

Examining creativity in teacher training: Perspectives from music education

Jan McMillan
Sultan Idris Education University, Malaysia

As we enter the 'Age of Intelligence' (Buzon, 2011) the focus of Malaysia and other developing nations has turned to the value of human capital and its ability to produce creative, independent leaders as a primary investment for future growth. Creativity is nothing new to music educators: music has continually been a creative learning and teaching tool; employing methods and approaches that have been transferred from parent to child, sage to novice and teacher to student and which develops aural, visual, physical, kinaesthetic and written communication skills. Music education can provide teaching and learning examples to develop these previously underestimated soft skills which are now in high demand. Notwithstanding, both Australia and Malaysia have identified music education in schools (Classroom and instrumental) as an area in dire need of improvement and programs of curricula improvements have begun. Gwatkin (2008) identified the need for consistency of government policy, teacher training within disciplines and an increase in creative approaches. Outcomes of a large scale national and international empirical study discerned that both classroom and instrumental (piano) teachers valued the input of creative programs and would like more training in this area. Results of a trial program that focused on creative philosophies for prospective classroom teachers at undergraduate level demonstrated that students were inspired and would have liked more in their overall course of study. More recent applications of creative philosophies for Malaysian music undergraduates have also been rewarding. Recommendations of the study included design templates for future courses for music educators to include creative practices with global implications for all teachers and the institutions that serve them. Together with new government paradigm for education that underlines the necessity for creativity, these results demonstrate such approaches are warranted and are applicable to all disciplines.

Key words: Creativity; teacher training; music education; education policy

Introduction

During a recent conference in Kuala Lumpur, Malaysia, it was then determined by the then Minister for Education that music education and curricula had been severely overlooked in favour of the three R's and the sciences. A recent article by Lin (2011) cites *The New Economic Model (NEM)...and the 10th Malaysia Plan (2011-15)* to

transform Malaysian life and fortunes. Driven by a policy of economic reform identified as the Economic Transformation Program (EPT), this paradigm shift identifies education as one of the core drivers for economic activity that “will directly contribute toward its economic growth and has impact on productivity and human capital development” (Goh, 2011) and aims to transform the nation from a service-based industry towards higher income brackets. The development of skilled human capital requires the implementation of educational reform. To be competitive within a global market, Malaysia, alongside other developing countries, requires skilled workers who are innovative, entrepreneurs and skilled. Within an ever changing market of economic, technological and social development the development of creative thinking and subsequent soft skills are imperative. Lin (2011) articulates “At the heart is innovation... or nurturing of talent for creativity”. Clausen (2010) states “A large body of international research points to the power of the arts to create unique learning experiences that encourage social connectedness, self-expression, community, creativity and imagination”. Music education for both classroom and independent teachers is therefore a vital component in developing and acquiring soft skills which are now so highly valued and can provide valuable tools for teacher training across disciplines.

In 2004-2005 the Australian Government conducted the National Review of Music Education in Schools (Pascoe et al., 2005). Receiving an unprecedented 6000 responses demonstrates that the Australian public give music high priority in the education of children but are not satisfied that schools give it the same importance. The then Education Minister Julie Bishop stated "The educational success of our children depends on our creating a society that is literate, creative, and imaginative. Music education is an integral part of developing these key skills" (Crabbe, 2007). In November 2007, a national campaign to raise the status of music education led to a Senate review of this subject in schools. From this a National Music Curriculum was to be developed as there is no standardisation in the music curricula across Australia. The aim was for a curricula based in education that was inclusive, continuous, sequential and developmental. The consequent establishment of a body to make recommendations to the Minister of Education with 2011 set as the deadline for implementation. A central recommendation was that every school student should have access to regular lessons from a music specialist.

More recently, Australia's education ministry has begun moves for the development of a new national curricula for music education, one that embraces all the 5 art forms (music, drama, dance, media and visual arts). This has received both support and criticism in equal measures. Strong (2010) fears it is implausible and impractical that the five art forms be taught equally; Thomas (2010) agrees saying “a proposed national arts curriculum could drastically slash the hours devoted to the visual arts and music available at the present.” Meanwhile, Clausen (2010) positively addresses solutions in curriculum planning “working in semester blocks or working cross-arts or cross-curricula - the possibilities are endless. The experiential approach to all of the art forms means that working in these kinds of block is preferable to an hour here or there. Through cross-curriculum programming it is possible to teach a deep and rich curriculum. This cross-arts approach is one of the growing trends in professional performance practice.” With such a high focus on future teachers, a brief review of current music education and teacher training in both countries follows.

