totoro' story**.

Researcher: Ah... yes.

Ms. Hota: Yes. And, **moza**... And, this is talking about **'Toy story'**.

Researcher: Oh, toy story?

Ms. Hota: Yes. Yes. **Music**.

Researcher: Ah... yes.

Ms. Hota: Yes. This is **'Omoskobori'... It's a Japanese fairy tale**.

Researcher: Ah... yes...

Ms. Hota: And, this is... yes. **Traditional winter song. This is a winter song**.

Researcher: Um...

Ms. Hota: And, yes... A new one. **Trying to use an instrument**.

Researcher: Ah.. yes.

Ms. Hota: And, this is a... yes. It's a popular one. **'Morino Kubasai'. An American song.**  
 'Arhi. Arhi. Morino Naka. Morino Naka. Kumbasani. Kumbasani. Da. Da.  
 Hanasakmorino. Michi. Kumbasani. De...' (Ms. Hota sings.)

Researcher: Ah...

Ms. Hota: This is for 7 years old.

Researcher: 7 years?

Ms. Hota: Yes. Primary 1.

Researcher: Yes...

Ms. Hota: And, the second one. A little bit difficult. So... like this.

Researcher: Um... And, is it for, then, 8 years old?

Ms. Hota: Yes. Then, 'I-A-Sang'. 'Il-I-Sam'. (Ms. Hota counts numbers in Korean.)

Researcher: Yeah... I know.

Ms. Hota: And, **Japanese, Korean, Chinese, English.**

Researcher: Ah, really?

Ms. Hota: Yes. **We try to understand all international ones.** Yes.

Researcher: Ah...

Ms. Hota: And... this is **a Swedish song, and a British song.** 'London Bachi ochita, ochita'... (Ms. Hota sings the song, 'London Bridge's falling down'). Yes. This kind of thing.

Researcher: And, this is for the Primary 2?

Ms. Hota: Primary 2. 8 years old. Yes. Yes.

Researcher: Oh...

Ms. Hota: Also, **this one is a very traditional song. 'Hide and Seek'.**

Researcher: Ah...

Ms. Hota: Because, **nowadays, Japanese children don't want to go outside to play.... Because of the computers...**

Researcher: Ah... yeah.

Ms. Hota: And, they persuade to hand things... And, use foreign...And, this is a song for.. 'Kajuero Sumueru Mo Yo Toi De. Jam Kem Poi Yo I Kode Sho. Moi Kai. Madada Yo.'... (Ms. Hota sings.)

This is a... yeah. **A play song, from a long time ago. But, it's trying to persuade to... play 'Hide and Seek'.** Even 'Hide and Seek'... children don't...

Researcher: Oh...

Ms. Hota: Yes. These kind of things... but, little bit difficult than the first one. Because, **it's made with some rhythms, and using 'Do-re-mi-fa-sol'.**

Researcher: Yes...

Ms. Hota: Yes. **These are the all text books from Primary 1 until... maybe 18.**

Researcher: Oh, 18? So, **they have a number of books...**

Ms. Hota: Yes. Every year... **All students have a textbook, and everybody receives a book. And, the compulsory education is a Junior High.... 15 years old.**

Researcher: 15 years old? Yeah...

Ms. Hota: But, **to high school, more than 90% people stay in... until the end of high school. 18.**

Researcher: Ah, yeah... Oh... so, **do they learn music until they graduate high school? Until the end of the year?** Or...

Ms. Hota: Yes. Also, **in Japan, every school, even kindergartens or Primary schools, has a school song.**

Researcher: Yeah... We have those, too.

Ms. Hota: Maybe Korea, too? Ha, Ha.

Researcher: Yeah. Ha, ha.

Ms. Hota: We have to study singing a song for... yes. But, now, **very nationalistic government force us to learn more traditional songs, because the teachers try to be more open to international songs.** But, some of them say that it's **a very Asiantic idea..** or something. It's a... Chinese bias, a Korean bias as well.

Researcher: Yeah... Oh, so, you try to focus on... Like, your country tries to focus on your **folk music...** and then, also for **the globalisation...**

Ms. Hota: Yes. It's a...

Researcher: **In Korea, too.** Comparing to the days when I was in school, nowadays, **they learn more about our traditional music.**

Ms. Hota: Yes. Maybe, the same idea. Also, maybe next time, I can show you some **school's life. Rural areas in Hukushima,** because that school is a... it's in a centre of a field. And, only 100 children from Primary 1 to Primary 6. And, they start to study English, but at the same time, **this school start to teach traditional Japanese music.**

Researcher: Ah, really?

Ms. Hota: Yes. Because, **schools are not happy to teach only English side, but tries to teach traditional songs.**

Researcher: Ah... yes. So, what was the name of the school again?

Ms. Hota: It's **Souma Primary school. It's at Hukushima.** You know Hukushima? For the nuclear...

Researcher: Yes. Oh.. so, is it a private school?

Ms. Hota: No. **State school. Public school.** But, now, they started to **exchange with Hillhead Primary school. Just exchanging photos, pictures...** because... yes. Very... Japanese English is... even Junior high school students' English is limited. Then, it's very unfair for....

Researcher: Ah...

Ms. Hota: Yes. That is the first idea before we start... I tried to...

Researcher: Yeah...

Ms. Hota: Is this enough?

Researcher: Yes. Thank you.

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**{File 101} – 07:38**

@ Background

1. I was very impressed when I found out about your background. First of all, when I saw your profile, I found out that that you have diverse experience in journalism and press, working as a reporter and a writer.

Also, you obtained postgraduate Diploma in Sociology, and you also worked as a Research Assistant and as a Honorary Research Fellow, which must have been very good experience to have as a foreigner.

Then, now you are working in ‘Japan Desk Scotland’, which aims to introduce Japanese and Scottish culture across the two countries, and run many educational programme and workshops. Right?

Could you tell me more about yourself and your experience?

Researcher: Thank you very much. And, thank you so much for showing me everything.

And... because I was very impressed by your **background**, and it seems that... I saw in your profile that **you majored in sociology**, right?

Ms. Hota: Yes.

Researcher: Yeah, but you have so much **musical background** as well. So.. yeah. I was surprised.

Ms. Hota: Yes. Because, **as I mentioned, in Japan, music is a compulsory until... the compulsory education finishes.** And, also, **my school was in an old town in Tokyo, near an art school.** One of the oldest, biggest school, and a lot of postgraduate teachers come to help.

Researcher: Ah...

**@ OWN MUSICAL EXPERIENCES : MANY EXPERIENCES OF MUSIC EDUCATION**

Ms. Hota: Yes. **I don't think all schools have this kind of...** But, maybe I was lucky, because in an old town in Tokyo, a lot of art teachers, music teachers, professional teachers wanted us. **So, I had a lot of chances to...**

Researcher: **Have Music Education?**

Ms. Hota: **Yes. Through the Primary school. And, junior college.**

Researcher: Ah.. yes. Thank you.

Ms. Hota: Yes.

Researcher: So, first of all, when I saw your profile that you have **a diverse experiences in journalism and in press as well, as a sociologist. And, you also obtained a degree here in sociology.** And, you worked as a research assistant and everything...

Now, you are working at **the 'Japan Desk Scotland'**, right?

So, I think... and, they try **to introduce Japanese and Scottish culture together.** Right?

Ms. Hota: Yeah.

Researcher: Right? So, I think you have so many experiences. So, could you tell me more about **your experiences?** As you showed me with the pictures, could you tell me more about your experiences? **How you came here, and how you started your education...**

Ms. Hota: Because my first degree is **Japanese literature and Chinese literature and Teacher's license, also Japanese librarian...**

Researcher: Oh...

Ms. Hota: Yeah. But, I don't like teaching, I don't like education... Ha, ha.

Researcher: Ha, ha.



**@ OWN EXPERIENCE OF EDUCATING PUPILS FOR WELLBEING:  
LEARNING/SOCIAL/EMOTIONAL DIFFICULTIES**

Ms. Hota: But, anyway, I was lucky **to have a lot of experiences, like helping for Primary schools here.**

Researcher: Ah... yeah.

Ms. Hota: Then, also, **my junior college teacher passed me to some children with learning difficulties.**

Researcher: Oh... to teach them?

Ms. Hota: Yeah. And, that is... The first one was with **some children with learning difficulties**, and the second one was with **kids with mental, emotional problems. Academically tough**. But, he **cannot cope with the classmates...**

Researcher: Ah...

Ms. Hota: Maybe, that... nowadays, there are a lot of medical doctors who help us, but **more than 40 years ago, nobody helped. And, families asked us to help junior colleges, and my professor asked me to go there and help.**

Researcher: Ah...

Ms. Hota: Then...

Researcher: Oh, so when you were in the university?

Ms. Hota: Yeah. At that time.

Researcher: You tried to help them...

Ms. Hota: Yeah. Because, for me, he was not a problem, but that was the reason I helped him. But, the parents tried to teach him in a very high standard. Yeah. It was quite interesting, because **in Japan, parents try to 'teach'**. They are not professional educationalists, but try to teach. My parents, too.

But, here, if I say... I studied sociology of education. Teachers say, 'Um? Are your parents specialists?' 'No. No. No.'

But, in Japan, parents help them, but that time we use 'teach'. But, here, parents cannot 'teach', because their parents are not professionals.

But, in Japan, most of parents try to teach... um, **educated parents try to teach.**

Researcher: Ah... I understand. Yeah...

Ms. Hota: Yeah.

Researcher: So, **you already had teaching experience...**

Ms. Hota: When I was in Uni. Yes. Then, yes. Also, **I started to teach in a local gym for basketball.** My younger sisters does gym to teach. And, it's a quite strong, because local schools are not happy for me to teach them, but the local government tried to help me to... a lot of protection. Because, I am not a teacher, but the local gym was getting stronger, then, **local government tried to protect me, license for those trainings.**

Researcher: Oh... yeah. So, **you have many experiences as an educator,** I think.

### **@ OWN EXPERIENCE: TEACHING- NOT INSTITUTIONALISED**

Ms. Hota: **Yeah. Yeah. But, not institutionalised. My experience for teaching was at very....** **Outside of schools or in some private schools, after schools...** **or something like that. Yeah.**

Researcher: Yeah... I respect you for having all those experiences.

Ms. Hota: Yes.

**@ OWN EXPERIENCE: JAPAN DESK SCOTLAND**

Researcher: And, I was reading the contents in the website, **Japan Desk Scotland**, and how long has it been since... you have been working there?

Ms. Hota: I think **7 or 8 years**. Because, Japan... As same as Matsuri, we didn't decide to do... We were not coming to make a Japanese culture event, but we were asked by **Japanese embassy**.

**And, also, Japan desk Scotland... we do some exchange programmes with Japan and Europe**. And, some universities asked us to establish the 'Japan Desk Scotland', because university cannot pay us for that expenses, but we needed some institutes, then we made it. And, we work as co-university.

First of all, this was made because **Glasgow University asked us to do... work for Japanese things**. That was the reason we made it.

Researcher: Oh... so, the university asked you to do this.

Ms. Hota: Yes. For payments. Yeah. But, **we made our... a lot of exchange programmes**. Yeah.

Researcher: Oh... thank you.

### @ Benefits of Music

1. Also, when I found out about your experiences, it seems that you are implementing various activities and educational programmes related to the culture in both Japan and Scotland.

This made me rethink of the relationship between society and music. When I studied musicology for my master's degree, one of the most interesting field was music sociology, and your profile and experiences made me think of those days, enjoying thinking of the interactive influences they have. I think the cultures in one country have a great influence on people.

Among those, I want to ask you a question focusing on 'music', as you also did many work related to music.

So, Please summarise for me the place of music in your life, and what you perceive as the benefits of music.

1-1. Please explain your views about the benefits of having music classes in school. If you believe it to be beneficial, what kinds of advantages does it bring to students?

Researcher: So, I will ask you certain questions now since I heard about your background.

Ms. Hota: Okay.

Researcher: Thank you so much. When I saw your experiences, **you were implementing various activities and educational programmes for children, and especially, in terms of exchanging cultures between Japan and Scotland.**

Ms. Hota: Yes.

Researcher: And, that made me think about **the relationship between society and music**, and... I majored in musicology for my master's degree, and I studied about **the relationship... how they affect each other, the music and society... And, so... maybe... I think, as you said, you had many good Music Education... So, could you tell me what the music has meant to your life, and what you perceive as benefits of music?**

Ms. Hota: I think... um... for example, **Taiko**... My husband, Youshin, he had a good relationship with Japanese ambassador in London. Now, he became a president of an institute.

Researcher: Oh...

**{File 102} – 34:50**

Ms. Hota: And, he said, now he is in the middle of his 80s. When he was the first diplomat, he tried to hide the Taiko, because he said, **it was a very primitive music.**

Researcher: Oh, primitive music?

Ms. Hota: And, he... not only him. All Japan... tried to hide Taiko, because it was very primitive.

Researcher: Ah... yes.

