Walking the Talk to Musical Creativity

The Music Heartland Project

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Abstract
The Music Heartland Project was a holistic programme of learning for musically gifted children which I directed from 2003 to 2005. It provided a unique opportunity to evaluate the effects of teaching musical creativity in group formats. The children’s musical production provided evidence of the qualities and inventiveness that primary aged children could achieve given sustained and repeated experiences. The findings support current literature in terms of what are favourable conditions for creativity to emerge, and provide evidence of the effects of direct and high quality teaching. Strategies used within the Music Heartland Project for encouraging creativity, examples of children's work, suggestions for replicating the work, and parameters for a supportive school environment for musically creative children are discussed.

Introduction
In 2002 I was nominated to design and direct the Music Heartland Project, one of seventeen Talent Development Projects funded by the Ministry of Education. The aim of the Heartland Project was to provide an intensive application of the strands of the Arts in the New Zealand Curriculum (Ministry of Education, 2000) to students selected as musically gifted from eight south Dunedin primary and intermediate schools. The programme consisted of a series of three advancing stages from 2003 to 2005. Over the three years 160 children were selected for Year One, from which sixty were reselected for the advancing stages (approximately five percent of the school rolls).

While the programme covered a range of learning methods and modes of participation, a primary goal of the Heartland Project was to develop and foster creativity. Rather than simply offer a short and possibly unfocused time for exploration, the project aimed to provide the children with the appropriate skills and a learning environment that would enable and encourage them to repeatedly work creatively. In this respect, the Heartland Project proved successful in that both students and teachers alike relished and embraced the opportunity to create and develop secure musical product. Furthermore, I was surprised at the standard and musical quality of the music created, which opened my mind to the potential for meaningful creative learning within the wider context of developing musicality amongst gifted children.

In line with this, the results of the Heartland Project are supported by and endorse the findings of recent literature on creativity. They also offer evidence of a real impact on the musically gifted child’s musicianship. While it was necessary for the participants to gain some technical mastery, the creative projects played an important role in enhancing instrumental skills and competence. This was especially the case with the ensemble performances the children took part in composing and performing each year. Here creativity did not only influence the final product, it was also reflected in how each child related to music in general, to the potential for musical composition and to their place in the performance environment when playing solo and small group passages.

In this article, I will focus on why and how creativity was introduced into the Heartlands project in order to demonstrate its relevance for music education in general. Following a
brief overview of the course, I draw on a range of literature relating to creativity and music education to develop themes of particular relevance to how the musical creativity was analysed and evaluated. Next, I discuss three particular examples of the music the children created and present a range of the student’s own evaluations of the project. Finally, I draw a number of implications for teachers who find themselves in a similarly professionally stimulating position.

Musical Heartland

Music Heartland’s programme design was loosely based on Joseph Renzulli’s (2005a) three level model for developing gifted behaviours. After nomination and a group audition, the participants were placed in cross school Year One ensembles. In line with Renzulli’s Type I activities, the ensembles were intended to provide a broad introduction to musical performance and to generate the participant’s own interest in the subject. Furthermore, this first stage of the programme offered a framework for identifying giftedness, (Renzulli, 2005a) as it gave us access to information which was not available from respective school’s music programmes. The ensembles also served to widen social and cultural participation within the Heartland project as they provided children without an identifiable background in music more time and opportunity to show musical aptitude. Following Renzulli’s Type II activities, which are intended to develop higher order skills and more sophisticated levels of application, after completing the first year students took part in advanced ensembles and instrumental learning as recommended by their tutor. Finally, at least once a year each year group was offered Type III activities. These were intended to stimulate creative aptitude and offered each child a greater sense of control over what and how the musical material might be developed (Renzulli & Reis, 1985; 1991).

The programme followed a similar pattern in each year group, with each child typically involved for up to two hours per week. The year began with ensemble work, creative projects, and up to twelve hours of individual or small group instrumental tuition. For two or three mornings during the course of the year all the year groups were brought together to share work. These were loosely focused as ensemble, instrumental learning or creative sharing times. The major creative projects, the topic of this paper, were in preparation for an end of year public performance, held late in Term Three or Four. These proved to be compelling events, with excitement evident amongst children and adults as groups shared and responded to pieces that had been created through vertical and cross school groupings of children.

