

Creativity In Music Education Survey 2024 Results

This survey was open to any music educator who wanted to fill it out. It was advertised via various networks: Scottish Association of Music Education, Music Education Partnership Group, Creative Scotland, Hands Up For Trad, Feis Rois, ISM, and via social media and advertising on Facebook.

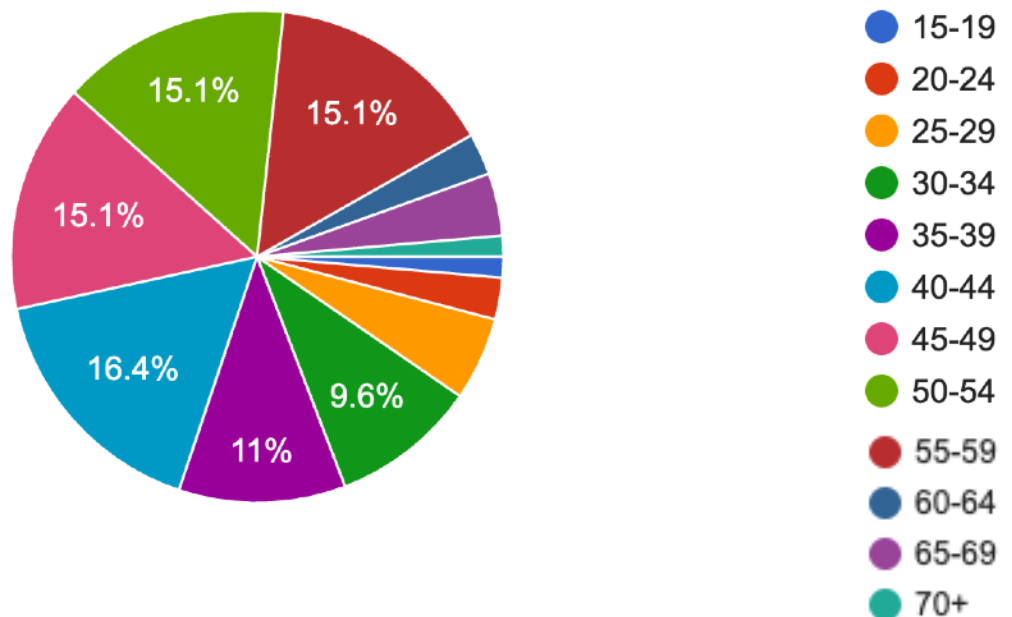
It is clear that most of the 84 responses came from educators who are engaged in using Creativity in their teaching, and there is a very rich amount of ideas, opinions and views here.

We of course are also VERY interested in the views of educators who do not see a role for creativity in their teaching, or who would like to but don't currently use creativity for whatever reason.

We will need to find a different way to access their views.

We hope you enjoy the rich range of views and responses and ideas for creative practice shared in this survey!

Age



Location:

Scotland - North Ayrshire
 North Ayrshire
 Scotland
 Cambodia
 Orkney, Scotland
 Glasgow, uk
 Western isles
 South Lanarkshire Scotland
 Uk, Glasgow
 Perth & Kinross
 Scotland, Dundee
 England - Hampshire
 Scotland, Lochalsh and Skye
 South Lanarkshire
 Scotland / Glasgow
 Midlothian
 Scotland, Angus
 Stirlingshire
 Scotland, Glasgow
 Edinburgh
 Kent. UK
 Midlothian
 Scotland, Renfrewshire
 Aberdeen City
 North Lanarkshire
 Scotland, Stirling
 Fife
 Glasgow
 Scotland - Inverclyde
 Scotland/Edinburgh
 Highlands, Scotland
 Czech Republic,
 England, West Sussex
 Renfrewshire
 Angus Council
 Moray UK
 Perth and kinross
 Midlothian
 Scotland, West Lothian Council
 UK West Lothian
 Aberdeenshire, Scotland

Scotland Argyll and Bute
 Falkirk
 Scottish Border
 Glasgow City Council
 Glasgow
 Glasgow
 Fife, Scotland
 USA, Oregon (Pacific Northwest)
 aberdeenshire
 East Dunbartonshire, Scotland
 Aberdeenshire, Scotland
 Moray
 Glasgow City
 Scotland, East Dunbartonshire
 Stirling
 Scotland, Glasgow
 South Lanarkshire, Scotland
 Stirlingshire
 Scotland, City of Edinburgh
 East Ayrshire
 Scotland Argyll and Bute
 Scotland
 Glasgow
 Highland
 Edinburgh
 Glasgow
 Highland
 Highland
 Dundee, Scotland
 Glasgow, Scotland
 Glasgow
 Fife council
 Highland
 Lochaber, Scotland.
 Monaghan Ireland
 Scotland, Glasgow
 Glasgow, Scotland
 Glasgow, Scotland
 Maryhill, Scotland, South Lanarkshire Council
 Dumfries & Galloway
 Highlands, Scotland
 Edinburgh, City of Edinburgh

Qualifications:

More than 85% of respondents have a degree in music or a PDCE/PDGE or equivalent.