Ms. Hota: But, now, he was so amazed. He thought Taiko started from America... 970 Japanese students movement went to a small island called '**Sadogashima**', they lost student's movement. Then, finally, they decided to move to a very small island called '**Sado**', trying to make a simple life. And, they started to... no hitting. No air conditioning. **They started hitting Taiko, making some plants, eating in fields, everything...**

Then, first at the middle of 1970s, they started running for Boston marathon, New York Marathon, and after that, **they went to a music concert to play Taiko.**

Researcher: Ah... yes.

Ms. Hota: It was a big news in America, New York and Boston. And, it was a big news in America. '**Japanese came to... after the marathon, through marathon... play Taiko...** **And**, it's a big news, and they were back to Japan, because, America said, Taiko is a powerful.

And, **that is the beginning of 'Taiko' movement in 70s, 80s, from 'outside'.**

Researcher: Ah... from 'outside'...

Ms. Hota: Yeah. And, because we studied Taiko... Yes. Originally, I studied Taiko from local... but, we started... again, for more education for Taiko came from American and English... **Mugenkyo**. We studied Taiko from them.

Because... very... Yes. You said, you studied western music, too, in Korea.

Researcher: Yes.

### **@ BENEFITS OF MUSIC- FOR DIVERSE HISTORICAL AND MULTI-CULTURAL EXPERIENCES**

Ms. Hota: But, **this kind of 'diversity', 'musical diversity' is historically quite interesting.**

Researcher: Yeah, that's right.

Ms. Hota: Yes. **Also, rhythms were different. Because, Mugenkyo's rhythm was very complicated. Also, music teachers, Scottish music teachers' Taiko teaching is very complicated.**

But, everybody, our team enjoy nowadays, because very simple, 'don-don-don', 'do-don-ko-don', 'don-ta-ra-da-ka-ka', sounds like that. And, because... **Japanese rhythm... I had inside my body, is different from the Korean ones, too.**

Also...yes. **We understand how different it would be... between Korean music and Chinese music, and Japanese music, but maybe, western people don't understand. Or. Maybe, we don't understand German music, Italian music, and Hugarian music. But, same. Some sensitivity... is... our original culture is different.**

Researcher: Ah... that's right.

Ms. Hota: Yeah.

### @ BENEFITS OF MUSIC- SOCIAL/ CULTURAL BENEFITS

Researcher: So, if I understood you... if I draw some implications about what you just said, **the benefits of music, may be... I think, it can have like both aspects. Maybe... because people all have musical, innate musical... musicality, I think it can bring people together, but on the other hand, maybe it also represents cultures.**

Ms. Hota: Yes. Also, we can think about a song... do you know, **'Imusingawa'?** **'Imusingawa Miskioku. Totoo. Nawaka...'** (Ms. Hota sings.) You don't know? This is **a Japanese folk group** from Kyoto, started singing in 1970s, 1980s. It's Korean, dividing to... And, this is... we cannot fly. And, this kind of song is very popular, but very contravercial.

Researcher: Yeah. Sure...

Ms. Hota: But, this kind of song, we can sing in Glasgow... because not Korea, not Japan. But, we can sing it. We sang a song, this one, in front of Korean students a couple of years ago, they said, 'Is this a very old song?'... Ha, ha, ha.

Researcher: Ha, ha, ha.

Ms. Hota: But, this kind of song... happened maybe to Chinese students, too. Also, our... Yes. We need third country. **Yes. Not only music, but also cultural, or educational things... third country...** We cannot do anything in Korea, Japan, China... But, **here, in Europe, we can do a lot of events, a lot of discussions.**

### @ BENEFITS OF MUSIC- MUSIC FOR EVERYONE

Researcher: Ah... yeah. Okay. So, then, when you worked in schools, did you feel any... **like benefits for 'students'? Specifically, the benefits of music on students? And, as you said, you worked with people with some difficulties...**

Ms. Hota: Yeah. **We went to... if there were any requests, we go to... but, we had some packages for singing a song, or rhythms for...** For example, Japanese alphabet, 'i-e-u-e-

o', 'ka-ki-ku-kye-kyo'... But, actually, 'i-e-u-e-o-o-o', 'ka-ki-ku-kye-kyo-kyo-kyo'... (Ms. Hota sings.)

Researcher: Yes...

Ms. Hota: **This kind of rhythms... children enjoy it easy. With actions.**

Researcher: Ah... yes.

### **@ BENEFITS OF MUSIC- FOR ACTIVENESS**

Ms. Hota: **And, very lively. Because, music, including teaching languages with music is... they are so... lively. Time to be lively.**

Researcher: Ah... yes.

Ms. Hota: **Not so difficult ones. But, using a very simple music, rhythm... Children enjoy it.**

Researcher: Ah, yes. And, then **could you tell me more about your experience with people with disabilities and mental problems... the children?**

Ms. Hota: Yes.

Researcher: So, how did you help them?

Ms. Hota: Because, I am not a professional teacher, that is a reason... everybody prefer to... 'Don't touch... don't look... ignore'. But, I don't care. I do same things for others, even who have wheelchairs or something...

Researcher: Um...



### @ BENEFITS OF MUSIC- EASY MUSIC FOR EVERYONE

Ms. Hota: And, yes. **For example, he thinks in Taiko, wheelchair is easy. Also, sometimes, someone had only one pound, I said, "No, you can use one pound". And, the teacher was quite shocked. I think they can do it, because Taiko is just hitting. You don't need, 'Do-Re-Mi-Fa-Sol-La-Si-Do'... or something.**

Researcher: Yeah...

### @ BENEFITS OF MUSIC- FOR PHYSICAL DISABILITY

Ms. Hota: **Also, he thinks hitting in wheelchair... They had a reason for their.... It's not using the whole body, but they are shaking hands or shaking bodies or shaking heads... They feel something through the body.**

Researcher: Ah... yeah. That's right.

Ms. Hota: Yeah. **That is the reason I recommend it to handicapped people to do Taiko. Because... they want to. Some of them teach a kind of performance.**

Researcher: Um...

Ms. Hota: No. **Taiko is a vibration, feeling your body. Taiko is a vibration, feeling something.**

Researcher: Ah...

Ms. Hota: Do you know **Scottish percussionist, Evelyne? Had a... deaf. A little bit deaf. And, she always plays... off the shoes, off the socks... And, she felt vibrations.**

Researcher: Ah... yeah. What's the name of the player again?

Ms. Hota: **Evelyne. A Scottish percussionist. And, sometimes, we were at her concerts, and yes. Fortunately, we could see... Yes. She is off the shoes, off the socks... and felt for through the soul for feeling for vibration. Yeah.**

Researcher: Ah... yeah.

Ms. Hota: Yes.

Researcher: Oh, you told me a lot of good aspects. Thank you.

Ms. Hota: Yeah.

Researcher: So, like... for every student, do you think... Can you think of any more benefits of having music in schools? **Because, I am surprised that Japanese students have Music Education until the end... because in Korea, it's kind of neglected.**

Ms. Hota: Really?

Researcher: Yeah.

Ms. Hota: You mean, for Primary?

Researcher: Both. Primary and secondary. But, in Japan, they still learn music in high school?

Ms. Hota: **Yes. Maybe, some of them don't like it, but music lesson is a kind of sleeping... relaxing... Examination is very difficult for... yeah. But, most of the teachers try to enjoy listening to Mozart or something. Yeah.**

Researcher: Ah... Okay.

### **@ BENEFITS OF MUSIC- FOR EMOTIONAL WELLBEING**

Ms. Hota: Yeah. **Especially, singing a song and listening... yes. First of all, I think, teachers try to calm down for students.**

**@ STATUS OF MUSIC IN JAPAN: THEORETICAL**

And, music teachers, especially, Japanese high school... um... Maybe, junior high school... until junior high school, try to play something. But, high school teachers try to... yes. Make some recorder... difficult ones for Bach or something.

Researcher: Ah...

Ms. Hota: But, also, **making some music. But, basically, they try to force them to listening... to Mozart, Schumann... or something like that.**

Researcher: Schuman... yes.

Ms. Hota: Yeah... And, they can... teachers try to... how they... Because, more than 100 years old, but still fresh.

Researcher: Ah...

Ms. Hota: That is... Yes. **Japanese music teachers try to force them to enjoy.** Because... also very **convulsive(conversive)**. If you are a member of the brassment, their level should be high. Also, very competitive. But, in Japan, high schools have a class choir team.

Researcher: Oh, **class choir team?**

Ms. Hota: Yes. And, then, a competitive. And, inside the school, they had a competition, and **the top team go to national competitions.**

Researcher: Oh, even in high school?

Ms. Hota: Yes. Even in high school.

Researcher: Oh... yes. So, maybe, it's quite different from what I thought, because I thought Asian schools have similar kinds of... yeah. A kind of problems for neglecting music. But, I think Japan has a very...

Ms. Hota: Oh, yeah. NHK?

Researcher: Yeah?

Ms. Hota: Yes. **NHK music competition. A choir competition.** Please check.

Researcher: Yes.

### **@ JAPANESE MUSIC EDUCATION: FOCUS ON SINGING**

Ms. Hota: Yes. It's very keen to... Because, **singing.... You don't need to play instruments.** Yes. Yes.

Researcher: Yeah...

Ms. Hota: And, local high school... even small schools try to be in the competition.

Researcher: Ah...

Ms. Hota: Yes. Quite nice. Yeah.

Researcher: Ah... thank you. So, then, you already told me that, maybe, you would agree **the importance of Music Education in schools,** right?

### **@ BENEFITS OF MUSIC- FOR SOCIAL WELLBEING FOR POOR PEOPLE**

Ms. Hota: Yes, I think so. Yeah. Especially, Japan is not a rich country. Still poor, because **poverties still exist. But, singing is still... Do you know this song?** 'En-ya-co-ra'... (Ms. Hota sings a song.) It's fishermen singing a song.

Researcher: Ah... yeah.

Ms. Hota: Also, **road workers.... the workers singing a song. And, yeah. Scotland, too. If Scotland lost in a war, and try to... but, singing a song before dying.**

Researcher: Ah...

**@ BENEFITS OF MUSIC- STIMULATE MUSICAL INSTINCT**

Ms. Hota: **We cannot control, but through music.**

Researcher: Ah... so, maybe, **they have the innate instinct...**

Ms. Hota: Yes. Yes. Especially, Okinawa has... this is a city... very suffering. But, Japan... as Korea, too. But, also, **Okinawa people, inside... Japan... Okinawa people suffering. But, Okinawa has a kind of... Yes. Against the government. Offense powers... Singing or something. Yeah.**

Researcher: Ah...

Ms. Hota: Yes. **They are very strong. Music... it has... they have... a power. Because, you can not buy music.... From soul.**

**@ Status and Importance of Music Education/ Music Activities**

**1. Please explain your view of the status and importance of Music Education, especially in schools. (I saw some pictures that were posted on the website that showed some activities in school.)**

**1-1. Should music classes accorded the same status as other main subjects in schools? Please also explain the reasons for your views.**

Researcher: Oh... thank you so much. Yeah. So.... I kind of respect Japan for like... taking the music important. But, in your opinion, maybe you would agree as I do.

Ms. Hota: Yes.

**@ STATUS OF MUSIC- SHOULD BE AS SAME AS OTHER SUBJECTS**

Researcher: **Should music classes have same status as other subjects, do you think?**

Ms. Hota: **Yeah.**

Researcher: **Like language, math and everything?**

Ms. Hota: Yeah.

Researcher: Ah... yeah. So, I agree with you.

Ms. Hota: Yeah.

**2. Please summarise for me how musical activities and performances that you proceed are resourced. What, if any, are the challenges with resourcing those?**

Researcher: And, you said that the classes that you run... you said... they are funded by University of Glasgow, and...

**@ HOW MUSIC IS RESOURCED: UNIVERSITY**

Ms. Hota: Oh, first of all, **we opened Japan Desk Scotland because receiving some money from the university.**

Researcher: Yeah...

**@ HOW MUSIC IS RESOURCED: FUNDING FROM FOUNDATIONS**

Ms. Hota: **But, only beginning. We are funded by... Japanese foundations. For example, Sasagawa foundation.**

Researcher: Ah... yeah.

Ms. Hota: Sasagawa foundation. In London.

Researcher: Ah...

Ms. Hota: Yes. **You can apply, because they are very keen to support Asian students.**

Researcher: Ah...

Ms. Hota: Sasagawa foundation. Some people are not happy, **because the founder was a criminer.** Also, they now run the boat races or something.

Researcher: Um...

Ms. Hota: But, in London, they are very... doing... many developed people.

Researcher: Oh, so, they support you for...

Ms. Hota: Yeah. For funding, because.... Yes. As I mentioned, Sasagawa was criticized by lots of academics in Japan, because... they said, "What are you doing?"

**But, here, Sasagawa supports for doing events or something. Then... also, a small amount of... for example, travelling to Japan, most of the academics go there successfully, because it supports the travelling costs or something.**

Researcher: Ah...

Ms. Hota: And, Sasagawa.... **We try to... introduce Sasagawa foundation to Glasgow University's academics, because it is quite successful.**

Researcher: Ah... yes.