Current Situation

Music education and training in Malaysia

In Malaysia, primary music education is compulsory, and training is undertaken by *Institute Pendidikan Guru* [Teacher Education Institutes] (IPGs) whilst secondary music is only co-curricular, where it exists, and is usually in competition with sport. High Schools opt to take a package of curriculum which can include music (still co-curricular) or are sometimes asked to take a package by the government that includes music, if the government wants to develop certain areas or skills in a locality. Individual instrumental lessons are conducted on a fee paying basis thus limiting those who are of lower income. Instruments include all orchestral instruments, guitar family but not piano (Keyboard is taught as part of co-curricular studies). Teachers may or may not teach their main subject due to the requirements of the school or locality in which they are placed. Therefore a trained music teacher may have to teach mathematics if no music program exists in the school he or she are assigned to. Whilst teacher education has been recognised, music education is generally not seen as a priority by either parents or the Malaysian government. Chellor (2007) fervently states that since the inception of mandatory primary music education in 1983 “Music education in Malaysia has not really moved anywhere. The progress made in Malaysian music education since 1983 would be to liken it to the wheels of a car that gets stuck in mud.” Bowes (2010) stressed the importance of all the arts and the importance of early childhood commencement. Including both the home and school environments, she suggests possible solutions to provide the most effective change in the least possible time. In light of the EPT, it would appear a great emphasis on secondary music education is warranted. In a recent move, the IPG’s have now included secondary education in their scope of teacher training.

Similar to many other countries (Gwatkin, 2008) Malaysia requires all school teachers to have a minimum bachelor degree with educational components. Universities provide undergraduate programs generally in secondary education with IPG’s training primary school teachers having completed either sixth form secondary schooling (two year program) or a diploma if they completed only fifth form. Pre requisites may require performance and theory Associated Board of Royal Schools of Music (ABRSM) but an audition/interview is conducted for entry into music programs such as a BMusEd. A typical BMusEd syllabus consists of educational theory, instrumental and ensemble training including repertoire and technique skills, aural, history, conducting, ensemble teaching and practicum.

Bachelor and Masters Programs focusing on instrumental pedagogy follow a historical pattern of repertoire, theory and aural, and can include educational components and teaching practice for employment in schools although as explained previously piano is not offered. Soft skills for both programs may include; Communication, Thinking and Problem Solving, Continuous Learning and Information Management, Teamwork, Leadership, Professional Ethics, and Entrepreneurship where appropriate. A recent study of undergraduates at Malaysian universities found them lacking in critical thinking and problem solving and creativity (radio interview, April 2011).

A vast number of private schools exists to serve the community. Teachers are generally required to have a minimum of Grade 8 ABRSM which is publicly regarded as the main focus and benchmark of instrumental teaching. Recent studies in Singapore (Tan, 2011) have also shown Grade 8 to be the end point of learning for most students, it can therefore be assumed that few continue to performance and teaching diplomas.

Unfortunately both Tan (2011) and Gwatkin (2008) found further data unavailable from the board due to “commercial confidentiality”. Private lessons and examinations appear to be supported mainly by Chinese and other internationals rather than Malays most likely due to financial means, cultural priorities and government policies. As private studio teachers there is no minimum or mandatory qualification, registration with a professional association or professional development required. No national or state associations exist in Malaysia for piano teachers. The ABRSM does not impose any minimum teaching qualification for student examination worldwide which does little to support professionalism in the industry.

Music education and training in Australia

Music education in Australia is compulsory in both primary and high schools to the end of year 10. Teacher Training is available only through Higher Education sector (Universities) which specialise in either primary or secondary teaching. Entry is by audition interview with public examination results such as ABRSM given as a recommended guide only. Likewise, the minimum qualification is a bachelor degree (Bachelor of Music, BMus) with education units combined or taken in a one year post graduate course such as the Grad Dip Ed. In a survey of all Australian universities, data found 24 universities that offered two distinct pathways: classroom music education (BMusEd) or performance (BMus). From a total of 65 relevant courses the most common were performance degrees (N=17) whilst classroom education BMus Ed totalled nine (N=9). Content of classroom music education emphasised educational psychology, developmental theories and some creative methodologies whilst performance degrees focused on repertoire, theoretical, aural and historical knowledge. Qualified classroom teachers generally teach their main subject but can be called upon to teach their minor area of speciality. Few performance degrees contained pedagogy and only four Bachelor degrees were found to combine instrumental pedagogy and education as in Malaysia. Gwatkin's (2008) review of Australian national music instrumental programs found Government high schools include tuition in orchestral and band instruments primarily, similar to Malaysia and many other countries. Private schools are increasingly demanding higher education qualifications and educational content to employ teachers as both classroom and instrumental tutors.