Aside from Renzulli’s Type III activities for encouraging creativity, the theoretical bases for Heartland’s creative projects were essentially pedagogical. In this regard, I encouraged strong links with instrumental learning and provided a genuine sense of action and reflection in the children’s work. I was also mindful of composer Graeme Koehn’s (2003) caution about developing elite practitioners who are remote from the contemporary world of music. Rather, I sought to develop holistic music learning outcomes in which creativity was highly valued together with practical skills and theoretical musical understandings.

Evaluating Creativity

The evaluation and musical analysis of the creative performances was influenced by a number of literature threads. These allowed me to consider the creative qualities and integrity of each child’s musical performance in a social as well as a musical setting, to place the work more clearly in a musical rather than generic creative framework, and to consider both their development and more immediate aptitude.

Evaluating creative aptitude is a major issue within the field of music. Research findings reveal that testing is a poor indicator of creativity (Han & Marvin, 2002). Accordingly, a predominance of international literature suggest that, rather than being given one-off tests for aptitude, students should be given the opportunity to develop creative output. As Renzulli (2005a) puts it, history remembers those who are creatively productive rather
than clever in the classroom. Similarly, Han and Marvin (2002) propose that educators focus on how a person is creative rather than how creative is that person.

Writers such as Piirto (1999), Parkyn (1984) and Fraser (2004) advocate teaching environments that enable students to explore creative scenarios without the pressure for quick results. Piirto (1999) suggests that creative aptitude can be enhanced through such things as “an inclusive environment, sensitivity towards peculiar creative output, the provision of space or solitude, and a collaborative spirit of development amongst students and teachers” (p. 154). Suzanne Langer (1942) describes musical exploration as context-driven and requiring deep connection with the subject matter.

Further to this, a number of researchers suggest there is a distinction between intelligence and creativity. In this I concur with David Hargreave’s (1999, 1996) empirical studies which suggest that the cognitive processes at play in creative artistic activity are distinct from those associated with scientific thought. New Zealand psychologist George Parkyn (1984) describes the creativity as an unconscious process that is too complex to be represented verbally and argues that it is only the desire for meaningful communication that enables creative ideas to be converted to a perceptible form. Accordingly, he contends that education in the creative arts requires a learning environment that allows the artist to process and express ideas without verbal representation. However, as Suzanne Langer (1942) commented some forty years before Parkyn, if ineffable musical ideas are to evolve to a representational form then a composer’s mind “is no longer free to wander irresponsibly” (p. 121). As education leader Merryn Dunmill (2004) states, students involved in the creative process.

... constantly reflect on and refine their creative inventions, connect ideas with other musical and non musical experience, and transform these understandings to new contexts and new paradigms (p. 75).

On this basis, I suggest that to enhance creative musical output the student and the teacher need to adhere to a sustained cycle of action and reflection.

The significance attributed to children’s creative outputs seems to vary markedly within the literature. For example, Elliott (1995) proposes the musical musings of the young child can be categorised as novelty and without substance to the domain:

In a situation where everything counts, nothing counts, and the concepts of musical challenges, musicianship, and creative achievement evaporate (p. 222).

David Hargreaves (1999) states that creativity requires a complex set of social and musical understandings, and suggests there is a blurred line between improvisation and creative product. Through his analysis of children’s compositions, Hargreaves found there were a number of common elements in the creative process, such as the individual wanting to make a social or collaborative contribution, brokerage of leadership while composing and cultural framing:

The successful negotiation of this balance between constraint and freedom is at the heart of creativity. Creative improvisers or composers are those who are able to work within given cultural frames or forms, but who are also able to use the arbitrariness and freedom in a new and productive manner (p. 32).