Ms. Hota: Also, I had a ESSO Japan. It used to be a **ESSO Japan supporters, which means an academic.** It used to be... Japanese women have a very, very limited accesses for... Maybe, as same as in Korea.

Researcher: Ah....

Ms. Hota: It used to be **ESSO company. It's a foundation. But, now, Daiwafoundation. Also, Japan foundation.**

Researcher: Oh...

Ms. Hota: Also, this year, we received money from... um... Also, **Scottish government** sometimes helps us a lot.

Researcher: Ah... yes. So, **you are like... funded and supported** by those...

Ms. Hota: Yes. **We are applying.**

Researcher: Oh, you are applying...

Ms. Hota: Yeah.

Researcher: Ah, thank you.

### @ Musical Creativity

**1. Please tell me how you would define 'musical creativity', and also your ideas about the importance of 'musical creativity'. Also, Please explain the activities you use for fostering musical creativity, if any.**

Researcher: And then, I will change the topic to **musical creativity** now.

Ms. Hota: Yeah.

Researcher: Because, **I saw your children playing**... So, could you tell me... I am citing everyone's opinion. Combine them and cite those with your names.

Ms. Hota: Yeah.

Researcher: So, could you tell me **how you would view creativity, musical creativity.... How you would 'define' the musical creativity?**



**@ MUSICAL CREATIVITY= SIMPLE MUSIC FOR EVERYONE**

Ms. Hota: Oh... a difficult question. Yes, because, **I don't want to make a difficult music, but, simple...** As I mentioned, **simple from my nature** was... my background. As I mentioned, **a local community has a traditional tune**, last hundred years.

Researcher: Yeah...

Ms. Hota: This is 'Don-Don-Ka-Ka-Ka'. 'Don-Don-Don-Ka-Ka'. 'Don-Don-Ka-Ka-Ka' (Ms. Hota sings.) This is a simple one.

Researcher: Um...

Ms. Hota: Also, another one from another part of Japan called...um... another rhythm. **Every... had a very simple, but a little bit different. And, we use this one for...**

Researcher: Yeah... To... like...

Ms. Hota: Yeah. **Not complicated ones.**

Researcher: Ah, yeah... but, **simple ones** to... yeah.

Ms. Hota: Yeah. Because, **first of all, we made our first choice. Very complicated. We struggled... Ha, ha.**

Researcher: Ah... yeah. Ha, ha. So, do children play those tunes? And...

Ms. Hota: Yeah, but, **try to do simple ones.... to continue.**

Researcher: Simple ones to...

Ms. Hota: Also, simple... For example, as I mentioned, 'Aito-don. Aito-don. Don-co. Do-don-co-don.' It's 'Don-Don-Don-Don-Don-Don-Don-Don. Doco-Doco-Doco.' (Ms. Hota sings.)

Researcher: Um...

**@ MUSICAL ACTIVITY: INTERDISCIPLINARY= USING BODY**

Ms. Hota: But, this one, slow. 'Don-Don-Don.' (Ms. Hota sings.) The first one. And, **we don't want them to be confused, but first of all, teach them... steps, walking.** 'Don-Don-Don', 'Doco-Doco-Doco-Doco', 'Do-don-co-Do. (Ms. Hota sings.)

Researcher: Oh, **walking!**

Ms. Hota: Yes. **Try to... body... and standing. All body walking. Even a wheel-chaired person... 'Don-Don-Don'. (Ms. Hota sings.) And, try to use all body... to simple song. But, simple, but fast one, slow one... these kinds... Also, sharing, and separated ones, different ones... or something like this.**

Researcher: Oh, **so through all these, do you see... maybe, you can see their creativity...**

Ms. Hota: Yes.

Researcher: **In terms of their movement**, and...

Ms. Hota: Yeah.

Researcher: Yeah... everything. So, **musical creativity can also be revealed in terms of different motions...**

Ms. Hota: Yes. Yeah. Yeah.

Researcher: Ah... thank you.

**@ MUSICAL CREATIVITY: BASIC, FUNNY**

Ms. Hota: Yeah. Also, **creativity comes from... maybe, basic... Yes. It's very funny.**  
**One of the young friends is a rock band musician. And, try to persuade them to making jazz for free one.**

Researcher: Um...

**@ MUSICAL CREATIVITY: MAKE FREE ARRANGEMENTS**

Ms. Hota: But, **if you understand some classical music, you can make a free arrangement, like jazz.**

Researcher: Ah, yeah.

Ms. Hota: But, **rock band people... they can not do that.**

Researcher: Ah...

Ms. Hota: Because, **they are not knowledgeable... of classic, basic music.**

Researcher: Yeah...

**@ MUSICAL CREATIVITY: NEEDS BASIC KNOWLEDGE**

Ms. Hota: **And, if you want creativity... first of all, we need basic, classic education or some knowledge of basic foundation.**

Researcher: Oh... yeah. **So, then, do you provide any... like, bases for children to...**

Ms. Hota: Yeah. Yeah. Like, 'Don-Don-Don' one. 'Do-Co-Do-Co' (Ms. Hota sings.)

Researcher: Ah, Yeah. Kind of...

**@ MUSICAL CREATIVITY: MAKE IT BY THEMSELVES/ CHANGE**

Ms. Hota: **And, they make it by themselves. We appreciate. They can change.**

Researcher: **They can change...**

Ms. Hota: Yeah.

Researcher: Ah... Okay. That's a good idea.

Ms. Hota: Yeah.

**@ MUSICAL CREATIVITY: CHANING THE ORIGINAL THINGS**

Researcher: **So, 'creativity' can be defined as...like... 'changing the original things'...**

Ms. Hota: Yes. Yes.

Researcher: Yeah. I think that's a good concept. Yeah.

**2. Please tell me your nationality and the place that you had your own education. Did you experience any moments in your own education that helped you develop musical creativity?**

Researcher: And, you are from Japan, right? Originally...**native Japanese**... Right?

Ms. Hota: Yes.

Researcher: And, you already told me about your own education, and I was very impressed by... So, **you had like musical lessons**... like... you said... piano... And, what did you learn?

**@ OWN EXPERIENCES: MUSIC LESSONS**

Ms. Hota: **Not so in high standard, but, yes. First of all, my education is in piano.**

Researcher: Yeah.

Ms. Hota: And, **the second one is in percussion. For the little ones.**

Researcher: Yes.

Ms. Hota: And, **third one is... old percussions. Old drums**, and... yeah.

Researcher: Ah...

Ms. Hota: And, **first one is a clarinet.**

Researcher: Ah, clarinet?

Ms. Hota: And, now, **I study flute**, with a professional teacher. Yeah.

**@ OWN EXPERIENCE: STRICT (STRUCTURED) MUSIC LESSONS/ RULES/ DON'T HAVE FREEDOM**

Researcher: Ah... yeah. So, then... **when you went to your own school, when you were young, were the musical lessons very strict or structured?** Or...

Ms. Hota: **Strict. Because, then, I gave up my piano lesson**, because I started it in year 7. And, my teacher was very professional, and most of my classmates wanted to be a pianist or a professional musician.

Researcher: Ah...

Ms. Hota: But, when I gave up the piano when I was 13, because **I wanted to play sports.**

Researcher: Um...

Ms. Hota: But, **the piano teacher was not happy to damage... for piano.**

Researcher: Ah... yes.

Ms. Hota: **That is the reason I gave up for my piano lesson, because I didn't want to be only a pianist on music. But, it was my turning point. Yeah.**

Researcher: Oh... yes. **And, in Korea, when you musical lessons... for myself as well... Like, they have certain rules that we have to follow and they don't give us freedom.**

Ms. Hota: Yeah.

Researcher: **Was it same in Japan?**

Ms. Hota: **Yes. Yeah.**

Researcher: Oh... So, maybe... **It was not that creative education, but just structured...**

Ms. Hota: Yes. Yeah. Yeah.

Researcher: Yeah... I think... So, maybe...

Ms. Hota: Yeah.

Researcher: Then, still... **did you have any... by any chance... chances to develop your creativity or not? Maybe not... In my case, maybe not. But...**

Ms. Hota: **My background of the oldest town is not... um.... Is very...**

Researcher: **Strict?**

Ms. Hota: **Yeah. Strict.**

Researcher: Or.... **Conservative?**

Ms. Hota: Yeah. **Conservative.** Yes.

Researcher: Ah...

**@ OWN EXPERIENCE FOR CREATIVITY: MADE OWN BAND IN A STRICT ENVIROINMENT**  
**= EARS/ FREEDOM**

Ms. Hota: But, I... **My friends and I...we tried to persuade them to... make our own band.**

Researcher: Ah... yes.

Ms. Hota: Because, when we were in the junior high school, our brass band was one of the best in Tokyo.

Researcher: Ah... yeah!

Ms. Hota: But, teacher had... headed to another high school. Then, only students... we are left. Then, **we decided to make our own band, but making a jazz.**

Researcher: **Ah... jazz! Yeah. So, you had much freedom, then?**

Ms. Hota: Yeah. And, that is... Yes, because, we didn't want to shame ourselves to declining because without teacher.

Researcher: Yeah...

Ms. Hota: But, we wanted to make more radio.... For example, trendy jazz music, and we copy it on something from radio. **We listened to radio in the night time and wake up next morning. And, before the school opens, we play together.**

Researcher: Oh... that's...

Ms. Hota : Because, **our ears...** at that time... Yes. It was one of the last 50 years' top jazz players in Japan. **And, we listened to his videos at midnight, playing and... yes. We**

always tried to copy... not difficult ones, but not so easy, but not so difficult, but, tried to copy those.

Researcher: Oh, what was his name again?

Ms. Hota: **Sadao Watanabe. He is a jazz musician.** In America, he was popular, too. Maybe, he went to Korea, too.

Researcher: Ah...

Ms. Hota: You can see a lot of... yeah.

Researcher: Oh... so, maybe... **although you didn't have... like creative education, yourself... with your friends had chances to develop creativity by doing....**

Ms. Hota: Yeah. Yeah. Because, **we listen to a lot of radios.**

Researcher: Yeah...

Ms. Hota: Because, at that time, **radio gave us a lot of jazz music, pop music, and American music, and western music...** yeah.

Researcher: Ah... yeah. That must have been really... Thank you.

**3. When I saw your performance, I was impressed by the children revealing their musical skills. I think it's one of the instinct of human beings as well. Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?**

### **@ MUSICAL CREATIVITY: CAN BE DEVELOPED**

Researcher: And then, I will ask you the next question. Yeah, **When I saw your performance, I was very impressed by the children revealing their musical skills, and enjoying that a lot.** I think, as I said in the previous discussion, **human's instinct... as a musician...**



Ms. Hota: Yeah...

Researcher: Maybe, I think you definitely would agree, and I was very impressed by your **'philosophy' of Music Education... Then, you would agree that everyone has a potential musical creativity... right?**

Ms. Hota: Yeah. I think so.

Researcher: Then, as you said, **if we provide some basic structures, then we can develop their creativity.** Right?

Ms. Hota: Yeah. Yeah.

Researcher: For example, **you use the 'Taiko' tunes to develop....**

Ms. Hota: Yeah. Yeah.

Researcher: So, maybe... since **the Taiko tune is very simple, it is easy for children to develop...**

Ms. Hota: Yeah. Yeah.

Researcher: Yeah... you already gave me...

Ms. Hota: Because, Taiko... as I mentioned, **Taiko is not a professional instrument. Taiko is a 'community' instrument.**

Researcher: Yeah...

Ms. Hota: **Calling... 'Bless you'. Then, 'calling god'. But, also, at the same time, local meaning, 'for everybody'. Not different.**

Researcher: Ah...

Ms. Hota: And, especially, **carrying a Taiko and 'Don-Don-Ka-Ka-Ka'... Especially, a baby was born, a new baby was coming, and because.... It's a God's blessing.**

Researcher: Ah... God's blessing?

#### **@ MUSICAL CREATIVITY: PLAYING INSTRUMENTS IN DIFFERENT WAYS**

Ms. Hota: Yes. **That is a reason. Then, also, a simple tune, they can hit Taiko in a different way. Also, school teachers say, 'Hitting Taiko strongly... Do not broke it!'... Ha, ha.**

Researcher: Ha, ha... Yeah.

Ms. Hota: **That is another reason that children... boys enjoy it.** Yeah.

Researcher: Ah, yes. **That's a very... good education.**

Ms. Hota: Yeah.

#### **4. What is the status of current Music Education policy and practice in Scotland and Japan, and the place of musical creativity within that**

Researcher: Then, how long have you been in Scotland?

Ms. Hota: Twenty... Since 1989.

Researcher: 1989? Oh, that's very long...

Ms. Hota: Yeah. A long time.

Researcher: Then, maybe, are you familiar with **Scottish Music Education** or not?

Ms. Hota: Yes. Yes. Yeah.

Researcher: Oh, you are?

**@ SCOTTISH MUSIC EDUCATION: NOT FOR EVERYONE/ SELECTIVE**

Ms. Hota: Yeah. I think that is... yeah. **In Scotland, it's very selective. Not only music, Scottish education is very selective.**

Researcher: Oh...