Vocational Education and Training (VET) programs particularly in music have long been criticized for being too vague listing only outcomes with no regulation of content supplied by the institution/provider and strengthening the argument for consistency and creativity. In answer to industry recommendations it has introduced a Music Tutor Skills package that includes the following Units of Competency:

BSBSMB405A Monitor and manage small business operations

CUSLED603A Provide instrumental/vocal tuition

TAADEL403B Facilitate individual learning (Commonwealth of Australia, 2009).

Soft Skills (Required Skills) listed are comparable to those outlined for Malaysian BMus Ed; communication and teaching, self-management and learning, initiative, enterprise and creativity, technical skills, well-developed skills in areas in which tuition is provided, planning and organisation and finally, time-management. However, with content still decided and based upon the skills of the lecturer, creativity and the development of soft skills may still go unheeded. The same can be said for

undergraduate classroom teachers who as discussed, may or maybe not exposed to creative methodologies.

Despite the choices to become federally qualified there is currently no national policy or organisation for national accreditation, minimum qualifications, mandatory registration, or on-going professional development for studio instrumental teachers. Therefore they are at liberty to practice with or without any of the above. The Music Council of Australia (MCA) confirms this stating: “There are persons claiming to be music teachers who do not have the necessary skills. There is no legal requirement for a person to be accredited or qualified in order to offer music lessons” (MCA, 2007, Find a Teacher). In an effort to encourage piano teachers to become qualified several private associations such as State Music Teacher Associations (MTAs), Suzuki Talent Education Association of Australia, and Yamaha offer their own training based primarily on the same historical perspective. Whilst Suzuki and Yamaha are successful approaches worldwide, they do not yet offer federally recognised qualifications in Australia.

It seems strange that in today’s educational climate, which focuses on multiple-skilling, competency and outcomes, that qualifications and professional development for studio piano teachers are not compulsory. The situation is further aggravated by the lack of qualifications required to enter students into performance or theory examinations run by public examination boards despite the fact that universities, State Music teacher Associations (MTAs) and other private organisations use these results for courses prerequisites or accreditation status. Without mandatory registration, professional development or opportunities to work in government schools many piano teachers do not have access to new creative or educational approaches in teaching or learning. Gwatkin (2008) found limited opportunities for creative methodologies in public examination board syllabi for teaching diplomas.

To summarise, mandatory music education is sadly lacking in Malaysian secondary education even though trained teachers are available. Instrumental and in particular piano teachers, have less employment opportunities and exposure to educational and creative approaches depending on their qualifications. Training in music education for both classroom and instrumental teachers whilst ever evolving, indicates classroom teachers have greater exposure to educational theories, teaching practice and creative approaches than piano teachers, particularly in Australia. Considering the benefits of this often life-long personalized tuition a changed approach to the education of piano teachers worldwide is valid and owing. Furthermore, to be an effective teacher in either case requires adherence to federal standards. These will be discussed below particularly in context to the Malaysian situation where teaching standards have only been recently introduced.

Teaching Standards

In Malaysia, the EPT focuses on 12 National Key Economic Areas which emphasise education. The Performance Management and Delivery Unit (PEMANDU) was formally established on September 16, 2009 and is a unit under the Prime Minister's Department. PEMANDU's main role and objective is to oversee implementation and assess progress of the ETP and the Government Transformation Programme. Although the quality of teachers has been espoused previously in the Malaysian Education Act 1996 (Law of Malaysia, 2006), it has been reiterated in the Education Development Plan (2006-2010) with relation to national development “The Ministry of Education’s goal is to make the

teaching profession one that is respected and highly regarded in accordance with the trust given to the teachers to carry out their roles in nation building” (p. 106).