Musical Background

Fiddle player

Oboist and Classroom music teacher

Various styles/genres

I teach piano and a music class

Aside from teaching I'm a jobbing guitarist doing gigs (jazz, pop, rock, trad), theatre pit work, recording sessions etc

Specialist in performing contemporary music from 1980s to circa 2010.

General primary teacher not specialist although 20 years CPD to upskill, own training in singing

Trained as pianist and clarinettist - classical music

Professional musician. Jazz, folk, improvised music and function bands.

Scottish/trad music

Scots Trad

Pianist, brass player; singer. Teach musical theatre.

Work as a secondary music teacher, have also taught nursery/primary music in the past.

Music teacher and principal teacher of expressive arts

Musician/Composer/Songwriter/Educator - Jazz and Rock Music

I am a primary school music specialist

I work as a professional performer, composer and educator. Mostly in jazz, but I have played with bands and musicians in pop, funk, neo-soul, folk, country etc.

I have been a semi professional opera/oratorio singer, played bass guitar professionally and am a prize winning and published composer

Concert Guitarist, composer, sound designer. Music therapy.

Advocate of neurodisability in music and disabilities in music.

Professional jazz vocalist and songwriter

Typically have worked in orchestras and musical theatre

Secondary class teacher

Pianist, piano teacher, Organist and Choir Master

Working as a music teacher within a primary school

Amateur musician

Composer and inspirer

class music teacher

Classically-trained, but open to learning about all styles

1st study piano. Teach in Secondary Education and Teach preschool music and

Musical theatre.

Composer, piano and violin teacher, primary arts school headmaster

Gr 8 double bass and Flute, lower grades in sax, cello and piano. Big band and orchestra experience

Secondary Music teacher

Worked as a primary music specialist

Secondary music teacher

play in a folk band, conduct choirs outside of an education setting

French horn player, published composer

Strings Instructor

Primary music specialist, double bass, guitar, recorder, saxophone, piano player & singer

semi-professional early music specialist

pipe band drumming

High School music teacher

Music primary teacher

PRINCIPAL TEACHER OF MUSIC IN STATE SCHOOLS

I am classically trained and play violin and viola.

I play the piano, clarsach, clarinet and fiddle as well as singing in a choir.

I studied piano at uni and I love singing.

Progressional musician and educator

music instructor

private woodwind teacher

Former professional classical singer. Currently teacher of piano, singing,

Kodaly musicianship and choir conductor

Played a brass instrument in many bands throughout school, university and now in my free time.

Bagpipes (in bands and solo for paid events), Whistles, Guitar and some accordion and piano.

professional violinist strings instructor

Classical and Jazz musician. taught saxophone and piano privately.

Primary school teaching classroom music.

Classical pianist, composer/ singer-songwriter

primary & ASN music specialist

drum & percussion teacher and a performing musician playing rock/heavy music

Professional trumpet player primarily in Jazz field.

session work with various bands and genres

Played in a band. Teach piano privately and at a High School. Teach music provision to primary schools

full time piano teacher (classical & pop). used to perform/record regularly in a soul/RnB band (original music)

Musical Background... cont.

Scottish Fiddle / Violin teacher - privately.

Strings tutor (individual lessons, musicianship & string orchestra)

Community workshops - strings & mixed instrument

Broadcasting musician - Scottish Dance Band / Ceilidh Scene"

mainly playing traditional music for enjoyment and not in a professional capacity.

Performer in Residence

classical violinist, teach privately, as well as with music ed organisation

Piano Accompanist for choirs & amateur productions

most of my teaching career in Primary education.

accompanist for adult choirs & amateur productions.

double bassist in jazz and improvised music.

educator in Primary/Secondary & Higher education

self employed vocalist, bouncing between styles.

music educator both small group musicianship classes and individual instrumental lessons.

Outside of teaching I play in various orchestras and my quartet.

Professional musician shows and gig then a short session on the ships in bands then teaching in state schools

Singer (Gaelic). Performed in touring bands.

Professional drummer, predominantly in the folk genre.