Ms. Hota: Especially, the last time we came here, we were quite shocked, because one of **the girls had a special violin education.** She became later.

Hanha: Ah...

Ms. Hota: Because, **at that time, Scotland had a lot of money. Then, especially, picked up some talented children and the special lessons for violin or musical instruments.**

Researcher: **Oh... So, they provided lessons for talented students?**

Ms. Hota: **Yes. Still, now.**

Researcher: Ah, yes.

Ms. Hota: **But, not many, now. It used to be many, many students... Had a chance.**

Researcher: Ah... and then, maybe, since you have been here for a long time, the curriculum has changed, but now they are **implementing *Curriculum for Excellence.***

Ms. Hota: Yes. Yeah.

Researcher: Are you familiar with that?

**@ CFE AND MUSIC= DEPENDS ON TEACHERS' CAPACITY**

Ms. Hota: Yeah. That is the reason we are busy, because ***Curriculum for Excellence... If a teacher has a capacity, they invite us... improving for drumming and art.***

Researcher: Ah... yeah...

**@ INTERDISCIPLINARY ACTIVITIES FOR TEACHING MUSIC**

Ms. Hota: Because, for example, **I teach Origami, but at the same time, 'Ich-Ni-San-Si'... Rhythms for 'one-two-three-four'... 'Ich-Ni-San-Si'... 'Sigaki' or 'Kogaki' or some... math... or rhythms and art.**

Researcher: Ah...

Ms. Hota: Yes. **And, I try to teach them always, rhythms. 'a-i-u-e-o'... or something like that.**

Researcher: Ah... yes.

Ms. Hota: **That is the reason... school teachers are very happy to have us.**

Researcher: Oh... so, **you work with...**

**@ CURRICULUM FOR EXCELLENCE= OPPORTUNITIES FOR INSTRUCTORS**

Ms. Hota: **Yes. Curriculum for Excellence has a lot of opportunity... we improve this.**

Researcher: Ah...

Ms. Hota: Yeah.

Researcher: **Because, they have freedom...**

Ms. Hota: Yes.

Researcher: And, also, I think, when I saw... and **when I went to the Primary schools... I thought it was good for creativity because they have flexibility...**

**@ CURRICULUM FOR EXCELLENCE= TEACHERS SHOULD BE CREATIVE**

Ms. Hota: Yes, but **if the teacher doesn't have creativity, it's miserable.**

Researcher: Ah... So, **teacher's ability is also important.** That's what I heard.

Ms. Hota: Yes.

Researcher: Ah...

**@ CURRICULUM FOR EXCELLENCE= NO CLEAR GUIDELINES**

Ms. Hota: **But, now, they have some textbooks... and it's better. Because, there used to be no textbook for *Curriculum for Excellence*, no resources. Not textbook. Resources here.**

Researcher: Ah... because, **I heard that teachers sometimes struggle sometimes, because they don't have...**

Ms. Hota: No. No... Yeah. But, if you have... yes. And... **but, in Japan, everybody has same songs to sing. Even you are so awful.**

Researcher: Ah... yeah.

Ms. Hota: Yeah. Maybe, it's as same as your... Do you have these kinds of textbooks?  
(Ms. Hota shows me several textbooks.)

Researcher: Yeah. Yeah. Oh, so people play those...

Ms. Hota: Yeah. Yeah.

Researcher: Ah, yes.

@ Emotional Resilience

1. Please summarise for me the activities you implement to help enhance children's emotional resilience through Music Education.

Researcher: And, I was very fascinated by *Curriculum for Excellence*, because I thought it had a good philosophy of raising children and as.... an active learner... and I think it considers children's wellbeing. So... yes. And, I will change the topic to 'emotional resilience'.

And, as you said, **you work with people with some emotional difficulties as well.**

Ms. Hota: Yes.

Researcher: So, like... **Were there anymore... like specific activities that you implemented to develop their wellbeing and enhance resilience?**

@ ACTIVITIES FOR EMOTIONAL RESILIENCE: TAKIO (SOMETIMES DON'T WORK)

Ms. Hota: Because, **through the Taiko, some sensitive children feel so scared.**

Researcher: Ah!

Ms. Hota: Yes. **For example, 'Don-Don-Don'... Feelings of very... vibrate and... they feel so... Yes. First of all, they enjoyed it. But, continuously hitting Taiko, they felt something for air... something feels so deeply, and some mentally... some of them ran away, because they felt so scary.**

Researcher: Oh...really....

Ms. Hota: **But, it's natural. I can understand this.**

Hahan: Ah, yeah. Then, in that case, did you implement some kind of other methods for their resilience or...

Ms. Hota: Oh, because I am not a class teacher or a special music teacher, and if teacher wants them to come back, then, I am happy. But, if they are going out, or left...

Researcher: Oh...

Ms. Hota: But, most of them, came back. Only one person didn't come back. But, classroom... Yes. **Needs time to experience.** At the first time, it's quite scary. Yes.

Researcher: Ah...

Ms. Hota: But, **they are in P5, and already, they established own ideas on feeling.**

Researcher: Ah...

Ms. Hota: But, first time hitting Taiko is quite scary, also. But, vibration first time... quite... yeah...

#### **@ ACTIVITIES FOR EMOTOINAL RESILIENCE: ORIGAMI**

Researcher: Ah... yeah. Oh, then, **other than Taiko, did you implement any other activities for children's wellbeing, or... like or... I think that 'Origami' is good for...**

Ms. Hota: Yes. Yeah.

Researcher: Yeah.

#### **@ ACTIVITIES FOR EMOTOINAL RESILIENCE: USE MUSICAL TECHNIQUES OF PLAYING INSTRUMENTS- VIBRATION, TAPPING**

Ms. Hota: But, also, **for example, vibration is a... (Ms. Hota hits the table to make sounds.) And, more feeling is a... sometimes calm down.**

Researcher: Ah...

Ms. Hota: Yeah. Some hitting... Taiko is scary. But, some... they understand. As same as Origami, some sound... you can control for themselves. Also, for example, they use some hard sticks. But, if you use some soft ones, sounds soft. And, yes. They knew how to... Yeah. Also, hitting Taiko with just.... **Taping for things... sound different, and they knew it.**

Researcher: Ah... taping?

Ms. Hota: Yeah.

**@ ACTIVITIES FOR EMOTIONAL RESILIENCE: MANIPULATE MUSICAL TONE COLOURS AND LOUDNESS**

Researcher: So, making different tone colours...

Ms. Hota: Yeah. That is... If children are scared, I try to teach them soft sounds and... yeah.

Researcher: Oh... that's a very good way.

Ms. Hota: Yeah.

Researcher: Thank you.

**@ Romantic Irony- artistic methods of drawing children's attention**

**1. views on applying the concept of 'Romantic Irony' and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

Researcher: Then, I will ask you the last question, because, I wonder whether you can try this when you do Taiko, because... in my research, I try the methods to... **some musical methods to attract people's attention. Like, how to change the music by different beats and different rhythms... yeah.**

**Have you tried... with Taiko, different rhythms and different beats... oh, although you said it's very simple, yeah.**



**So, I think, do you think it can be one of ways to foster creativity? Like changing the beats and loudness...** and...

**@ ROMANTIC IRONY: EFFECTIVE- BUT SHOULD CONSIDER PUPILS' BACKGROUNDS AND LEVELS**

Ms. Hota: Yes. Yes.

Researcher: Yeah...

Ms. Hota: But, also, counting rhythms is totally different from western drum, because now we have a new member. Nearly thirty years old. He was a professional drummer. But, his counting is like... but, I say, 'No. Taiko is... you have to hit it in this way. No.' **He is counting in this way, and his sound is different. But, he struggles.**

Researcher: Ah...

Ms. Hota: But, good for me, because, some children don't understand, but we have to teach 'up'. Because, 'up' meaning sound.... Also, feeling up. But, **some western drumming is totally opposite.**

Researcher: Ah...

Ms. Hota: But, **we understand this kind of things for different... Also, some different, and quantity is different.**

Researcher: Ah, yes. So, **I am also trying to like... devise some methods to produce unexpected sounds...**

Ms. Hota: Yes. Yes...

Researcher: Like things out of the rules... and everything.

Ms. Hota: Yeah. Yeah. Because, **it depends on your background of drumming or something.**

Researcher: Ah... yeah. And, I learned a lot from you, and all your... our conversation gave me a lot of implications and further insights as well.

Ms. Hota: Yeah.

Researcher: Thank you very much.

Ms. Hota: You are welcome. Yes.

### <Focus Group Discussion with BEd Students>

@ 4 men, 2 women

@ Introduction

Researcher: Thank you again for joining and helping me with my research. **As Prof. Davis told you, my research is about creativity and Music Education.** And, I wonder how you came to study Music Education, but for me, **I experienced a lot of power of music, and I wanted to share it, especially with children,** and that is why I started studying Music Education.

All Students: (Nods.)

Researcher: And, I was particularly interested in **'creativity' and 'wellbeing' for children** as well.

And, I will explain more about the concept I am intending to apply later. When I was studying musicology in my master's, I found the concept of **'Romantic Irony'**. I will explain about it later. And, **that could link children's emotional problem with creativity,** so I expected to apply those to education. So, I will ask you all about those questions as well.

All Students: (Nods.)

Researcher: Yeah. But, before that, I want to explain that you don't have to answer all the questions, and all answers will be written with your names be anonymized. So, you don't have to worry, and also, you can withdraw anytime you want.

All Students: (Nods.)

@ Draft indicative topics for discussion at the focus group with **BEd Music Education students**:

### 1. the role of music in education

**(1)- 0. To begin with, I am just concerned with the question of whether there should be music at all in the curriculum.**

Researcher: Okay. So, then, I will start to ask you questions. To begin with, I want to ask you about **the general questions about the place of music in education** now.

Because, I think it's similar in Scotland as well, but in my country as well, **music is being squeezed out, and people are arguing that other subjects would have to be prioritized.**

So, I think, we need to.... **as educators, should argue that music is necessary in education as well.**

All Students: (Nods.)

**(1) –1. So, My first question is a very general one: What do you see as the role of music in education and in the curriculum today?**

**= “Defend music”**

Researcher: So, I want to ask you about a general question. So, **what do you see as the role of music in education and in the curriculum today?** Yeah... because as I just said, music is being squeezed out, so we have to argue the place of music and importance of music in education. So, could anyone start speaking, and I want to listen to your discussion.

**@ STATUS OF MUSIC EDUCATION = DIFFERS IN THE AREAS OF SCOTLAND**

**= Ex) Cutting/ financially/ stopping learning in younger age**

Student 1: **I think it's 'different', in different areas of Scotland** as well. **With different councils.... Cutting... and, you know...financially.**

Researcher: Yes.

Student 1: Um... **stopping... you know... the people learning in younger age.**

Researcher: Yes.

**@ STATUS OF MUSIC EDUCATION**

**= more than we were young**

Student 1: But, I think, **in Primary schools generally, it is... it's changed since 'I' was in Primary school** as been it's less. Maybe, it had been...

Student 5: **Not to do.**

Student 2: Yeah. **I think it's more...**

Student 6: Yeah.

Student 2: **Than 'I' was in Primary school....**

Student 6: Yeah. I would say **there is more music now in a Primary school than when I young,** because there was 'no' music in the curriculum other than like 'choir' or something like that. There was no music and **(chance to learn)** as a Primary pupil.

@ STATUS OF MUSIC EDUCATION= less than we were young

Student 5: Yeah. **I had a different experience, because we had a... quite heavily in Primary school. We had music every week.** (File 1170 -2:40)

Researcher: Oh, so... you mean that, it's they are having more now than like several years before? In Scotland... The place of music is kind of being improved, comparing to several years ago? **(Me: Wrong)**

Student 5: (Nods).

Researcher: Ah, that's quite...

@ STATUS OF MUSIC EDUCATION = DIFFERS IN THE AREAS OF SCOTLAND= varies by local authority= depends on the knowledge, experiences, situations of Primary teachers

Student 3: Again, **I think that is... it varies by local authority.** There are 'some' authorities... again, funding for music specialists to go into Primaries, and others are relying on the knowledge of Primary teachers. Some of... the **Primary teachers** will have **countable (calcular)** musical backgrounds. They will be able to deliver teaching 'well', in music. And, a lot, won't have any experiences at all.

Researcher: Ah...

Student 3: So, it's like that. Again, **it depends on experiences... their situations...** (03:30)

Researcher: Ah...Okay. So, any other opinions? Or...

**Students: (Silence)**

Researcher: Ah... Okay. Because I was working in three Primary schools... yeah. As a volunteer and a researcher. And, I felt that it's really... it depends on school to school.

Students: (Nods.)

**(1) - 2. So, do you think the importance of music and Music Education is recognized in the curriculum?**

Researcher: Then, if you want to argue about the importance of music, then... Yes. As you said, maybe it's changing now, but **do you think its importance is recognized in the curriculum, now?**

You are studying about music curriculum as well, and do you think the 'importance' of music is recognized in curriculum these days?