In a similar vein, John Paynter (2002) stresses that creative activity, or “early making up of pieces”, prompts the child to make decisions and aesthetic judgments, and importantly to summon the courage to stand up to those decisions:

The first thing is to develop the right atmosphere, one in which it is assumed that what students do in ‘music lessons’ is to make up pieces, present them, and discuss them. At least in the early stages, such pieces will not be notated. Like the bulk of the world’s music they will be invented directly through experiment and improvisation, confirmed by repetition, and remembered (p. 224).
In addition to distinct cognitive functions and attitudes to practice, Gardner (1999) proposes that creativity is equally manifest through particular personality traits:

By the time they are capable of carrying out work that will be judged as creative, they already differ from their peers in ambition, self-confidence, passion about their work, tough skins, and to put it bluntly, the desire to be creative, to leave a mark on the world. The difference between the intelligent person and the potentially creative makes intuitive sense (p. 120).

Given these distinct cognitive, educational and personal qualities, care needs to be taken when encouraging creativity amongst students. In my view, educators need to be cautious of their judgements of gifted children. According to Fraser (2004), creative children are less liked by teachers. She suggests that, in New Zealand, teachers tend to nominate more compliant and orderly students for gifted programmes. Like Fraser, I suggest these factors may have ramifications for children’s feelings of acceptance and well being. In this regard, Renzulli (2004) and Gardner (2007) propose that teachers need to show social awareness and appropriate leadership towards gifted children within creative programmes. While innovation within a discipline and the development of personal traits, such as optimism, courage and romance, are critical for creativity to occur, teachers must maintain a sensitivity towards human concerns.

In summary, the following points provided the overall framework for evaluating the child’s musical creativity:

- While creativity refers to the ability to make new or to innovate, it is underpinned by how new work is regarded in a particular societal framework.
- The evaluation of an individual’s creative potential is more plausible when conducted in a specific context.
- The frame, purpose and significance of a creative output must be carefully considered so as to empower creativity.
- The evaluation of a child’s creative output must be sensitive to their social and emotional needs.

The Creative Performances

The children participating in Heartland developed twenty two creative projects which they performed for their peers and the wider school community. The music created ranged across styles, curricula applications, and the interests of the children, their school and their tutors. Examples from literature, technology (i-movie, Sibelius, Garage Band), cultural themes, improvisation, song writing, and rock music were all used to ignite creative themes. The pieces chosen for evaluation reflect a diversity of igniters and are representative of children of all ages and length of involvement in the Heartland project.

The children’s musical performances were evaluated according to the schema in Appendix One. The analysis criteria were developed alongside models drawn from the New Zealand Curriculum Exemplars: The Arts (Ministry of Education, 2003) and National Education Monitoring Project’s research on achievement (Flockton & Crooks, 2004a). My intention with regard to the literature themes was to evaluate the aesthetic, expressive and cohesive elements of the compositions as well as the more technical aspects, such as rhythm and melody. The evaluations were conducted from multiple viewings of video evidence, as well as observation of rehearsals and performances. My colleague Peter Adams of the University of Otago acted as a sounding board in this process. Comments recorded during participant’s group interviews and evaluation, and comments from their parents, school liaison teacher and Heartland tutor enriched the context for evaluating the pieces.

Trash Band

Trash Band was created by a group of thirteen children in 2003. The theme of using recyclable materials as instruments was inspired by the United Kingdom performance group Stomp. The music begins with a single rhythm played on recycling bins and builds in intensity through the layering of polyrhythms played on other sound sources such as coke bottles. The musical characteristics of the piece can be summarised as follows:

- It contains a wide diversity of base rhythms, some of which are intricate and feature triples across duple time;
- The established base rhythms become more complex;
- There is a sense of individual creativity to the rhythms played by each participant;
- Numerous scoring devices are applied, including long periods of rest and variation of dynamics for types of instrument and the whole ensemble;
- Inventiveness in how the instruments are applied to create variation of texture and mood intensity;
- The use of layering, unbinding and hocketing rhythms to create genuine diversity of texture and subtle tone colour shifts;
- A structure that applied knowledge of overarching balance and mood shifts.