Composer all styles

Horn player, orchestral or chamber music.contemporary music.

Freelance, instrumental teaching and University lecturing

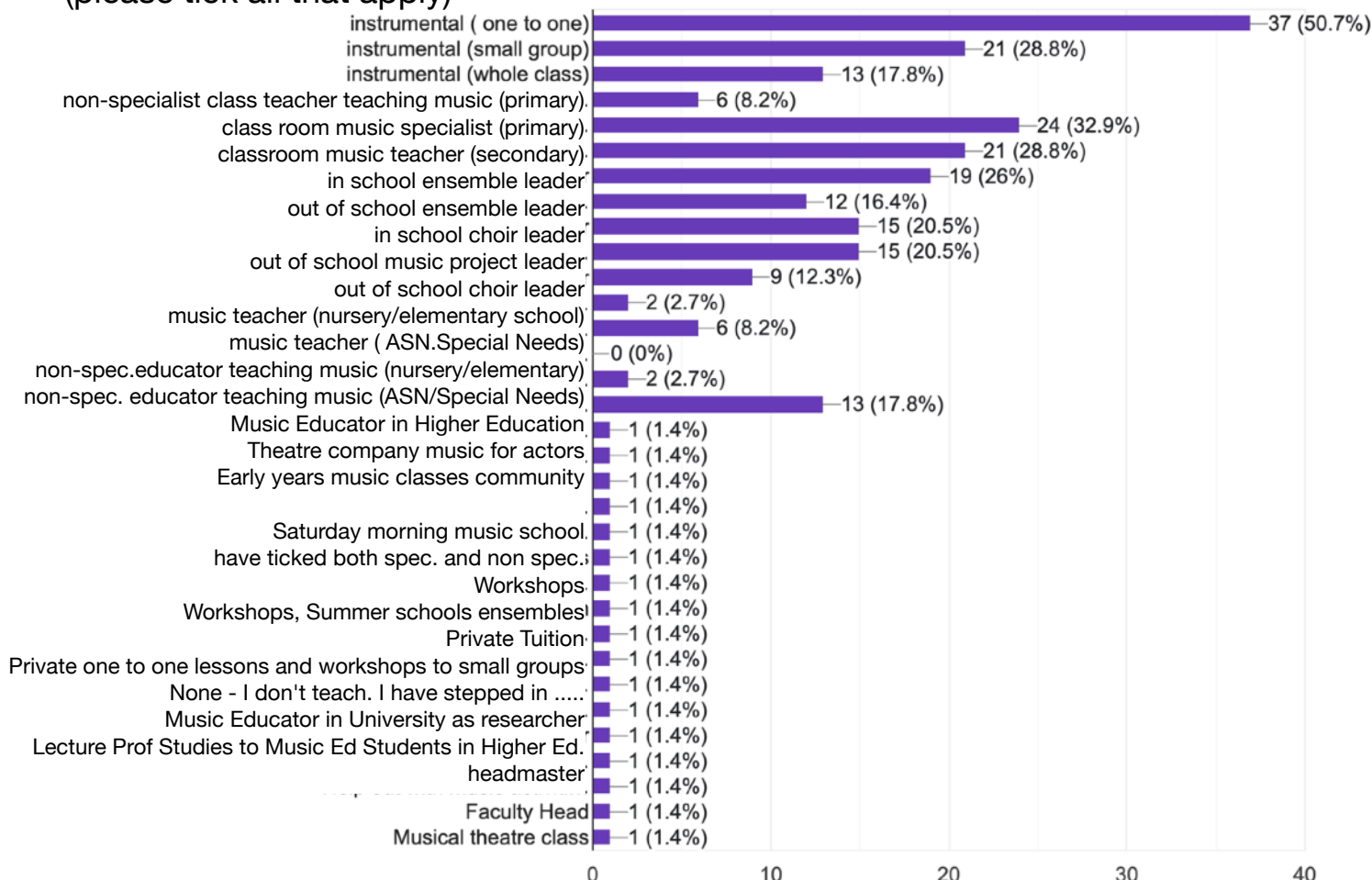
classical performing, media composition, early music, playing in bands in various genres

Scottish Trad: tune-writer, fiddler, producer and teacher

Professional musician working mainly in the folk scene, touring, recording and teaching

What kind of music classes do you teach?

(please tick all that apply)



Additional Details of Your Teaching

Secondary mostly now although have taught in nursery, primary and Higher Ed.

Teach age 10-70; jazz; multi genre; community venues; university; pub;

Privately I teach ages 6 to 14. In the music project group they are aged 11-19

Private lessons in home studio, and local commercial music studio.