Goh (2011) cites evidence of landmark changes to teacher quality standards “The Malaysian government’s continuous resolution to further teacher quality culminated in the launch of the Standard Guru Malaysia or The Malaysian Teacher Standards (MTS) in December of 2009” Malaysia has now become the first nation in Southeast Asia to adopt a competency-based teacher standard (The Star Online, 2009). Whilst not subject specific, they attempt to “serve as guidelines for teachers to develop professional values, knowledge and understanding while acquiring the relevant skills in teaching” (Chapman, 2009, p.7). Of the three main standards, Standard 2 relates to creativity “Knowledge and understanding of education, subject matter, curriculum and co-curriculum. Teachers should have sound knowledge to improve professionalism in teaching, carry out their duties efficiently and effectively and be more creative and innovative” (Malaysian Teacher Standards, 2009). This approach would hopefully develop soft skills which were previously ignored (such as adaptability, English and Chinese skills, ease of fitting into other cultures, negotiation and political savvy). Each Standard has several competencies which teachers can aspire to and can rate themselves against, however whilst current teachers are encouraged to adopt the standards, the system is currently on a voluntary basis which may do little to improve overall. Therefore in order to ensure the implementation and effectiveness of these guidelines a dedicated focus must be placed on prospective teachers, classroom and instrumental, within teacher training institutions.

Creativity and Music Teaching

Creativity has long been explored and increasingly seen as the “human capacity for insight, originality, and subjectivity of feeling” (Craft, Gardner & Claxton, 2008, p 2). They describe early investigations from Freud’s (1908/9) psychoanalytical approach which emphasized unconscious motivations. The Behaviourist approach examined a reward and response model; From theories of Watson (1930), and Skinner (1968), Radocy & Boyle (1979) describe learning as an “observable change in behaviour, due to experience” determine learning in music as analysing, evaluating, creating and arranging (pp. 285-286). Personality researchers such as Eysenck, (1952) highlighted the characteristics of creative individuals. According to Bencriscutto (1985) creative thinking includes several abilities: Sensitivity to problems, Fluency (ability to produce a large number of ideas), Flexibility (ability to produce a variety of ideas or manners of approach), Originality, Elaboration and Redefinition (p.23).

The humanist approach considered the “crucial role of expression and invention in the lives of individuals” (Craft, Gardner & Claxton, 2008, p.2). Adopted by Bloom (1964), Rogers (1951), and Maslow (1970), and also known as discovery learning, the inquiry method, problem-solving or self-directed learning concentrated on the human desire for personal responsibility and striving for personal growth and fulfilment thus necessitating the changing role of the teacher from didactic to facilitator. Hargreaves (1986) states “Psychological theories and techniques have a central role to play in the formulation and evaluation of particular methods of music instruction... [and] must have a firm foundation in developmental psychology” (p. 226). More specifically this involves breaking down musical skills into cognitive, affective and psychomotor components (first proposed by Bloom, 1964) which can be assessed by psychological procedures as covert aspects of musical behaviour. It is therefore crucial for teachers to understand the

foundations of psychological development in terms of organisation and how individuals internalise.

Leading constructive psychologists Dewey, Piaget and Vygotsky formed the bedrock upon which current educational practices have been built. Piaget (1950) believed that the fundamental basis of learning was discovery “Understanding is built up step by step through active involvement” (Southwest Educational Development Library. 2008, Classroom Compass). Vygotsky emphasised the social context in learning.

The development of practical activities such as brainstorming and questioning were developed by De Bono (1995) from divergent thinking (Torrance, 1962, 1974; Mednick, 1962). Lin (2010) comments that Torrance, who created the gold standard in creativity assessment, describes a creative person as having an “unusual visual perspective” complemented with an “ability to synthesise diverse elements into meaningful products”. To be creative means therefore means to get the left and right brains to operate as one. i.e merging divergent thinking (producing unique ideas) and convergent thinking (putting ideas together to improve life). Consequently Lin (2010) believes providing a foundation for creative thinking and analysis begins with teaching (and parenting): “First, we need to discard the emphasis on IQ (Intelligence Quotient) in favour of CQ (Creativity Quotient). It is already proven that Torrance’s creativity index is a good predictor of kids’ creative accomplishments as adults”.

It appears that communication, content, student-teacher relationships, psychological understanding, organisation and personal qualities are key factors for an effective teacher. However without a creative approach many students and teachers can lose interest and lack soft skills necessary for independent thinking and productivity.

More recently, Duke (2000) explains “There are many factors that influence how effective people’s instructional efforts will be, including the time they allocate to teaching, verbal and non- verbal behaviours, the type of music activities they engage their students in, and measures they take to specifically improve their teaching” (p. 185).