During the performance of the piece, the participants provided leadership, responded to variations in the performance, and sub groups took responsibility for sustaining rhythmic consistency. In the music, sensitivity in the children’s treatment of the environment, overall accuracy, and a good response to challenging rhythms are evident. Further, there is a responsive balance of parts throughout and regular variation of texture. In summary, while there was clarity in the environmental message about recycling, there is little doubt the children were genuinely engaged in thinking about and exploring a diversity of music elements. As one child participant described the process:

I liked that project [last] year when we found out about making all the music, like, getting the chance to make your own music... If you get the chance to make your own music, you realise how much you like it... and how fun it is (Yr 2 Child participant, 2004).

Journeys

Journeys was created specifically for the Southern Sinfonia’s 2004 school concert programme and was performed for more than 2500 children. Some thirty six hours were committed to the composition and rehearsal processes. The music represents a potted history of New Zealand Aotearoa including traditional tikanga, music of the new settlers, the integration of settlers, and ending with a song in a popular style about living in New Zealand. New cultures are shown to arrive and integrate into New Zealand society using snippets of music traceable to the country of origin. The music also includes historical features, with early sections being atmospheric and chant-like, while later sections are more familiar to the ear.

The musical characteristics of the piece include a range of drone and pedal points used as sustaining and linking harmonic devices, typically on fifth of relevant diatonic or pentatonic scale. Approximately two thirds through the piece, the pedal becomes the familiar drone of the bagpipes used as harmony for a reel with counterpoint occurring between Shortnin’ Bread and In Excelsis Deo. Several melodies are chorted, the most distinctive being the hornpipe and the final song using alternating Bb minor and F chords which create a straightforward but effective resolution to the composition. Several short melodic sections near the beginning of the composition are characterised with more dissonant if passing harmonies. A weaving pentatonic section represents new Asian settlers.

Most of the composition was carried out using electronic keyboards and percussion which became key tone colours in the finished product. The total composition of about twelve sections reflects careful consideration of instrumentation and diverse roles for instruments. For the most part sections of the piece dovetail through a rhythm being carried over, a restatement of rhythmic or melodic material, or sometimes, a sustained drone. However, some transitions seem more awkward with moments of insecurity about where to go next, though this could have been more about performance imperfections rather than a creative lapse. As to musical purpose and content, the short sections frequently bring a known idea intended to evoke image, time or place. Typically, while there is opportunity for longer sections to have evolved from these components the composition moves on purposefully, thus sometimes leaving a deliberate sense of being unresolved. Some sections feature an individual’s work, for example the opening melody. While involvement levels vary markedly, most of the children showed sensitivity to each other in performance reflecting the collaborative work of earlier creative processes.

Technically, the range of devices used across all music elements showed an ability to manipulate sound and an awareness of the effects of differing melodic structure, intervallic construction, simpler harmonic devices and diverse textural effects. In general, while the music occasionally reflects the limited technical instrumental capability of the children, a surprisingly high level of innovation, sophistication and ownership is evident in regard to tone colour, balance of voices, mood and texture contrasts, and song character. As to the cohesiveness of the piece, thought had been given to the emotional impact of the music, beginning with its mother earth like atmospheric mood to the uplifting final popular style song. The diversity of instrument blends, contrasts, use of restatement and consistency show that the participants successfully applied advanced knowledge of music elements in this creative context.

In reflection, it is difficult to assess the degree of learner independence in Journeys, as no doubt guidance and direct facilitation was critical to its overarching structure. However, while observing the rehearsals and the performances I was aware of the variation of character that individuals contributed to the same thematic sections and, for the most part, the obvious engagement they showed when presenting their components or supporting others. On that basis, Journeys provides evidence of the children responding to the needs of composition, that is, exploring, reworking, sharing, reflecting and consolidating the initial thematic ideas. As a parent of one participant described:

I saw that performance and I was amazed, it was really, really good. But I don’t think that they had a sense of how good it was, until they actually performed it.
And that was the hard thing, just keeping going, keeping going. I think that’s perhaps a little bit... but then once they’d done it, they had realised it was really impressive (Parent Yr 2 child participant, 2004).

Hence, while the music utilises derivative music icons, over the eight minutes situated originality, assimilation and application of musical understandings, as well as conviction about the worth of personal creative ideas was well demonstrated by the young composers.