Visiting tutor in University

Guitar instructor for IMS.

Lecturer in classroom music skills.

Jazz Workshops.

Over 18s in conservatoire setting. Teaching post 1900 western art music history and performance practice; music and moving image; professional development skills and entrepreneurship

Age range 3-82

Primary - currently P2 but taught all stages N-P7(arts specifically across school last two years)

Stage school 4-7 years

Mostly early years/primary ages. Mixture of piano and musicianship teaching

Primary school age and universities

Over the years, 5 upwards, specialist music school/ music education groups, private teaching, festival workshops

Cello - 8-16, classical, I teach at their houses.

Ensemble - 6th form orchestra.

Secondary, juniors (5-11) and seniors (11-18).

Currently teach age 11-18, taught from 3-18 previously

High school

Age Ranges - Primary to Honours Degree - Genres, Jazz Folk, Popular - Schools, Colleges and University.

All pupils from P1-P7 as well as primary autistic provisions

Independent school, I

Performing Visiting Examiner for SQA 16 upwards.

Privately, in jazz summer schools, at University music departments

11-18 high school pupils

11-18, independent school

I was a secondary school music teacher for over 33 years.

Primary 1-7. Used to cover RCCT with music at head teachers choice.

Mostly P5, mainstream primary pupils

Film and theatre

S1-6 pupils in comprehensive school including music pupils from campus ASN school

Answered above - Secondary Classroom teacher, ASN pupil focus class,

Saturday preschool music class

Saturday Musical Theatre class.

pupils aged 6-18, state arts school

State school teaching 11-18 (to A level and L3 BTEC),

PGCE music secondary in university setting

Catholic school

P1-7 currently but in the past I have taught nursery through to S6.

independent school, age 13-18

2-18 independent sector

P.6 - S6 String Lessons & Ensembles,

YMI String Project & Private Lessons

Primary 1-7 classes, age 3-11 out of school

Pipe Band Drumming, Age 8 upwards, mostly Under 18s. Both in schools and standalone pipe bands.

From 9-18 general music classes

Primary one to seven.teaching beat, rhythm, songs, instruments and technology

11-18

ALL LEVELS AND ABILITIES 11-18

School and privately. Mostly classical based teaching. Some traditional fiddle. Wide age range from 5 to 75.

P7

I teach P1-7 in a primary school as non class contact time. I teach expressive arts with a focus on music.

Grades 4-12 strings, Choir grades 9-12, private studio from 7 to 18 at primary and secondary schools

"Private teaching, pupils aged 6-70yrs.

Singing & Piano lessons in school 12-18 yrs, state school

Primary school Kodaly musicianship 5-10yrs

Teaching primary school pupils music in the classroom.

Run an upper primary school choir during lunchtimes.

I have been treated as a music specialist in schools I've worked in and supported my own class and

others in the teaching of music. As well as run lunchtime music groups.

Teaching upper strings and musicianship to children from P1 - S7, plus adults MUSIC ED ORG.

Currently feeding in more culturally diverse material and opportunities for creativity for the young people involved.

S1-6 Mainstream Secondary,

S4-6 ASN,

Sound Production (Appreciation of Music).

Direct school Big Band (S3-6) and Ukulele Appreciation Society (S1-6).

Part-time lecturer to 18+ year olds studying Initial Teacher Education in Music.

MUSIC ED ORG. Curriculum Leader for General Musicianship and Choir.

Inspired by Kodaly, Dalcroze, Orff principles. Not genre specific. Age ranging from P3 - S6.

Early years classes in community venues, visits to nurseries.

1:1 and group tuition at my own home studio.

Freelance Courses/workshops with teens and adults

A range of schools in different areas P1-P7. AP units also

Private tuition ages 10 and upwards, high school instrumental instructor. All genres taught

Schools. Community Music Projects. One off workshops for Children and Adults. ASN experience

Primary schools including p1-7 composite schools in 1 room.

Deliver the Get Creative resource designed By Jenny England.

Teach 1-1 piano mostly classical and sometimes teach pop songs with lead sheets."

Age 7+ but I teach mostly teenagers and adults

full age range, wide demographic of people with different needs.

My University qualification is in theatre and media and my teaching experience is in drama, rather than music.

Aged 5-50

Teach in Primary Schools. Provide CCR cover for some of the class teachers.

Teach music in 2 primary schools and provide CCR cover for classes required.

Occasional cover work for MUSIC ED ORG, occasional private lessons, occasional workshops and summer schools

YMI Program - Primary Schools

IMS - Secondary school - One to one vocal lessons)

Jazz - Vocal Tutor

I teach classical violin to students age 6/7 up to adults.