**@ IN THE CURRICULUM- STATUS OF MUSIC EDUCATION**

**= GOOD ONLY IN THE PAPER**

**= NOT SO GOOD IN REALITY**

**(= Different from the teachers' views)**

Student 1: **I think, in the paper, it is. But, then, the actual practice...**

Researcher: Ah...

Student 1: **Um... it's definitely reduced.**

Researcher: Ah... yeah.

Student 6: Because, they have, like the experiences and outcomes, they have, but in the early stages.but, **a lot of kids even don't get the chance to 'have' music a lot of time.** So... (File 117- 4:10)

Researcher: Ah... yeah. I think it really depends...

Student 2: I think, as soon as kids start school these days... if, like really general view is that music seen as **a luckery... (04:30)**

But, a lot of the argument is that, before kids even go to school, some of the first things they do in... are very musical things, like 'learning to sing a song', is one of the sensory thing(parts), but then, a strange thing is, when they start education, music is depended on what school year unit.... That's just one argument that... there are a lot of ample argument with it.. A lot of it... (04:56).

Researcher: Ah... yeah. Thank you.

Student 3: I am sorry to cut in. (05:03). I think, in a minute as well, there is a lot of pressure on the students starting high school, that originally being thrown into option choices by curriculi (quickly).

Researcher: Ah...

Student 3: Sometimes, you haven't to pick collective classes in the second year, and then you are picking your subjects in third year. So, they are being pushed quite quickly into making decisions about their future. And, as well, in a minutes, you are pushed to stem(some) subjects... Nationally, and internationally as well. (05:27)

Researcher: That's right.

Student 3: So, they are almost being pushed away from music, and in that sense, even though music technology can be used as a stem subject, but a lot of schools, don't really recognize that here.

Researcher: Ah, yeah... It's quite similar to Korea.

[(2) If you believe music to be beneficial, what kinds of advantages does it bring to pupils in school?] = 생략가능

=> Asked later (47:00)

**2. the status of current Music Education policy and practice in Scotland, and the place of musical creativity within that**

(1) I have been studying about the Music Education policy and curriculum in Scotland and I was impressed by the philosophy and aims of those.

= I could find out that those were aimed for developing inclusive Music Education and extending opportunities for having music lessons to children. Also, the goals of Music Education indicated in *Curriculum for Excellence* were nurturing children as active learners, and broaden their experience through interdisciplinary activities. These could be beneficial for developing their creativity as well.

So, I would like to listen to your opinions on the status of current Music Education policy and practice in Scotland, and the places of **musical creativity** within that.

Researcher: And, then, I think it naturally flows to next question. Yes. I would now focus on **the curriculum and policy**. And, I think you studied maybe longer than I did in Scotland.

So, I want to ask you... Yes. In the 'policy', if you focus on policy and curriculum in the document, *Curriculum for Excellence*, for example... And, what do you think... **how they find the place of musical creativity within that document?**

I was very... actually, when I first **saw** the *Curriculum for Excellence*, I was very impressed by the philosophy and the practice. I wonder how you felt when you first so it, and if was very... I thought it was very '**humanistic**'... Yeah.

So, I want to listen to your opinions on **the status of musical creativity within *Curriculum for Excellence***. So, anything you want to say about... focusing on the document?

Student 2: **In the states of outcomes as well**. (06:33) Just experiences and outcomes, how things are different now for music. Is that how... you want our opinions of it?

Researcher: Ah, so, **when you focus on the document, policy and curriculum**.

Student 2: Ah, ha.



Researcher: Yeah. Although in the word, **I think they really put emphasize on creativity. But, how do you see in practice... it's recognized and...**

Also, in the document, when you focus on document... Maybe, you have different impression with me... So, I thought 'creativity' is being recognized in curriculum, but I just wonder how 'you' felt, when you first saw the document? (07:09)

**@ STATUS OF MUSIC EDUCATION**

**= depends on teacher's ability**

**= teachers can creatively use music for teaching other subjects**

**= interdisciplinary approach**

**= teaching creatively**

Student 3: **I think... what you are saying about the document is right. When you read it, it does seem like a great idea in the ways laid out. Fantastic.**

And, I remember, someone said before, and here, **they thought Curriculum for Excellence is the best thing ever in the hands of the right person.**

Researcher: Ah...

Student 3: Um... **Unfortunately, just... since we are talking about Primary curriculum anyway, it leaves quite a lot open to the decision of the teacher.** So, if the teacher isn't being a musical person, it's quite easy to avoid music, whereas if they are, it's great. **You can include music in everything.**

So... **I think there are a lot of... really good points about it. But, also... you know...**  
(7:54)

**Student 2: It's definitely on teachers.**

Student 3: Yeah. Some issues... that isn't...

Researcher: Ah, yes. Any other opinion?

Student 1: Yeah. I have some words with that. **If the teacher is comfortable with 'music', what it means is you can take music out with a change of other subject.** If the teacher

is comfortable with art, or drama, or something, they can... that's their strength, so they can pull the policy to fit with your teaching.

But, if they are not comfortable, they won't (will) take the step back, and... maybe just leave it.

Researcher: Ah, that's right. So, I want to ask you. As I recognized... when I saw the document, do you think creativity is... in document, in words, emphasized in the Curriculum for Excellence, although it depends on the practice in education?

How did you find about 'creativity', in the document? Have you...

Student 3: Personally, I don't think.. as teachers who don't feel as such... you know, it depends on subjects, but really depends on your teaching subjects... (8:57)

**Student 6: Um...**

Researcher: Ah...

### @ STATUS OF MUSIC EDUCATION

= depends on teacher's ability => Primary teacher's don't refer to documents constantly

= the document doesn't follow the changes that appear as time flies

Student 3: As well as that's what... the teacher... you don't refer to these documents constantly. You know what they stand for. You know the subjects... what the documents are. But, I think it's within the teacher ted here toobdominant, adhere to it in their own way. (09:14)

Student 2: I think that's more likely go to secondary teachers.

Student 3: I...

Student 2: Because they have subject specialists. So, they will know that's there. And then, we teach meeting all of that, and other stuff as well. But, I think, in terms of Primary, the question for me is about...accountability, and meeting standards across Scotland. How is it checked? Is it checked...And, I don't think that those are... the policy... I

**don't think the documents sort of identify where it should be.** I know we have got the benchmarks now, but **I still don't think we have any... especially at times build these to... road.**

Researcher: Ah, that's right. So, what I meant by musical creativity... although I didn't explain what I think more... like in long sentences, I thought about music-making and performing. And, I just wondered... as you if you see the document, **in my opinion, they 'did' mention about opportunities to make creative music, but as you said, maybe in practice, it may work or not... Right?**

Student 2: (Nods.)

**@ STATUS OF MUSIC EDUCATION/ CREATIVITY**

**= document has space**

**= in practice: no. because of the pressures for the exams**

**= in practice: it worth the least in terms of their actual result**

Student 1: Yeah. I... I mean, with in it, your document will say, "you can 'collaborate' with other people, create music, using music technology. So, yeah. **It does say there is space with in it as creativity there. They've got all the space. But, in practice, we all know that composition is a part of... exams. The (their) school exams... is the most witting (waiting) overall, your overall mark. And, just... you can really clearly see it. And, in classes, that's the area here teachers spend least amount of time, because it's worth the least, in terms of their actual result that you get.**

Researcher: Ah, yes.

**@ STATUS OF MUSIC EDUCATION/ CREATIVITY**

**= depends on teacher's ability / conception**

**= teachers find it difficult for creativity**

**= have to focus on outcomes/ have to produce something**

Student 1: Um... How it impacts on the other aspects of music seems... it's a different question. **If you... if you create music, you got better understanding of how things are right, so then, you interpret things differently when you are playing and performing.**

**But, in terms of actually 'being' creative, I think that's one of the areas that teachers find difficult to... actually how to stimulate pupils to be creative. When.. perhaps, they are limited by... practical capabilities.** You've got kids they can play... three notes together. They might have master pieces in their head, but they cannot actually... **(allow it)**... **a lot of classes are quite focused on... 'you have to play it'. To compose it...** so the can, they are playing. They can 'compose' effectively, or they are using software, teaching software which **has got questive learning of...** and also you have to also have... understanding of **musical notation** underneath that, to then... **'produce' something.**

Researcher: Yeah...

Student 1: So, **I think creativity is... you know... staffold...** In some of regards. (11:58)

Researcher: Ah, that's right.

Student 3: Leading on from that point, I think, and again, **this doesn't like to sound as well** as... **it's about the teachers' understanding of what creativity is.** You know... what it looks like. (File 117-11:59) Because, a lot of the time, we are seeing as along sense the changes. They are asking music courses having put it creative compositions.

### **@ STATUS OF MUSIC EDUCATION/ CREATIVITY**

**= actually not taught**

**What some people think is creativity, is... is actually not taught. It's by prescribing this. 'Here is a template'. 'Here is formula of creating music', which is not creative at all.** If you can give that to any person to come up with something, **that would be assigned to similarity. (12:34)** But, all these creative people they are producing.

Researcher: Ah, yeah...

**@ STATUS OF CREATIVITY****= risky for Primary pupils****= needs structure**

Student 2: **I think, creativity with music in a Primary school... is just seems as a 'big risk'. Like, let kids** just kind of... go... I mean, 'What the hell they are doing?'... It makes... something like that. Primary...

Researcher: Ah...

Student 2: **Every lesson was a structure in... they keep pupils on track other than let just kids go... on their own and being creative in Primary school, this seems like a big risk.**

Researcher: Ah, yes...

**@ STATUS OF MUSIC EDUCATION/ Creativity****= have to think about the environments of the school**

Student 1: **Obviously**, when you were sent to schools, had pianos in them. **In my friends' school in that where you don't have music resources at all. So, I would like to go, and observe in a school where they don't have piano at music classes to their hand, to see exactly how to be creative what they like to research. Because, that would give resources to.. to be creative, if you like. So...**

Researcher: Ah, yes.

### 3. How important is musical creativity for you? === 부족하면생략

= “ I took out a question but there is a bit of time to revisit it.”

= “You have touched on it before, but could you just sum up for me?”

=> **메인 질문: 마지막에 더 집중해서 다시 물음 (54:20)**

(0) There is much discussion of musical creativity in education today.

(1) Please tell me how you would define ‘musical creativity’, and also your ideas about the importance of ‘musical creativity’.

(2) If musical creativity exists, and if it’s valued, why?

= **Curriculum, learner (the curriculum was trying to ‘produce’)**

Researcher: So, I was going to skip this question, because of the time, but I really want to ask you... after I listen to your opinions. Yeah... So, maybe... **musical creativity... important... to be educated among the students? Yeah...**

Students 1, 2, 3: Yeah.

Students 4, 5, 6: Yeah.

Researcher: And, then, I want to ask your ‘view’ about the... Yeah. Since there are a lot of discussions about the ‘**musical creativity**’ in education today... like, following the fact of **development of technology and creative things regarding era** as well...

So, please tell me how you would ‘define’... your own definition of musical creativity. Yes.... So, if you could give me some **definition**... examples of definition... Yeah.

For example, after I started working with children, in my head, my definition always included ‘**exploring sounds**’ and ‘**changing the sounds**’... and I just wonder **how you think about the definition of creativity... musical creativity**.... Anyone?

### @ DEFINITION OF CREATIVITY

Student 1: (14:26) I see, **some ‘collaboration’. Working with others. And, maybe... composition within a group. Being creative in that. With music technology, if you**

have the equipment with that... made(maybe) a keyboard into the computer, **you can pick nearly any instrument you want.**

Researcher: Ah, right.

Student 1: And, **play with sounds... sounds like that. And, then, you can just add, build onto that. And, you can create something with loads of instruments that you might not be able to use in a classroom.** So... I don't know if that's a...

Student 3: Coming back with what **Steward** said about '**performance ability**'...

Researcher: Ah...

Student 3: For me, **creativity within a classroom is about removing (remaining) many of those barriers as you can.** So, that could be by getting... instead of using notation software, **just give them to like, draw a picture, and then, get other people to interpret that, and then, get the creativity sort of guide them,** and sort of say, "No. I don't like that, but, **let's try something different.**"

Researcher: Ah...

Student 3: **So, there is no... you don't have to actually be able to play an instrument, or you don't' have to be able to read music, but, especially in Primary schools, like actually important to just take away as many of those barriers as you can. Yeah.**

Researcher: Ah, yes.

Student 5: **I think one of the biggest problems is that a lot of educators aren't breaking it down. So, there aren't taking any small steps and introduce an early stage.** They just expect them to go in, **fill (full)** force at the end, and be able to do a compositions.

Researcher: Ah...

Student 5: **But, actually, you can take away the written part of music, and get them to use their ears and like... to develop their own 'musicality'.**

Researcher: Yes.

Student 6: **Then, people can make things follow(flow), because they can... they would pick that up through doing their understanding and performing work.** So, the creativity is to be **more worth to them.** (117-16:09)

Researcher: Um...