Cremin (2006) puts forward a three dimensional approach in which creative practice is the result of a three-dimensional interplay of personality, pedagogy and ethos. Key features of creative practice include curiosity, making connections with students, autonomy and ownership, and originality. Two distinctive approaches are perceived: Creative teaching centres on teacher orientation, the imaginative styles employed to make learning more interesting and effective; Teaching for creativity is more student centred whereby teachers focus on building the students creativity and strengths. Craft, Gardner & Claxton (2008) outline the role of education as Creativity, Wisdom and Trusteeship. Wisdom acknowledges the experiences of human nature, mental capacities and life experience which is fostered particularly well within a reflective teaching style whilst trusteeship akin to a wise elder accords respect from the young towards persons who provide a role model: as teachers and leaders we need to be aware of our role.

Nilsson (2003) views “music creativity, just like creativity in other fields, should thus be looked upon as a basic human function rather than as a special gift granted to only a few (p. 204). Nilsson explains that “the media revolution has produced new tools for creative musical activities. Computer and synthesis have become important tools for young people to express themselves through music” (p. 204). Alongside this is the growth of e learning, web based learning etc, all of which are valuable tools for the creative teacher to use and interact with students.

Whilst research into creativity and creative teaching are ongoing, the next section will present an overview of the main creative approaches employed in music education.

Creative Music Education Approaches

Some of the most significant creative developments in music education have come from the works of Emile Jacques Dalcroze, Zoltan Kodaly and Carl Orff and more recently Edwin Gordon. All four have produced significant approaches to music education that have achieved worldwide use to this day.

Jaques-Dalcroze (1865-1950) developed a system of movements for the entire body to reflect rhythmical and other music elements called Eurhythmics. According to Jensen (2000) the Kodaly Method, places significant emphasis on sound by teaching and learning singing and reading music in “perfect pitch commencing with folk songs...This attention to sound seems to pay off”. Frazee (1992) describes Carl Orff’s independent approach (Orff Schulwerk) saying he “developed a different approach to pedagogy, one in which the student was presented with music as problems and expected to improvise independent solutions. Music insight and independence were the result of this experimentation with all elements of music” (cited in Steen, p. 5). Gordon (2006) developed Music Learning Theory based on Audiation, a term he coined for the process of mentally hearing and comprehending music. It is a cognitive process by which the brain gives meaning to musical sounds; Different to aural perception where the response is to immediate sound, audiation is a process that takes place afterwards to assimilate and comprehend the sound. He developed a series of learning sequence activities for both classroom and instrumental tuition.

Gordon (2006) also articulates the need for teacher training and pedagogy. “How to teach rightfully belongs in the domain of teaching. Whereas learning is from the inside out and teaching is from the outside in, a music learning theory curriculum takes direction from understanding the sequential nature of how students learn, not from how teachers themselves were taught or how teachers were taught to teach” (p. viii).

Whilst these approaches have been mainly geared towards classroom music they are by no means mutually exclusive. Instrumental music applications that have been influential in the development of instrumental music education worldwide include the Suzuki Method which focuses on learning initially by mother-tongue (rote), environmental factors, a set sequential repertoire and a parent-teacher-student relationship and Yamaha Music which combines Suzuki, Orff and Dalcroze approaches to keyboard.

In the context of creative music education, the specific skills that are practised are listening and internalising (through various means), action, imitation, exploration, and finally improvisation or creation of something new. Applying Bencriscutto’s (1985) ideas of creative thinkers to music skills produces skills in: Understanding the why and how of pedagogy/technique, ability to produce a large number of pieces – through constant revision of previous material, having a large and varied repertoire and technique, being able to compose, embellish and making a piece your own (p.23). An understanding of how creativity and the development of soft skills are incorporated within the music education is demonstrated in Table 1.

Table 1. Embedded creativity and soft skills within music education approaches

University Soft skills incorporating Bloom Taxonomy	Creative thinking/ Creativity Skills (Bencriscutto)	Music education approaches
Communication and teaching	Sensitivity Understanding the why and how of pedagogy/technique.	Ear before eye, sound before symbol Audiation – internalisation Imitation/simultaneous imitation, echo Variety of approaches- Didactic to facilitation Student centred
Thinking and Problem Solving Planning and organisation	Flexibility	Lesson Planning, step wise sequential building blocks. Layered teaching (different skill levels simultaneously)
Information Management Time-management		Repertoire, lesson planning
Teamwork	Flexibility Ornamentation and embellishment	Conducting, peer teaching, Teaching techniques (whole to individual) Exploration of material through a variety of methods
Entrepreneurship Leadership Professional Ethics Initiative Enterprise and creativity	Originality, elaboration Composition Making it your own Redefinition	Experimentation/Improvisation / Creation of new ideas Teaching, Conducting, Assessment Creating, composing
Continuous Learning Self-management and learning Well-developed skills Technical skills	Having a large and varied repertoire / technique. Fluency Being able to produce a large number of pieces/ideas	Professional development Instrumental pedagogy Techniques – aural, body, vocal and movement