WHERE WE BELONG

Where We Belong was one of the final pieces created by the Heartland children and was composed for presentation at the Ministry of Education gifted and talented hui in 2005. The children (Year Six to Eight) represented four schools ranging from Decile Three to Nine. The development of the material, including the song and rehearsals, took place during half or whole days each week spread over an entire school term. As with other pieces, tutors noted the importance of commitment and independence:

But with the creative thing, if someone’s way off doing this amazing stuff and you can’t sort of match it, and the commitment’s not there, I think it shows up a wee bit... I think we’ve found it requires the most commitment from the

students and that sometimes what shows them apart is that commitment at the creative level (Tutor, 2004).

Memorable melodic ideas include genuine variation between verse and chorus highlighted by a major/minor tonal alternation. The verse itself has a wide compass and evokes a poignant mood. In particular this is due to the melody's use of a major sixth, a flowing mix of stepped and wider intervals, careful repetition to hook in the listener and flowing rhythms which are appropriate to the lyrics.

With a chorus melody based on a single reiterated lyric, Where We Belong becomes the top line of a stepped descending sequence built on a repeated chord progression. The song's instrumentation consists of two keyboards, three guitars, conga drums, flute and solo and harmony voice parts. While this led to some balance problems in performance, the commitment of the performers was well demonstrated by their responses to the changing dynamic requirements of sections featuring voice or particular instruments. The children's responses and confidence in each other during performance can be traceable to the qualities that evolved in the song's development.

The melodic and improvisational material was memorable, and a little different to a typical soft rock ballad in which a chorus section would likely be more melodically appealing. The verse melody was shaped in a balanced and appealing manner and as the chorus began there was greater urgency in the accompaniment and the vocal harmony drives down through the chord sequence. Each improvisation appeared confidently as players assumed the mantle of soloist and, while improvisations did not stray far from chordal notes, they were free and pleasingly shaped. The children's comments and observations affirm that each contributed to the development of the song, which utilised instruments they had learned in Heartland, even if it was a child's second instrument. Technically, their twenty to forty hours of instrumental tuition were well represented in their adherence to the chord structure in improvisatory sections, in the integrity of the melodic sections, the shape and completeness of the piece, and in an obvious confidence in the children to think creatively and express. As a parent described:

And someone [a tutor] is sort of inviting them to actually have a go at trying to come up with a tune themselves which they might otherwise even occurred to them they might be able to do...Because they don’t get that in paid music classes (Parent Yr 2 child participant, 2005).

Similarly, accuracy characteristics were no better demonstrated than in the picked guitar opening which set a contemplative mood prior to the more compelling rhythms that followed.

With regard to learner independence, interpersonal and individual strengths were evident in the variations of instrumental playing and vocal lines. Such attributes were consistently evident across other creative outputs, as well as this song. In my view, this reflects a high level of commitment, that the children were thinking musically, and that they were confident to enjoy their personal creative instincts:

I know that the buzz that our kids have got out of it. What they've come back to me saying wow wow wow [about] does tend to be the creative stuff. Just because, that's probably where in their own musical history and learning that's probably where they've haven't had so much input (Liaison teacher, 2004).

Discussion of Music Heartland’s Creative Programmes

The first Music Heartland’s creative project proved to be something of a revelation and this generated the resolve to increase the investment in children's creative development. While we cannot claim that the work was original, some extraordinary product was created each year relative to the children's level of experience and “declarative knowledge” (Renzulli, 2005b). The musical productions demonstrated an ability to respond to a diversity of styles, a high quality understanding of melody, subtle uses of tone colour and, to a slightly lesser
degree, active appreciation of simple harmonic effects and the application of structural devices which gave cohesion and clarity of direction.

Similarly, the range of styles produced, from pop to chamber music, served to enliven and broaden the participant’s creative strategies and offered the children an opportunity to show uniqueness in their musical responses. Alongside this creative framework, the participant’s creative energy and skills became an observable force in their instrumental development. This appeared to stem from the immediacy of the creative applications and the authenticity of Heartland’s performance environment.