Primary 6 to sixth form

I have taught in Feisean movement and in schools to all age groups plus preschool.

I occasionally lead percussion workshops which give young people an opportunity to learn traditional musical instruments and styles, and sometimes one to one drum mentoring and teaching.

General composers wanting to specialise in writing scores for games and films

I teach 3yr old up to 18yr olds. I teach classical but this provides the basis for going on to study other genres too.

Taught one to one for 10 years, beginner through to University, but now just higher level students or occasionally adult amateurs for instrumental teaching.

Involved in Performance part of Music degree at University level.

co-ordination of undergraduate cross-genre music performance teaching in a university

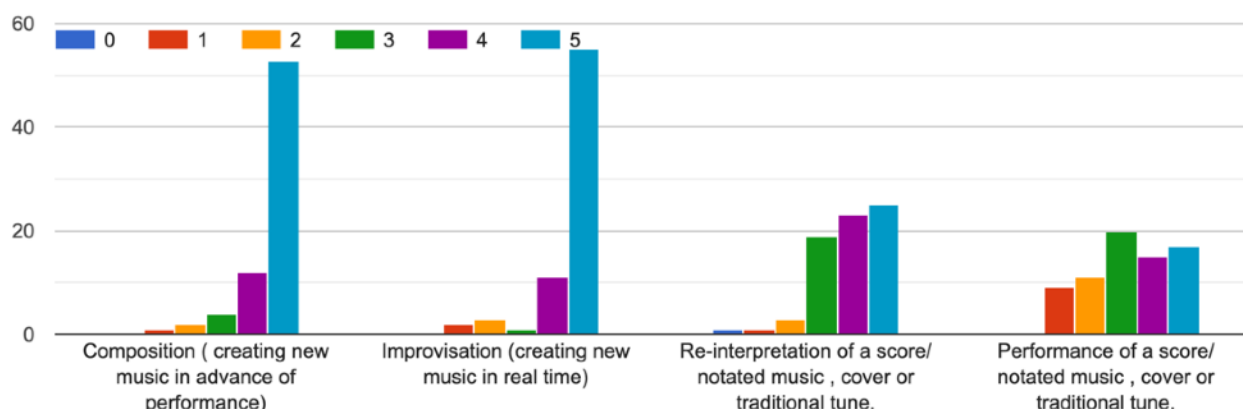
I have taught humans from the age of 5 to 85 how to play fiddle, how to write tunes and how to teach themselves.

early years music sessions in community centre and within nursery and lower primary. YMI tutor in primary school. Private singing teacher.

Traditional Fiddle Classes for adults, one to one fiddle lessons for private pupils which includes children and adults, Youth Music Initiative (YMI) teaching traditional songs and music in primary schools,

COURSE where a group of adults come together to learn to play Scottish Dance Band Music with a range of instruments including piano / keyboards / accordions / fiddles / recorders and basses.

In YOUR opinion to what extent do the following practices in Music involve Creativity? (Where 0 means 'This kind of activity is not creative at all' and 5 means...d of activity involves creativity to the fullest extent')



Anything Missing Here?

All of the above questions could be interpreted in a range of ways. The question could be answered in multiple ways - one person may respond with a 0 another with 5

Creativity in interaction/ensemble playing.

Music technology and production work; music making and facilitation in community settings.

Response to music ? (Dalcroze) not sure if that counts

All can and should involve creativity equally. Doesn't always happen in practice. Very easy to be increasing with learning notated pieces.

The creative input can be dependent on the individual and the way of learning music (I sometimes teach 'difficult' music by ear even though it's a classical scores piece)

Teaching, having lessons,

Level of creativity depends on the approach taken as well as differing between pupils

Music tech - selection and arranging of prerecorded samples and loops; creating music and sound to go with visuals such as a video, film trailer etc.

Daily Effective Instrumental Practice

Practice and exploration, with or without specific end goals. This also doesn't cover whether or not these activities are solo, or in a group - I think both may require creativity, but perhaps in different ways.

I think teaching and sharing music also requires creativity.

Interpreting Baroque conventions eg ornamentation at a cadence point, comping from a lead sheet, creating a cadenza in a Classical concerto

No

Critical analysis

practicing

Experimentation with sound, music through technology arrangements, re-harmonising

Learning music by ear. Music Tech is a very creative field (and large) with creativity in production, programming, performance, etc

No

Not that I can think of right now

critical or active listening. Physical/ emotional/ artistic response to music.