Initial Outcomes

Outcomes of an extensive literature survey into Australian and international music education qualifications included the need for:

- Minimum and mandatory benchmarks for both classroom and instrumental (piano) teachers
- A greater variety and uniformity of courses
- Inclusion of creative teaching methods
- Inclusion of private qualifications into existing national system

More specifically, for instrumental pedagogy courses:

- Introductory pedagogy courses
- Clearer definitions of pedagogy
- Inclusion of creative teaching methods and skills

- Retain performance, technique and repertoire studies in all courses possibly at slightly lower levels to accommodate new content
- Retain current entry levels to protect standards
- Graded additional content in all courses to include industry practices, early childhood, andragogical, psychological, physiological, educational development, teaching skills and subsequent demonstration.
- Greater teaching practice and mentoring possibilities
- Performance students to undertake minimum pedagogical studies (Gwatkin, 2008).

An interpretation of these emergent points was developed and is shown in Figure 1, demonstrating a structure that might be undertaken in a triangular approach. Applied to other disciplines a transferrable interpretation may be presented as Industry Skills, Specific skills and Educational/practical skills.

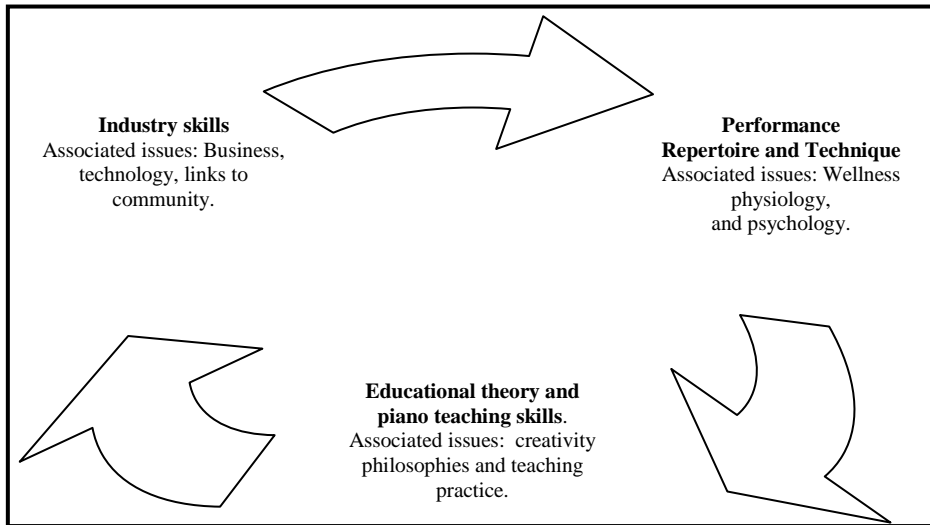


Figure 1. Proposed approach for training instrumental (piano) teachers

In order to experiment with some of the emergent ideas from the study, an opportunity arose to teach pedagogy with undergraduate students. As part of the University of Western Australia’s Introduction to University Teaching (Centre for the Advancement of Teaching and Learning, 2006), a short program for undergraduate performance and classroom students was conducted that combined Orff Schulwerk, Dalcroze, Yamaha and Suzuki approaches. Data received from a survey on Student Perceptions of Teacher (N=15) for “these classes have been a valuable part of this unit” was 4.6 (mean score out of 5). Given the prefix code G for anonymity, students answers to “What aspects do you feel are the best?” explain the benefits:

- G1 “The practical application of lesson content.”
- G2 “Hands on activities. Practical skills and ideas. Variety of resources.” [also G5, G6, G10]

- G3 “Very, very useful and encouraging.”
 G4 “Variety of material, practical resources, class handout.”
 G5 “I thought it was great how practical and relevant the material was and I really enjoyed participating in them as a student. Make the course longer than 4 weeks!”
 G12 “Different variety of ideas presented that will be helpful to our teaching and it was fun!”
 G13 “Much involvement of the class.”