During each year it became increasingly apparent that genuine social bonds were forming amongst members of the creative projects. Further to this, it seems the fact the children were drawn from multiple schools and grouped vertically acted as a source of motivation. Field observation and video data reveals that during the creative process a mix of individual’s musical kernels were explored in a sustained and collaborative atmosphere. Numerous groups worked simultaneously on sub-themes using different forms of instrumentation and, after long periods of focus, the tutor and the children would consider ways in which themes could be brought together. It is noteworthy that, by the end of 2005, the rather shy groups of 2003 showed pride and a sense of belonging, along with light-hearted competitive spirit, as they shared and responded to each other’s work. For the majority of participants, the group environment enhanced their ability to engage with peers and cope with a diversity of like minded people. This supports the notion that the provision of extended periods for creative work gives musically gifted children the opportunity to co-exist with peers and to respond to diversity in the cause of achieving meaningful products (Taylor, 2004; Porter, 1999).

While performance pieces such as Trash Band reflected the creative application of music skills and knowledge, they also enabled the children to effectively communicate an understanding of a wider topic. As Clare Henderson (1998) might put it, the overall performance expressed a more knowledgeable appreciation of the wider environmental topic. Other pieces, such as Journeys and Where We Belong, were an advancement on what I would expect from the creative music typically associated with generalist classrooms, and even specialist music situations involving Year Four to Eight children. Qualities, such as the children’s growing sense of curiosity and the belief in their personal potential to create, can be attributed to an expectation of self evaluation and the favourable conditions for creative development that Heartlands provided.

The school liaison teacher participants, those perhaps in the best position to identify ramifications for a school community, noted a difference between the way Heartland and other gifted programmes approached creative work:

... I think the danger with some of the things people call gifted and talented programmes [is that] they’re just more of the same, bigger numbers and that’s not really what this is about. This isn’t blowing harder on the trumpet, this is actually totally different. This is going into heavily creative stuff. And I think that’s the parallels I’d see with other gifted and talented programmes would be about application of skills within a creative context (Liaison teacher, 2004).

One concern about teaching creativity is the question of musical or stylistic credibility. David Elliot (1995), for instance, suggests that children’s creative music efforts are simply insignificant musings. However, the findings of this project at least verify that the participants were reflecting on their creative inventions and self correcting. Furthermore, the work the children produced showed evidence of the complex set of social and musical understandings and formal and informal processes that Hargreaves (1999) suggests are necessary for creativity to occur.

Accordingly, it is important to stress the aesthetic qualities of the pieces. In Where We Belong, the message of Turangawaewae, this is our musical place or where we like to be, was overt in the learning, making and creating processes. In the case of a few of the
participants, this sense of belonging had evolved over a period of three years. Hence, like Hargreaves (1999) and Folkestad (2005), I regard the creative processes and the creative products as enabling children to show ownership of their musicality and to express themselves musically in novel, clearly communicative, and often delightful ways. Further, such benefits for self expression appear to have influenced the tutor’s ongoing pedagogical practices:

I think I’m trying to get them to do more creative work in their individual lessons now, just so that they’re thinking that way. It’s not just reading music, or copying, it’s making something up…not spending a lot of time, but saying “What have you written this week?” and “Do you want to write this down in your book and keep a tab on what you’re doing?”… They realise that’s a natural part of music; that you’re creating at the same time. But probably, it wasn’t my learning experience, so it’s taking me a while to get to that kind of way of teaching I guess (Tutor, 2004).

While the children understood the elements of being doers and makers, their understanding of proportion and beauty (Paynter, 2002) was evidently a driver of involvement as well as musical practice. The children’s creative pieces typically had clear structure, surprise in one or more music elements, innovative use of tone colour, innovative and unresolved musical motifs, and an appreciation for ebb and flow in emotional intensity. Elliot Eisner (2002) describes the learning effects of aesthetic volition well:

We want to promote that appetite for learning, and it ought to be built on the satisfactions that students receive in our classrooms. It is the aesthetic that represents the highest forms of intellectual achievement, and it is the aesthetic that provides the natural high and contributes the energy we need to want to pursue an activity again and again. (p. 582)