Student 6: And, I think that's overlooked, when you get to schools, maybe give you like 'Are you able to do a Scottish Dances?', 'Are you able to do jazzy pieces, then?'... **That's too prescribed. You need to give them the skills to start with, and allow them to develop what you can ask them to do with things later on.**

Researcher: Ah, yes.

**Student 2: (16:28)** I think **that's what schools find difficult this year, because that's compositions being assessed**... they are finding that **the National exam this year...** because their education courses in first year... third year... haven't liked to, and **don't feature a composition for the kids to develop their musicality.** Then, you use and flow practices for them, compositions. So, I think, someone like to begin in Primary schools, you will be good at stuff like... you will be going up there.... **It's just whether stuff that young ages to develop their musicality. And, from that, we get musical ear, and then, I think you should introduce notation and everything.**

Researcher: Ah... yeah.

**Student 2:** **But, without, without a musical ear, and without musicality, writing those stuff seems meaning less.** I believe that... Kids should experience, and then whether they've just done after it. So... **I think only for that to happen as well.... Them to introduce the earth to be able to be creative.** That's creative.

Researcher: Ah, yes. I strongly agree with you. Any other opinion?



Student 1: I would say that it's creative, for the compositions that you have submitting things... is very much focused on... although you can sort of record it, and it can be a song, sing a song writer type things... **the majority of people go for the notation type thing... which is one aspect of creativity. But, there is also... like, any manipulation of sound, is creative. So, they can take existing pieces, or they do... like, kind of... you know... 'Musique concrète' thing, where they take... a 'speech', or various speeches for... like political speeches for they want their thing to be... And that, you can manipulate them into a 'composition'... which today... could be very creative.** Not **whether** they like 'Musique concrète', um.... It's not conventional music, how you would **see or perform** it, but **they can have an electronic resources they've got, what they are used to... kids are working with those... even something like making a play list of 'Spotify', is creative. They are having to choose which of them they want... their music, to play in. They got a reason in behind that, with it's not necessarily... something that contributes... they can be creative in a classroom. (18:30)**

Researcher: Ah, right. Yeah...

Student 3: I am sorry. **I also think, further up the skill you get, the less creative the music... subject in music... it's quite opposite. But, I think that links to curriculum, because I don't think there is enough of that, personally.** For the music curriculum makes teachers to make musicians.(18:46) I think, by the end of National 5, Advanced Higher, **unless you have some time out of school, I don't think they become musicians, a proper musician...**

By fourth, fifth, sixth year teaching, teachers are **teaching to exam**, they have a set of lessons you have to go through, the programme that **you need to learn yourself, self pieces that you are playing on a keyboard...**

**But, they learn that, and memorize that, and they are not very rounded, but not that general musical skills.**

And, **I think, the creativity side, it should come from a teacher. I don't think they are using that... to best of ability... teaching to exam**, they are not doing activities that... yes, it's an element for their exam at the end of the year, but end of the day, **not as a musician... they are giving the experiences they would have, but would like to play a keyboard piece at their exam day.** But, I don't think there is enough of that... general stuff at classes... off the school, **the teacher... to be able to be a musician.**

Researcher: Ah... I see.

**Prof. Davis: Colleagues, can I just say, don't get perplexed out through that questions. We don't get through them all, that's fine. Because, sometimes, in our conversation, you answer the later question anyway... your observations... so...**

Researcher: Yeah. Right.

Student 4: Can I just ask something? Do you want our views to be from a **'Primary school' perspective?** Rather than... because, I know that it would be discussed in 'secondary school'.... But, do you want us to kind of make it 'more' appropriate to Primary school?

Researcher: If you could, yes.

Student 4: Yes.

Researcher: But, I wanted to listen to your views about secondary schools as well, but if you could... yeah.

#### **4. How is your own musical creativity being developed in training to be a teacher?**

(1) Please tell me your nationality how your musical creativity has been developed in training to be a teacher

(2) To which extent the 'school' is a source of creativity?

Researcher: And, then, because I was going to ask you to speak about this again, but, it naturally flows. I want to listen to your own education... yes. I strongly agree that it depends on teachers, but **in your 'own' Music Education, how is your own musical creativity has... and also, now... being developed in training to be a teacher?**

So, both, when you were young, and then, now, you are being trained to be a teacher... right?

So, do you still find musical creativity, as a university student... getting in **musical** education?

Student 2: My experience from **'Primary' school, we had a lot of music, opportunities, where... um... good facilities.**

And, then, **when you moved to module, at that time as... took our interest in an instrument, and got a lot of private lessons... it was kind of encouraged in that way.**

Researcher: Ah...

Student 2: And, then, when you got to high school, I find that, **if the teacher see you as somebody who is really interested in music, they might kind of 'guide' you and push you more focused group**, and that's what kind of **push (put) you into a music university. Um... like that.**

Researcher: Ah, yes. But, you just said, you also had **private lessons** in Primary school?

Student 2: Yeah.

Researcher: How about, then, **'in' school, in official school education**, did you still have that chances to develop in creativity?

Student 2: Yeah. You could choose.... Um... Again, this is a kind of topic that **skipped, pulled** now, just to worry.

Researcher: Ah...

Student 2: **(22:06)** Um, but where I was, you were offered **'stright lesson (churson)** in the school, so **you were taken out for 30 minutes off, one day a week, for... if you were chosen to play a string instrument,** and that kind of continues through high school, which was **kind of a curriculum-based.**

Researcher: Ah, yeah. And, then, I want to focus on now, your university days right now, as being developed as a teacher. And, I think everyone can give me some answers.

**And, again, your names will be all anonymized, so, Miss Winters wouldn't know what your answers are.... Ha, ha.**

All students: Ha, ha.

Researcher: Yes. So, is your musical creativity being developed... when **you take courses** here? And... being developed as a teacher? Now, as an adult? Um... could you tell me in what ways it's developing?

(File 117-22:51) Because, in my country, even in university, you are very restricted, and you have to be technical, and no freedom, and you have to meet the criteria.

**But, I just wonder how the Scottish universities are... in terms of creativity.**

Student 6: In terms of like... our course, **when we come to composition... and we are talking about through Primary and secondary, it is very restricted, because of the curriculum. (23:15)**

**But, 'in' university, in terms of like composition, part of our course, that's very 'free', to you.**

Researcher: Ah...

Student 6: (23:24) **Like there are certain parts that have meet criteria... you have to... write like Bach Choral** or something like that... but, **you would have free compositions, you could choose to do whatever you like.**

So, in that sense, as more creative... more creative than you had in school. A lot of freedom.

Researcher: Ah, yeah... How about... other opinions?

Student 4: I would say like... **there are some modules that is promoting creativity, but in a whole... if you take the whole course... it's not actually... I would say, there are not a lot of opportunity, to be creative.**

Researcher: Um...

Student 4: We have a lot of **prescribed** classes... in... **it depends on what you choose.**  
You might choose... a composition module or an orchestration module which does **build** creativity.

Um... **I don't feel like... actually... I don't have a lot of 'musically' 'creative', or traditionally creative... kind of subjects... or aspects of music through the course.**

Researcher: Um....

Student 4: If you used compositions in part of other modules, in 'music technology' for example, but it's **not** actually 'developing'... I could think of that one class that I had in third year... And, **that most of the years...** other years **that** had been... kind of **'nothing' on creative side effectively.**

Student 2: **I think it depends on modules, but...**

**Student 4: That guide you... tools...**

Student 2: In first two years of your course, it makes you... you know... fundamentals... traditional harmony...

Researcher: Ah...

Student 2: I think, from that, less than creativity... we have barriers... whatever... especially **in that third year class, it was completely free...** **those who like... we were put...** we were told **to kind of do something, out of it. And, you know...**

But, I think, **it really depends on choice modules. You know... the music technology thing, that was... that was creative.** **You could be creative after a year...**

All students: Yeah...

Student 2: Yeah. Definitely.

Student 3: Yeah. I think **there is a couple of creativity... just now... primarily as composition,** but... um... just personally, for instance, for last few years, I studied **jazz piano...**

Researcher: Yeah!

Student 3: In which... **I haven't written anything down, but every lesson is probably the most creative class... in fact, I had in uni.**

Researcher: Ah...

Student 3: (25:40) And, I suppose... for... personally... **you need to be... have open the doors to those a lot of creatively....** With maybe not necessarily in a sense a way to a class. But, maybe just in the sense that... maybe something, in its... kind of... like, **open the door for something you know already think about something 'should I can, may be creative?'**...

So, maybe, for me... it's not necessarily. I came to uni. **Spent an hour being creative, then I went home, but the experience has, kind of... made me more creative.**

Researcher: Ah... I understand.

Student 6: Like, I... **building up the skills...**

Student 4: Skills...

Student 6: Skills...

Student 1: **We need to build up the skills,** but we never... actually...

Student 6: Well, I don't...

Student 1: Because, nobody encourages you to practice them.

Student 6: I feel... Maybe, it's just to protect... that you have chosen. We have so much to do in our courses... music side of it. Teaching inside. And, then.... You know... **obline** them together as we are in **own(all)** placement. So, there is much.

But, they have... left time... every year. In this year, is really different. **It really depends on your choice modules.** Even in first and second year, we had the **practical**

musicianship class. **But, it's yes... almost prescribed elements**, but I think that's **what grant's level**. That's point that grants are coming on. Those **prescribed elements then gave us knowledge**, but it's **different** harmony... we could then... develop on... in our own case of work. And, **there was, always almost 2 years opportunities to work that wasn't prescribed.**

So, maybe, you were told to do... like... 'two chorals'... or **inventions**... But, it was you could do along side it.

Researcher: Ah... yes...

Student 6: **So... there has been opportunities, but it's just... we need to put it into bigger picture, and... we have so much to cover, and... in four years... that...**

Student 1: Those musicianship skills... then... again...link into our **'keyboard'** skills classes as well. So, you are taking **the area sides, and actually putting into** practice as well... which then we can really touch. So, that, what we... **would have learned.** **And, then, apply 'that' as creative as well.**

Researcher: (27:30) Ah, yes. And, then, one question just came up in my mind. Do you **get grades** for those... all those courses...?

All students: Yeah.

Researcher: Ah,,, in Korea, that was one of the factors that 'suppressed' our creativity, because we just had to follow the university's criteria... what they want... what kind of music they want. But...

How about here? Is it very 'strictly'... In Korea, we are graded 'relatively'... yeah. We rank people from top to bottom.,, even for creative classes. Yeah... And, then, who meets the school's criteria get higher score. If people are 'too' creative, they get low score....

All students: (Nods and smiles.)

Researcher: How about here?

Student 2: Recently, the courses have just changed. We are defined 'Year-build' course. So, there are new courses... um... I find the new courses are in a way that's... that meets **everyone's kind of skills... but, their own level and their own progression.**

Researcher: Ah... that's...

Student 2: Whereas... we've set an exam. And, then, as years go up **with exams...** whereas, actually... it's mainly... contents with observations.

So, **the graduates have new things where you need to record yourself play, and you upload it online. And, then, you watch the video and analyze, and you write more on 'that'.**

Researcher: Ah...

Student 2: So, **it's very much tailors... to individuals... these... sort of their progressions.** So...

Researcher: Yeah...

Student 2: I think it's not as 'generalized' view... what we...

Student 4: That's the... I think of... **we are graded on creativity.** More than meeting a criteria, **We say that, they are sort of crowd experience... that's looking at... kind of technical ability. So, that's... for the creative stuff...**

Student 2: **They are 'more' creative, if you are out there... When you go into Highers,** you...

All students: (Nods.)

Researcher: Ah, okay... I think that's a good way. Yeah...



### 5. How would they foster creativity among pupils studying music?

Researcher: And, then, I want to ask you, as you are becoming a teacher, Music Education teacher, **how would they foster creativity among pupils studying music?** So... yes.

(1) Do you think everyone has potential musical creativity? Is it possible to foster creativity by providing specific forms of creative education?

Researcher: First, my question is... maybe you would agree. **Do you think ‘everyone’ has potential musical creativity?** And, when I listened to your opinions... I think it depends on **how we ‘define’ musical creativity.**

**And, I think, in your definitions, maybe, everyone has creativity. But, is there anyone who doesn’t agree that everyone has potential creativity?**

Yes, could you tell me about this question? Do you think everyone has a potential musical creativity? And, **is it possible to foster musical creativity by providing specific forms of creative education?**

Student 1: Yes.

Student 6: Yes.

All students: Yes.

Student 6: I think, all that **explosure.**

Student 3: Yeah. **I think it depends on teachers... if teachers ask pupils to have opportunities to be creative...**

Researcher: Ah, yeah...Okay.

Student 1: I think, again... **it’s about how much you ‘do’... I mean, on music. How we offer music technology.** And, using ‘**Forli**’, and which for me, **opened the door... of a brand new bit of creativity for me.**

Researcher: Ah! (30:26)

Student 1: So, yeah. I think, you can. **Even if you've got a little bit of creativity, you can expand that quite easily.**

Researcher: Ah, that's right.