As a result a chart was developed to assist less experienced teachers understand the concept of creative teaching processes and pedagogy further (Table 2). An element to be taught is selected from column one together with any methodology and activities from the other columns at random. In this way, lessons can always be varied and creative each time, even with the same repertoire. For example, beat can be taught using body percussion to develop listening skills and taught by imitation. Similar success has been gleaned from practical workshops designed specifically for piano and other instrumental teachers (Gwatkin, 2007, McMillan, 2011) and can be easily transferred to other disciplines using the main headings.

Table 2. Lesson planning chart © Jan McMillan

Pick'n Mix			
Element	Activities	Skills	Imitation/echo (do what I do, after me) – Rote learning
Beat/NoBeat	Movement/dance	Listening	Simultaneous imitation (do what I do with me)
Rhythm	Recorder	Playing	Whole class, divide into groups, individuals
Pitch/melody	Body Percussion	Moving	Question and Answer
Harmony	Environmental sounds/effects	Vocalising	Exploration – practice what you know in different scenarios
Tempo	Tuned percussion		Improvisation, expand and create from what you know and have discovered
Articulation	Stories		
Texture/ Timbre	Ostinati/accompaniment		
Instrumentation	Action songs		
Dynamics	Tuned percussion		
Form*	Non Tuned percussion		
*Canon, round, theme and variations, rondo, binary, ternary, varied repetition. • Keep examples short and mostly energetic with some rest and quieter times interspersed.			

Further opportunities to experiment have occurred with Malaysian undergraduates in Aural units with non-English Chinese and Malaysian English speaking students. Apart from language barriers, the researcher found students expected regular style lectures (note taking) and as a consequence were not used to: thinking critically, analyzing either their own work or their peers as prospective teachers and had little experience of problem solving. By employing these techniques and processes to cover the material, students were able to actively participate, raise their skills (soft and aural) and more importantly, their confidence. Student (S) responses to peer teaching and the process of learning follow:

- S1 "I've never done peer teaching before. It was very daunting. I had to be careful of what I said as they misunderstood me all the time".
- S2 "We've never done peer teaching or much group work in Aural classes, or in many other classes actually. We only get shown how to teach our Instruments. We might end teaching an entirely different subject, not music even though that is what we are specialising in."
- S3 "It was great fun but hard to teach others. I expect it will be harder to teach younger people."
- S4 "It was really nice to work with my peers for a change."
- S5. "I really enjoyed watching all the creative ideas of the other teams. I really liked the use of the music stand [scraped with newspaper found]."

The responses to both opportunities indicate the need for practical applications of creative practices in teacher training for both classroom and instrumental teachers particularly to develop soft skills outlined in Table 1.

Evidence of creative applications for skill development were applied in a program devised by University of Western Australia Law School (Howieson and Ford, 2007) who report that Australian law schools have long been urged to undertake a "holistic and effective teaching of law"; that is, a teaching of law that includes "an integration of skills development, skills theory and [skills] practice" into the curriculum. Two common skills sets have been identified as fundamental to a well composed curriculum: negotiating or dispute resolution skills, and communication skills, including interpersonal skills. along with this progression has come an increased amount of student engagement. The study shows that those students who have undertaken the skills units at the School have a greater sense of belonging to the School than those students who have not had the benefit of the skills teaching.

Initial results from a program conducted by the researcher for education students (non- musicians) who completed a music unit which featured creative approaches and their applications to other subjects commented that the unit taught them to "think outside the box" and "away from the blackboard" (Personal correspondence, various students, 2010).

Initial outcomes demonstrate that educational theory, business and teaching skills are necessary factors for all performance students in line with portfolio careers. Australian classroom and piano teachers are clearly indicating a need for practical teaching skills particularly through creative methods and at earlier levels than currently available. Recent upgrades (September 2009) to the VET Music Training Package (CUS09) are encouraging and include a music tutor skills set, with instrumental/vocal pedagogy now available at Diploma level.

Result and Discussion

The study included a national survey of Australian instrumental (piano) teachers (N=106). Australian participants also considered subjects for future study and reasons for membership of professional associations. As one of themes, qualifications and training included data pertaining to creative methodologies. Interviews of international pedagogues (N=38) included opinions of established and well respected international practitioners. These were gathered by informal discussions, recorded in field notes and later transcribed. Quantitative data was analysed using SPSS Version 12.0 (2003). Qualitative data was given voluntarily and summarised in table form under emergent themes. Quotes include the prefix I for international pedagogue.