No

I have assumed re-interpretation is either - coming up with a variation, or re-harmonising. I hope I have assumed this correctly

Variations on a theme; re-orchestrating composed music.....maybe same as reinterpreting?

Maybe reinterpretation above covers :composing variations on a theme or re-orchestrating a composed tune

no

No

Not all traditional music should require score reading as many are taught in the traditional by ear practise

Own projects where there's a mix of all of the above - not necessarily in the creation of the music (which could come from a mix of sources), but in the creation of the concept and the programme

Shaping and influencing the social & technical environments for music-making, e.g. forming a band, equipping it, and the presentation of the music, whether live or recorded

Coming up with chord progressions to melodies.

Coming up with different chord progressions to well known melodies.

Coming up with counter melodies. Coming up with drum grooves to melodies.

3: Do you currently use any creativity-based teaching approaches in your teaching (such as improvisation, composition etc)?



Next Answers are from respondents saying they DO Currently use Creativity in their teaching practice:

What are the benefits of using creativity -based approaches in your teaching?

The kids can grasp and have a better understanding of music

The results are not formulaic and pupils are more engaged in the process

Development of curiosity, adaptability, resilience, imagination

It gets the students excited about performing

More holistic musical experience for the pupil. Can unlock preconceptions and inhibitions in shy pupils. Can appeal to less "studious" or "academic" learners. It's a more enjoyable way to teach. Encourages learners to embrace/employ creativity in other aspects of life.

Encouraging direct engagement and investment with experimental and contemporary music that can otherwise seem quite alien.

Deeper thinking and understanding leading to independent learners

Help develop children's creativity and deepens the learning - also not limited to just what I have thought of/decided

Most children enjoy this kind of work, some children LOVE it. Often leads to discovery of new types of sounds/expressive possibility. Children can express their preferences through this kind of work in a way they can't always in notated music. Many more

Inclusive, imaginative, fun

A great life with the gift of sound!

Allows students to explore THEIR musicianship instead of just studying a book

Interactivity gains better concentration and more independent results in students

It's inclusive and does not require special skills so everyone can participate.

Encouraging imagination, problem solving, pupils having ownership over their own work, exercising personalisation and choice, getting used to articulating their own ideas, expressing themselves without language as a barrier

Developing creative thinking, building confidence, problem solving, thinking outside the box, sense of achievement.

It allows students to explore their individual creative potential

Children get to use personalisation and choice and a free to be expressive without the confines of having to be able to read or write. Children feel a sense of achievement and pride as this creativity can push them out of their comfort zones and allow them to be playful.

Flexibility, tends to suit the goals and needs of my students, allows me to work around those missing traditional competencies.

Allowing pupils to be freely musical without being concerned about technique; a way into composition; "you can't be wrong when you improvise"; allowing pupils to progress as it suits them based on their prior experience rather than innate ability

Encourages musicality without confines.

in jazz education so improvisation is important. to teach songwriting so creativity is the key to it all.

Pupils can create music in different styles and appreciate music in a different way

It encourages all round musicianship

Providing students a different way of thinking, opportunities for students who may struggle with more formal activities.

It allows expression, builds resilience, improves communication skills, allows pupils to succeed.

Understanding other composers' work. Designing new material

Pupils have the chance to be more expressive.

Participants' voices heard, nurturing & validating creativity in participants. Everyone can be creative to a greater or lesser extent, but previous Westminster government obsession with STEM undermined the practice & valuing of being creative; we need to work hard to rebuild belief in creativity and that everyone has a part in it

Current generation of pupils are used to 'googling' a correct answer for all their subjects. Creative approaches encourages them to actually experiment with getting things wrong and working through a skill.

I teach music, so the answer is obvious

Enables student access, barriers taken down, encouraging mistakes to occur and celebrate them

Pupils get a great sense of achievement in something they have produced themselves

Very inclusive. Does not have to rely on children being able to read music. Other skills are developed, such as communication, cooperation, listening skills, etc. The children feel a sense of achievement.

gives the students ownership and therefore responsibility as a musician, helps them put into practice what they are hearing and studying elsewhere, helps them to understand and appreciate the creativity of others in pieces that they play

Accesses higher order thinking skills, deepens understanding, allows for personal expression, develops softer skills such as reflective learning, self management etc

It opens the learners to different ways of learning, and music is creative in itself.

Allowing children to express themselves and build confidence with rhythms

Leads the pupils to be more independent, can also help tweak my teaching approach depending on how they react to various ideas

Increases musical literacy; deeper understanding of composer's craft; improved understanding of musical concepts

Children experience first hand how to perform, compose, and improvise. This approach enhances their understanding of music.