**Implications for Practice and Future Research**

I propose that the children participating in Musical Heartlands were able to make diverse musical connections and learned to be musically innovative as a direct result of the teaching they were experiencing. The quality of the music the children produced can be traced to a combination of their urgency to be involved, an aptitude to increase their levels of understanding, and a willingness to be emotionally involved. As the school liaison teachers note there is a distinct difference between giving children harder problems, and building more meaningful and applicable musical skills and understandings by giving prominence to creative development. As Van Tassel-Baska (2009) suggests “The idea of creativity is more exotic than its reality which requires a harmonious confluence of variables in order to support its development” (p. 4). Musical Heartlands provided an environment that encouraged such a “harmonious confluence” and, from the learning stories of children, families and teachers involved, it seems the programme raised the sights of what constitutes appropriate creative product from musically gifted children.

Finally, this research revealed a number of strategies capable of fulfilling an urgency to create that I perceive is evident amongst musically gifted children and enhancing the quality of creative outputs in school music programmes in general. In summary, listening, exploring and reflecting on music and its creation, will encourage musically gifted children in particular to:

- want to explore sounds and their qualities, and look for sound potential in things going on around them at school or home;
- want to investigate how sound can be manipulated and incorporate a growing skill base in their personal musical expression;
- want to think and talk about how to combine and change the character of sounds to achieve meaning and effect;
respond to the demands of musical patterns and elements, a natural order being tone colour, texture, dynamics, rhythm, structure, melody and harmony;

understand and apply elements of repetition, contrast, unification, as well as ‘surprise’ elements;

want to record and experiment with a range of technologies;

be motivated to perform and record their music, and create a portfolio of informal and formal pieces that reflects home and culture, celebrates other music learning, and amplifies school learning topics;

want to investigate how composers use sounds in different contexts (community, cultural, ceremony, genre), and evaluate their own pieces alongside the work of others;

not be pressured by the environment to truncate the development of their music to suit the needs of the class teacher or programme;

have ongoing evidence that classroom teachers and the school value his/her commitment to creative output through being provided opportunities for sustained activity, and receiving musically perceptive and engaging evaluations of their product.

Appendix One:

Evaluation and Analysis Criteria for Performance and Creative Product in the Music Heartland Project

<table>
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<tr>
<th>Element</th>
<th>Playing and Creative</th>
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| **The involvement** of the child. Intensity of concentration, interaction, wanting to participate. | • Interest  
• Enjoyment  
• Acceptance of a wide range of music  
• Involvement and participation  
• Inspiration  
• Aspirations (Flockton & Crooks, 2004b, p. 11)  
• Collaboration and willingness to debate/contribute. |
| **Playing** | **Creative** |
| Response of the child to **musical style** | Control given the instrument(s) being played and the level of technical expertise. | Composing appropriate to mood, purpose, and or musical style. |
| Response to **ensemble** | Tempo, playing in time, nuance, feeling changes and response to that. | |
| Growth of **technical expertise** | Made evident on respective instrument or voice encapsulating rhythm, melody, range, articulation, fluency indicators. | Application of instrument/voice knowledge and skills. |

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<tr>
<th>Accuracy</th>
<th>Utilisation and integration of music elements, in particular melody, rhythm, harmony, dynamics, texture and tone colour. Consideration of these within performance.</th>
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<tr>
<td>Challenge</td>
<td>Considered against the time in learning, the nature of performance/group size, breadth of other Heartland activity which influenced the performance. Level of, inventiveness, meaningfulness of contrasts and repetition, evidence of layering and balance of parts, ability to utilise an element structure such as blues or verse &amp; chorus.</td>
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<tr>
<td>Cohesion</td>
<td>How musical structure was dealt to, adaptation observed, responding to other’s lead, stop/starting devices, providing leadership, responding to group. Attention to structural elements of the music including balance, blend of sections, musical consistency and diversity.</td>
</tr>
<tr>
<td>Reading and recording</td>
<td>How the music has been learned, use of graphic or conventional notation, IT, memorization. Utilisation of learned and improvisational processes.</td>
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References