Student 3: **Again, we are back to Primary school after all, I think, 'any' experimentation with 'any' sounds... if there is... students have an awareness of what they are doing, and make it sort of... exploring(explaining) their tensions, and I think, that's creative.** They are just... randomly walk around, and hit walls, and create rhythm, but really without attention, but, for me, that's not creativity. It has to be at the level... attention, and understanding of what they are doing.

Researcher: Ah, yes...

(2) Please explain the approaches and activities and methods you would use to develop musical creativity in young people. (Have you good examples? Creativity being fostered.)

Researcher: Ah, so, I think... again, you already covered the next question, but I want some more answers.

All students: (Nods.)

Researcher: Would there be any approaches and activities and methods you would use to develop children's creativity as teachers? How do you... some kind of approaches, activities, or methods...

As you just said, '**exploring sounds**' and '**experimenting with sounds**'... and, is there anyone who could tell me more about how you would develop children's creativity by certain activities?

**Prof. Davis: We have to watch the time. And, just to tell you her background... Researcher worked for 6 months in a school for the deaf in Glasgow, which has a really strong commitment to music. And... um... I think that exposed her to have a**

lot of actual 'strategies' that were used, and this was what she is interested in it.  
That's the question.

Researcher: Yeah... that's right.

Student 2: I would say 'group work', I always think... if you put kids together, they tend to come up with something quite 'creative'.

Researcher: Yeah. That's right. I agree.

Student 2: Which might... you would find some people in the... and the specific group, there are creative, some people that are kind of... work together.

Researcher: Um...yeah. That's right. Yes. Any other...

Student 4: Um, as those coming back to barriers as well. If you are working in a school for deaf children, making sure that there is always an awareness of any additional support needs. So, I think there are some of particular plans... or whatever... And, making sure that there is technology that can support them, but that as well, which is something that... We've looked at one of our approaches as well. I have...  
So, making sure that 'everything' is as accessible as possible, and make what the individuals' needs eye.

Researcher: Ah...

Student 4: And, again, working in groups, if you've got someone who is 'apprehensive' about being creative with music, it could be that... if it's deaf person, they might be... a bit of apprehensive about actually joining in... and then, how much we are able to 'take' from that.

Researcher: Um...

Student 4: But, I think if you bring everyone together, we will bring everyone's levels up. We will bring everyone's awareness of creativity up as well.

Researcher: Ah... Yeah. Thank you.

**6. viewson applying the concept of ‘Romantic Irony’ and related leading-edge forms of creativity theory to Music Education, i. e., possibilities and effectiveness**

= 1> Give illustrations/ nutch people towards it.

= 2> Mention Schumann, and the resources of things he does.

(1) In my own research in the classroom, I have been using those types of methods to develop children’s creativity through the musical repertoire.

- The focuses of these are on the concept of ‘Romantic Irony’ by which I mean attracting the appreciators’ attention in the artwork by implementing certain literary and artistic methods.

- I would like to ask you about your views on applying the concept of ‘Romantic Irony’ and related leading-edge forms of creativity theory to Music Education, such as its possibilities and effectiveness.

- Can we use this kind of my ideas appeared by applying the Romantic Irony in Music Education, particularly with an intention to foster children’s creativity?

- What’s the ‘equivalent’ of ‘Romantic Irony’ in school music? What are other things that are happening that include that same kind of interruption, same kind of ructure, musical form?

(1)- 0.

Researcher: And, then, I will go to my next question. And, for this question, I want you to look at the other paper that I gave you. Yes...

The first page is... Miss Winters asked me to review the Korean education policies, and because of the time, I think you can just read it.

And, if you turn to page number 4, there is a score. And, that’s what I prepared to explain the concept I am focusing on, ‘Romantic Irony’.

Yes. So, I will just explain about this concept, and then I want to ask you your views on how it would work in the educational practice, like possibilities and effectiveness.

If you look at the paper... Have you heard of the concept, ‘Romantic Irony’? Anyone?

All students: (Shake heads)

Researcher: Yeah... I first found that concept in one of the courses I took as well. It is the concept derived from work of the literate man and philosopher, **Friedrich Schlegel, in romantic era.**

And, it's a really... the definition of Romantic Irony is quite controversial and vague, and maybe, unclear, but if I explain it, it is **'using certain kind of methods to attract people's attention'**.

And, **both in literate work and musical work, it is accomplished when an artist does something that escapes people's expectations.**

So, if you listen to music, we have certain expectations. But, they escape from the expectation, then, Romantic Irony is formed.

And, I analyzed Robert Schumann's... Do you know Robert Schumann, right?

All students: (Nods.)

Researcher: And, because his music is particularly.... They have a lot of romantic ironic features, I analyzed it, and if you see the table in the print, then, you can see how these can appear in music.

Like, for example, Schumann makes **fragmentary features in music by just repeating certain short passages or just contrasting rhythms...** and like those.

And, sometimes, **he suddenly cites other pieces of music in one piece, so suddenly makes people be surprised. And, he suddenly use modulations or suddenly stop with rests, so it interrupts flow...**

And then, sometimes, **he escapes from the general tonality or general forms of the music, and then, form kind of romantic ironic features.**

So, I thought... **when I listened to Schumann's music, I thought children could try these and it could be quite creative, because they can play around with those components.** So, I tried to use it.

And, **another good point of Romantic Irony was, it's related to philosophical terms as well, and I was very impressed by those... You know that Schumann had a kind of emotional disorder... right? And, he had very difficult times, but if you listened to music, those musical pieces are quite happy, sometimes.**

**And, if you see one piece... even one piece, they involve different kinds of characters, very calm, and then, it becomes very wild. So, I just thought... he's mental disorder is explained in his music...**

And, I thought, especially when I worked with **emotionally troubled children**, I thought that could be effective for them, and...

My intention was **healing them** as well, but I had to be careful about touching their emotion, so, I just let them describe objectively, and just describe it without being involved in those too much.

But, my intention was, **by freely expressing different kinds of features, using different kinds of various rhythms as they want, their suffered emotion can come out, and it can be converted to creativity**. So, that was my intention.

So, if you look at the table, you can see more... I categorized those... yeah.

And, then... So, I just want to listen to your opinions about it.

And, I gave you scores as well on last page. There are within one score.

If you see the top one, 'Langsam' means slow, and then, there is 'p', marked as a dynamic. And, if you see the score at the bottom, **it suddenly changes**. 'Schnell' means fast, so, **without any bridge, it suddenly changes tempo, and if you see the rhythms, they suddenly change as well**.

And, if you see the score at the bottom, there is a figure that suddenly jumps to an octave higher, so, **it suddenly changes the register**.

**So, the music is very fun. So, I tried... with children, to make those kinds of changes.**

So, this is how Romantic Irony is appeared in music.

So, I just want to listen to your...

**Prof: Yes. Let's get into your question. We did 'try' this in schools. And, you know... children were very interested in classical traditions. And, it affects how music... when you show them the first of all composers, often with... troubled mental lives... emotional lives... And, that... in their music, you see them 'playing' with the conventions of their own genres, like Baroque music, sonata... or... Waltz... it's around with it. And, that kind of gives the children the same... 'permission'. And... you will be aware of people who are advanced with their... 'Four Seasons', 'remastered' by jazz musicians to.. 're-mastered' Mahler symphony. Um, that's very highest level, and we are trying to show every curriculum lense... that it can interrupt the 'flow' of things. Then, do these things... because musicians do these things themselves.**

Researcher: Yes. So... **do you think this would be effective and possible for children to do their work?** Yes... I just want to listen to your opinion....

Students: (Nods.)

Researcher: For me, some parts were difficult... like changing the rhythms... children found it difficult. But, dynamics was quite easy to change and play with...

So, do you see any possibilities and effectiveness of these methods... to children?

I just want to listen to your opinions. Yes...

Student 2: So, I was clarified... do you use these to show how it can be done, and then, the Primary students, with then try to 'create'...?

Researcher: Yes. **They tried to 'imitate' the features in this music in other pieces... changing the dynamic and tempos as well.**

And, for example, what I did was, I gave them some 'weather cards'... 'sunny' and 'rainy'... and it could be expressed with 'piano' and 'forte', so they imitated the Schumann's music as well. So...

Yes. **Do you think it would work in children's creative work?**

All students: **Definitely.**

**Several students: Yes.**

(1) Have you seen other examples of it?

Researcher: Yes. Thank you. And, I want to ask you whether you have seen **these similar kinds of activities, or 'examples', that... similar to romantic music?**

Student 1: Yes...

Student 5: Yeah...

Student 2: Yes..

Student 4: Yeah. I think it's a great idea... like... **especially in Primary schools, stuff like that... It's fantastic.**

Researcher: Ah...

Student 4: And, the thing is that, probably, it can be great in secondary music as well, but especially with last year, within practical composition... um... **almost coming away from the...norms... like, you were just speaking about.**

Researcher: Yes.

Student 4: Is a... **'slap in the risk' type thing, because everybody is so concerned about 'you need to get best grades' you can get.**

Researcher: Ah...

Student 4: So, just a personal thing. The school I was in, prescribed the class the 'writing' compositions. So... they had a general curricula, and any... um... thing they did 'wrong'... was then corrected by the teacher as in... **'Oh, no. That's not a right thing.', or, 'No. That's a wrong word.'**...bla, bla, bla...which is a... quite...

Researcher: Ah...

Student 4: **So, maybe in Primary school, you should be more... they need more rooms to try different things without worrying about whatever you need to get an 'A'...**you know...

Researcher: Um...

Student 4: But, as soon as you get into secondary schools, this big thing... we don't have time to try those kind of things... because we need to get 'A' on this...

Researcher: Ah...



Student 2: Again, though, that's was something that I was **hoped last year**, with change, because **in Primary school, they can be as creative as they like, you can be best creative as you like, but there is this 'massive', really important chunk in the middle.**

Researcher: Ah...

Student 4: That's right...

Student 2: Whether or not you go there... it's... you know... you are now writing from a part... which is really rubbish...

Researcher: Ah... that's right.

(0)-2“Are there **strategies and methods and experiments** that ‘you’ are aware of? That can be used to develop creativity?”

= **exciting new things that you are aware of**

= **“There is a kind of example of ‘creativity’ education of work”**

: ex) **Nintendo Corporation**– cut-board electronics for children to show them how the **circuits work and compose**

= **They make a keyboard. A box is tuned into a keyboard.**

(1)- 0.

(2)“Is there a ‘toolkit’, a ‘musical toolkit’ for producing creativity?”

Researcher: And, then, you already gave me some answers, **like experimenting and exploring sounds. And, is there another ‘toolkit’ like this? Like what I used... for producing creativity... other kinds of ‘toolkit’...** How do you, like...

Student 1: Just to be clear... do you want us to talk about, kind of... examples... like **‘Sound Pictures’?**

Researcher: Yes... I also used ‘sound picture; as well, and it was very effective. Any other...

Student 3: What kind of instruments was it? **Did you use percussion instruments?**

Researcher: Yes, percussions. They were not available to play melodic instruments, so I used percussions.... Yeah...

Student 2: Maybe, **you could kind of 'animation' sort of... 'video clip' or something... but, with the sound 'off', so 'mute'...**

Researcher: Ah! (42:49)

Student 2: Um... **Maybe... sort of... they have to 'replicate' what they think would be appropriate?**

Researcher: Oh, yeah. I think that's a very good idea. Really...

Student 6: Um... when I... I did a sort of short course, with first year class. And, first, you can give them kind of **'Sound Poem'. And... they created the sounds the sound poem. So, that was the first step.**

Researcher: Ah...

Student 6: Um... **the second step** I gave them, **'characters' from different movies, and then they had to create sounds to go with the characters.**

Researcher: Ah...

Student 6: And, then, **the third step, it was like 20 or 30 seconds video clip...**

Researcher: Um...

Student 6: And, it worked quite well for someone **who intended to make 'composition', and that was the one where the changes came about.** So, it was more that the schools need... they weren't doing any composition before with any of PGDE, so, it was **just as pressures...** So, yeah...

Researcher: Ah...

Student 6: Yes. **So, just as stages... just, it needs to be broken down. They can call...** fill into things... these need to be broken down first. **Not to the point, 'you are not doing this', putting barriers for them. But, compositions given them short activities to do, and then, it works.**

Researcher: Ah, yes. I agree.

Student 3: Again... it's about making sure that... and, this is really obvious. But, **making sure that they are all able to 'spill out'.**

Researcher: Ah...

Student 3: So, if you have someone in Primary class, for example, most of us, but in Primary, maybe they wouldn't be able to play percussion instruments or some sorts. So, **making sure that you can use that as part of 'their' creativity.**

Researcher: Um...

Student 3: So, you might 'not' give them... those 'tiny' chunks... **you might say, "Right. What can we do with this?"**

**Um... and, that's... obviously... um... very important to everything they are doing, anyway. To make sure...**

Student 6: **They can put... kind of like a 'student teacher', for like... let them... appear like a peer teacher. Because if they are showing their skills to their group, it may give them more options about things they can include, and especially for compositions for 'everyone'. So...**

Researcher: Ah, ha. Yeah...