Whilst classroom teachers have the benefit of mandatory training and current educational philosophies, approaches to instrumental teacher training has remained non mandatory and steeped in historical formats that focus on repertoire and technique. A recurring theme from international participants referred to training for a portfolio career rather than the instrument. Some expressed frustration with the ability of current qualifications and training to provide for a future portfolio career, flexible options and creative philosophies that would engender critical thinking and other soft skills (Refer Table 1). There is ample opportunity for creative methodologies to be used in Vocational qualifications being outcomes based and content decided by the lecturer prompting the call for a wider variety of qualifications.

I20 (Europe) “I like the definition of a portfolio musician and the structure of a musician’s career i.e. preparing for portfolios. A three-dimensional approach would provide depth and maturity.”

I21 (UK) feels that “Third year introduction of education modules as in most current degrees may be too late. Short courses on instrumental teaching focusing on beginning lessons would be helpful.”

I22 (Australasia) “Why not teaching and performing together? Both are possible. However the training must be there initially to cope with diverse careers and career changes.”

Although the benefits of these methods have been well demonstrated several piano teachers identified a fear of change and reticence particularly regarding teaching younger students due to their training which concurred with Michalski’s findings (2008). I29 states “Changing from teaching knowledge to teaching skills is difficult. How do we introduce creativity in this new approach? The answer may be in a weaving of both methods together rather than inventing something new.” Starting music and arts education early is especially recognised by both Bowes (2010), Buzon (2011), Yamaha and Suzuki Methods; Australian teachers expressed desire for early childhood training and learning philosophies. This would impact the absorption of soft skills (Table 1) now that have been severely underestimated. Considering attendances at International Society for Music Education conferences has often overwhelmed presenters, it is rather a pity that attending pedagogues have not realised the importance of these practical skills that piano, and other teachers, are craving. The onus is therefore on both associations and industry to provide more links between instrumental teachers and the courses they offer, and to develop nationally accredited courses. Efforts to introduce mandatory qualifications, registration and professional development opportunities for piano teachers as suggested by Gwatkin (2008) would also benefit the industry.

International participants suggested improvements to pedagogy courses should include creative training as recommended within the literature review but has yet to impact this sector of the music teaching community. The content of pedagogy degrees particularly in the Australian context appeared less designed toward the portfolio career requiring a high level of performance and technical expertise and providing little in the way of educational theory and teaching skills, as suggested by Fig 1. Meanwhile, Malaysian universities seem to have realized the importance of teaching skills possibly at the cost of performance standards particularly when entry requirements are lower. In particular, creative philosophies that concentrated on practical teaching skills and strategies were popular and enforced the need for practical skills to be included from the outset. For many international pedagogues, using creative philosophies in lessons gave; structure to lessons, assisted teaching very young children, training in group contexts, increased aural and reading skills, alternative repertoire and improvisation through activities and movement. The inclusion of practical skills in non-music disciplines to develop personal skills has proved successful and warrants inclusion with immediate effect. Training Institutions which continue to present a historical perspective to learning in any discipline who are reticent to change therefore need to take heed to be relevant in a global society.

Recommendations

In international contexts the introduction of a mixed qualification for both classroom and instrumental teaching is popular, being cost effective and pertinent to the portfolio careers and choices of today's musicians. Malaysia having already established this must consider the status of secondary music education to continue creativity development throughout students learning and development. Considering the changes in government direction towards the development of soft skills through creative teaching, a change in policy particularly for the education of instrumental teachers in both countries is warranted. From the listed responsibilities outlined in the Australian Qualifications Framework Implementation Handbook (2002) it is suggested that a minimum mandatory qualification be introduced at Certificate IV level which includes management and research responsibilities in addition to those at Certificate III level. International contexts provide evidence that certificate level in piano teaching is both popular and viable (Gwatkin, 2008).

Educational theory, critical thinking, practical teaching skills and opportunities, and creative applications are vital in any teacher training regardless of discipline or employment destination. Successful results of creative teaching projects undertaken by the researcher for both classroom and studio teachers together with professional development opportunities delivered by the relevant associations themselves are highly successful, are clearly desired and should be embedded in future teaching courses and other opportunities to create positive national future outcomes to produce future skilled populations. Employment of creative approaches in other disciplines whilst needing further examination underlines both the success and future need.

Concluding Comments

Considering the benefits for both classroom and studio teachers, and with global relevance to all teachers Table 1 clearly demonstrates that the creative approaches are well suited for the challenges put forward for training educators and students with the

creativity and soft skills desired for future generations. It is hoped that these findings and suggestions contribute towards the ongoing development and inclusion creative practices in relevant training and curriculum to prepare all teachers and their students to transform all our lives with Intelligent Creativity [IC].

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