Originality

SOME BUT ITS NOT POSSIBLE IN A FULL CLASS - MOST PUPILS CANT READ MUSIC SO IT BECOMES A LESS CREATIVE PROCESS

To give the pupils some autonomy of their learning.

I think the children are often more engaged in their learning. I have found that the children that find it hard to join in teacher led activities such as Kodaly circle -type lessons will more readily join in when I put out instruments for musical play and they are able to make their own decisions in their learning.

Composition in DAW format and notation, creative arranging. allows pupils to explore new sounds and find ways of learning that suits them

Freedom from the notated score, more understanding of melodic shape and harmonic progressions.

Engages the learners to have ownership of their learning.

Empowerment. Engagement, confidence. ability to respond to real life situations. Neuroplasticity. Social skills. Sense of achievement. Ability to accept self and contribution as good enough. Suspending judgement (of self and others). Being present in the moment.

Pupil engagement, skill development and fun.

Children feel involved in the music, rather than just being passengers.

joy, embedding and supporting youth voice, building resilience and capacity for risk. Can be a great framework for inclusive musical session in which abilities vary significantly.

Both children and adult learners build confidence and positive relationships/interactions. They are more likely to "stick at it" when they realise there is not a prescribed way of making music or being a "good" musician. People feel valued if their ideas are taken on board, even adults feel pretty chuffed if they've written a line for a group song or their phrase becomes a chorus! For me professionally I think it has helped student retention!!!

Children get a feeling of being included, achieving, creating, choosing and the satisfaction of having made something within a safe environment

Enjoyment/achievement for the learner. Helps to develop a deeper musical understanding for the learner. Possibly allows them to remember/embed concepts more easily. Enjoyment and satisfaction for the teacher.

it gives the student ownership.Can be truly accessible

I find it helps with pupils who have dyslexia or have challenges with focus or notation reading. Also with class teaching I think it brings the class together as a group. Often find the quieter children or ones who don't necessarily 'stand out' find their voice or feel empowered in some way. Doesn't always matter about musical history or ability when being creative /inventing.

Students making their own choices leads to more autonomy and confidence. I want my students to be able to really feel like they understand music and can use it independently to create with. Without creativity I feel they would be limited to interpretation of music and playing in ensembles that use notated scores.

Empowering the student, gaining confidence & knowledge of musicianship & the instrument. Engagement & development of the brain. A positive outcome.

Learners are often more engaged as it is their creation, rather than someone else's. This can make them feel more connected to the activity and give a sense of pride and achievement.

Creativity, in any form, helps inspire young people and it can increase happiness and wellbeing which has a knock on effect to other aspects of individuals lives. Creativity helps with so many life skills, including problem solving,

*Increasing participants' engagement and motivation

*not judging just right or wrong

It can create a long lasting impact in unlocking someone's creativity, which can benefit all areas of a person's life. It also keeps lessons thoughtful and varied, and provides a suitable level of challenge to the learner

There is no right or wrong. It allows children to be imaginative and creative and for those who struggle with some music concepts makes it more music for all.

There is no right or wrong. Children who find traditional musical learning difficult can really thrive.