Student 1: I quite like this. And. Somebody... you can try it out maybe... talking nonsense. But, **I think, using 'this' sort of idea in Primary school,** is 'easier' than it would be in high school.

Researcher: Ah...

Student 1: Because... **in Primary school, you are not as...as aware of what people think of 'you' as a person, or you create.**

Researcher: Ah!

Student 1: So, I think, you would get really related to this...visit creativity... Whereas in high school, everybody seems... just close themselves... 'Oh, I can't do that, because that doesn't sound good'.

Researcher: Ah...

Student 1: **Whereas in Primary school, I think they are maybe... you know... hear (care) 'free'.**

Researcher: Ah...

Student 1: I really like it.

Student 3: There is a book... kind of... **Erikson's stages psycho-social development,** where it's kind of... early secondary school-stages, or...

Researcher: Ah, that's... yes. I know!

Student 3: Because, they are trying to think of... **where they fit into society, so they are almost being likely to be... don't want to be creative to stand out. You don't want to be different, and trying to fit into... whatever the group they associate with at that time.** Kind of... **conformative, rather than to stand on their own.**

Researcher: Ah!

Student 3: Whereas, **Primary school... opposite. They don't care.**

Researcher: Yeah... ha, ha.

**Prof:** It's very interesting... You say that. The one I was thinking of was... **Mathew Herbert's 'Recomposed Mahler 10'**. And, he sets a kind of a school project, where teacher being... in this movement, **Mahler is trying to capture the sounds in 'nature'**. And, because he was interested in **'electronic' music, he said, 'Oh, why don't we add sounds in nature?'**.

And, we were out in records... but it was... it was built up in a lot of areas, with **traffic, in vary**. So, it just came **traffic sounds**, and is well as... If Mahler is even doing this today, you would... you wouldn't be able to bring the **'active' sounds of nature** as well as his introduction of **constile, and lyric**.

All students: (Nods.)

(1-1. Add: the role of music in education)

(2) If you believe music to be beneficial, what kinds of advantages does it bring to pupils in school? = 앞 질문 여기서 물음

Researcher: (47:00) Yeah.. Okay. So... I have one final question, but I think we can hurry, and I can ask you one question before that my final question.

So... I could draw your opinions about **the benefits of music**. But, I just want to tell me more about 'how' you think of... as benefits of music... yeah. It could be very **diverse in social or psychological aspects**... yeah.

So, what do you think as benefits of music are?

Student 4: **Experiencing different cultures.**

Researcher: Ah, yes.

Student 1: Um... **social benefits**... you maybe, **meet people that you wouldn't necessarily socialize with, through 'collaboration' or whatever like that.... Or...**

Student 3: Yeah. There are so many tasks that...

Student 1: **Just meet people...**

Researcher: Yeah. That's right. Yeah...

Student 3: **Communication.**

Student 2: **Health**

Student 4: **Discipline.**

Student 1: Yeah...

Student 2: We say, '**work ethic**'. **Motivation... to give... better.** And, just that kind of...

Student 3: **Resilience.**

Student 2: **Resilience. Focus.** You need to think... you do it... **wholly practice them.**

Student 4: **You get better at them.**

Student 1: **Practice more so that you can be really good at it.**

Student 3: **They play everything, that's not just...**

Student 4: **Musical gift.** Yeah... **Things you learn with music, not necessarily just learn instruments, but the skills transferable to other areas of life** or, **people have different style or career you can use... some of these skills... for later in life.**

Researcher: Yeah.

All students: (Nods.)

Researcher: And, you just mentioned about ‘**resilience**’... by that, you mean like... **you transcend the limitations of your skills and keep going... by that... ‘resilience’...** yeah... What kind of resilience did you mean?

Student 3: Yeah. As in like... what students think about... if you were knocked out, you would get back early.

Researcher: Ah...

All students: Ha, ha.

Student 5: **I think music just offers a lot of skills that other subjects don’t.** Like, **music in drama... In music**, if you do through school, you are going like... **perform in front of people. And, that as a skill**, they like... And, if you come to your life, you even think you are going into an interview, you will know that like, if you **put that sort of effect going in...** even if you are not going in to perform a musical instrument, it just give you skills **whereas** like academic subjects, don’t necessarily do that. Academic subjects... like math and English.

Student 3: Um-hum.

Student 5: Things like that. **And, it just offers... to give...** like... **the performing experience is so important** because there are kids who struggle with Math or English. And, then, you automatically find that “um... I am not good at anything. But, then, **they became able to play, and they are great... And, then, their peers can’t do that. So, just important, I think, all around... it’s just become a well-rounded person.**

Researcher: Ah, yes.

Student 2: Yeah. I think, seeing especially **in Primary school, kids don’t have pressure... unless doing about skills (49:30). They don’t have the pressure...** of... ‘I have to practice for this exam’. ‘I have to **be great... perfect**’. So, like... **it kind of gives them opportunities to go with the world, go to play an instrument, and they just forget about all other things...** like, ‘I’ve got a homework to do’... or... they get real life

of that. **I remember, we were once in a drama, I think it makes them have time away. So, it's good for their wellbeing... as well. Music.** (50:03)

Researcher: Yes! **Wellbeing.**

Student 3: In terms of **emotional development**, I have places I like to go, and departments to see the classes. And, it's amazing, in a number of... I can think of a few individuals play different.... A reputation in a school, **as being a 'trouble maker', but with music, they are one of the best students because they are in a subject where they are able to express themselves. And, it's something that they are... they even develop their confidence....**

**(Looking at Student 5)** Whereas like you are saying, it might be sitting in a math class, the bottom set really struggling. And, that... in 'those' classes, they do then 'act up' and start causing disruption. But, **with music, you never have problems with them.**

Student 2: Yeah.

All students: Ah, ha.

Student 2: It's like...you see,, in a class, everyone is doing same work. Everyone is doing **set of sentences**, everyone is reading same books... doing same exams... **whereas in music, you can make kids have pieces that are able to 'them', which engages a very... motivated.**

Student 5: I think, right now.... **We rely upon the... like motivating learners to do composition, and creativity.** And, one of the recent articles I read spoke about how... **bringing in their own emotions are own... circumstances and life actually motivates them and engages them further.** And, actually think... well, **you can get good feelings from performance, and maybe from listening to music... when you are actually creating it... you can get this whole output as well.**  
**So, I think that's the favour of giving them creative opportunities.**

Researcher: Ah, yes. That's... Yes. I think you told me... already told me like **relationship between Music Education and emotion... resilience as well. And, it's kind of a popular trend now.** Right?



All students: (Nods.)

Researcher: And, then, I want to... Focusing on not on creativity but ‘**emotional resilience**’. (51:52)

### 7. Emotional Resilience

= fashionable concept (like growth mindsets)

= What music does to contribute to that?

(1) Under the influence of music therapy, and “health and wellbeing”, and concerns for mental health in Scotland, there is great interest today in Music Education and emotional resilience. Please summarise for me your view of the relationship between Music Education and emotional resilience in schools

(2) Please summarise for me the activities you would implement to help enhance children’s emotional resilience through Music Education.

= “Does listening to music build resilience?”

= “Does taking part in an orchestra or a choir build resilience?”

= “Does texting your friend build resilience?”

= Children and young people’s resilience is developed in all kinds of ways. We don’t always understand how.

= But, the strong government emphasis, international emphasis on ‘resilience’ and ‘mental health’ is flexching (reflecting) or changing patterns in the curriculum

= We are trying to make sure that schools are contributing to health and wellbeing, among vulnerable population.

= It’s one of the big trends in mental health, emotional resilience, building children who can flourish in difficult circumstances, by not being too badly effected by the things they see and feel and think in here.

\* **cf.) Criticism**

= Music is being used for ‘non-musical’ purposes.

= Music should be its own thing.

= Music should be autonomous

= It shouldn’t be constantly running after other subject areas and other practices.

Researcher: (51:50) Would there be **any activities you would implement?** For example, what I did was... yes... in Korea. Here, I couldn't do it, but in Korea, I let children **express their 'feelings' with instruments and then, diverse music were made with their feelings... different feelings. And, everyone was healed by expressing their inner... suppressed feeling into it.**

All students: (Nods.)

Researcher: I couldn't do it in Scotland because I had to be careful with children's emotion, but in Korea, I could do this kind of work, and I did a lot of those.

So, would there be **any other tips that you would implement to enhance their wellbeing and emotional resilience?**

Student 2: I... **song writing...** kind of... even not necessarily as a... during kind of in a school hour, **as an extra curriculum**, kind of... kind of chose to be in a block of,, **maybe song writing, but lets them like... you know... write their music with... which reflects their feeling.... Which doesn't necessarily heard by 'everyone' in the class, it would be (Even) more personally.**

Student 1: I think that... then, you could like... **write parts of it like that.** For instance, English, **there writing... sometimes is very personal... don't ask them about that.** When I had several English classes, they all have times they go in, once a week, and teaching and I read that... about a person... it's about then, they have the chance to have **confidential time for 'writing'.**

Researcher: Ah!

Student 1: **So, if they use 'that' as the basis, and then, exploring music.** Again, we would never have to be **photographic.** But, you would be able to start time for it. **Their music... from what they are writing,** which songs... which they were writing in English.

Researcher: Ah, that's right. Yeah....

Student 4: It could also be that... **the children quite often... and I think, in Scotland, don't talk about their feelings.** So, that explains what Craig said... then, there... **give them some kind of output... to kind of get some of their emotion of the chest... kind of... but, without actually exposing the same... or going to someone and saying 'I am really struggling with whatever'... um... just give them some kind of emotional output.**

Researcher: Yes. Oh... Okay.

All students: (Nods.)

### 3. How important is musical creativity for you? (Ask as the last question)

Researcher: Yes. And, then, I think I can ask you the final question... Just briefly. So, for me, **'emotional resilience' and 'creativity' was related to the theory of Romantic Irony. So, I was trying to link those and apply those in education.**

But, please just be honesty. Do you think... **how important is musical creativity is for you?** Yeah... I just want to ask you. (54:20)

Maybe, some people would say, 'it's not important'. So, like... for people who are very skilled, but how...

Yes. Since we discussed 'creativity is innate in... everyone can foster and then reveal their creativity...

**So, do you think musical creativity is important? And, if you agree, then could you like... finally summarise your opinion that why it is important? Especially in this era... maybe....yeah...**

Student 2: **I don't think that musical creativity is a specific 'skill'.** I would say that **creativity is the skill which we apply to music, because that's the idea that you are comfortable with when teaching... pupils, for example, to be creative in music... gives them the skills and maybe the thinking process, and then how to be creative in other aspects of their life.**

Researcher: Ah...

Student 2: **Solve problems... or do whatever they are... whatever they end up doing it... they can bring in that aspects of that creativity to that.**

Researcher: Ah, that's right. Yeah... Any other opinion? **Yeah... This is my final question. So... ha, ha.**

Student 4: I think that, even... with... I've(more) experienced music, musical creativity, you are probably still becoming educators who probably **'still' or 'self' be doing music, musical creativity. And, try that... put that back into the classroom.**

Um... **to teach by... to encourage...**

So, **I don't think it ever stops.** I don't think it will ever stop, because you... **because you will constantly want to try new things...** Um... so something that 'is' important, because you can 'teach' or you can encourage, and from a young age, and.. you can use it for the... **to solve your life problem. (56:03)**

Researcher: Ah...

Student 6: **That's very** important for us, **not to stop it.** (56:04) Like, we don't just finish 'this' course at university and we **wane** thing, or we don't do it anymore... I think, **we need to continue developing these skills or selves... Because, then, you are open to it... more relevant, and then you can still open to (build up into) it as well. So...**

Student 1: **I think, we will be able to show creativity to pupils. You can 'inspire' them. You can introduce... kind of... look up to you.**

Researcher: Yeah...

Student 1: Um... so, **I think that's important.**

Researcher: Ah... Okay. Any other opinion?

All Students: (Silence and Smile)

Researcher: Okay. Thank you so much for participating. I got a lot of insights from your opinions. Thank you.

All students: (Clap)

**Bob:** Colleagues, Anonymisation is on, based on Ethics. You will be never mentioned for institution. But, a huge thanks to Moira, my colleague and friend... facilitating this.

Um... you know... the Korean peninsula, is on news... you can hear that... And, I hope you got points of... the demands and creativity that is in population. So... which is... you know... further kilometers... for north.

It is a 'wonderful' places to visit, if you get the chance. Um... you know... I have been twice, and 'tremendous' was part... in music, and the cities... so diverse. I think **that 'kind' of music is available... we could include all traditional Korean music that you don't get to hear in this country. So... even can be stimulus to your appetite for that.... And, think about the future.**

But, absolutely 'fantastic' data here, for us. And, a huge thank you, from University of Glasgow.

Researcher: Thank you.

All students: Thank you.

**<Creativity>**

**Exploration**

**Experiment**

**Manipulation**

**Variation**

**coming away from the...norms**

**try different things**

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