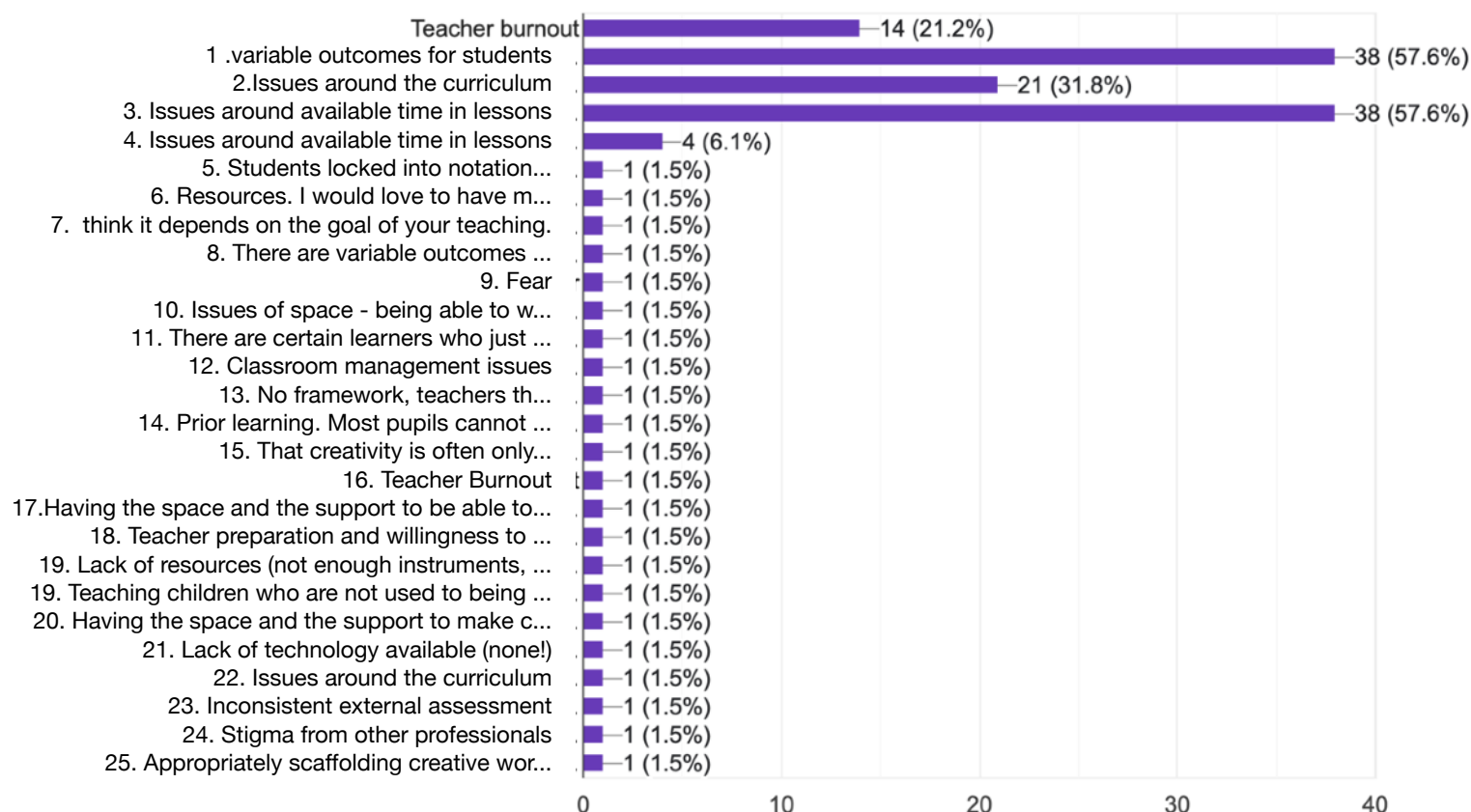
If I am teaching improvisation or jazz, the creativity is implicit in the art form. I like to work with people to help them find their own music through improvisation. Even when teaching music that doesn't involve improvisation, I feel using creativity helps learners gain a sense of ownership of their voice, and to understand that there are many ways of making good music, and that they should follow the path that makes most sense to them.

I feel it helps get to know your students better and meet them where they are at in their own musical journey. It also helps open up the conversation of what music is all about, expression, communication, teamwork etc.

It can create freedom in students' playing ie. fewer 'rules' to follow, it makes it fun for both teacher and student and you can learn a lot about the students' personality/thinking, it can keep things fresh and also increase motivation

Are there any negative consequences/issues arising from using creativity-based approaches in your work practice?

Please check any items on the following list that apply to



1. variable outcomes for students
2. Issues around the curriculum
3. Issues around available time in lessons
4. Issues around available time in lessons
5. Students locked into notation...
6. Resources. I would love to have more budget for this!
7. think it depends on the goal of your teaching.
8. There are variable outcomes ...
9. Fear
10. Issues of space - being able to work in small enough groups. Time and space also become issues of cost
11. There are certain learners who just aren't interested, they want to play technically, and that's it. And that's ok.
12. Classroom management issues
13. No framework, teachers themselves unsure how to teach creativity
14. Prior learning. Most pupils cannot notate or read music
15. That creativity is often only used during, and associated with, arts subjects e.g music, drama, art etc and that creativity should be used across the curriculum. Also, some don't have the skills in how to teach creativity and therefore they actually end up taking the creative essence out of creativity! There is also in some cases a fear of using creative approaches and a stigma that it isn't as valuable and it is chaotic.
16. Teacher Burnout
17. Having the space and the support to be able to make it a worthwhile creative experience.
18. Teacher preparation and willingness to deviate from their norm.
19. Lack of resources (not enough instruments, particularly creative instruments). Open plan rooms or not enough space to work. Lack of time to fit
19. Teaching children who are not used to being creative very often and are older (9/10+) = difficult - they find it hard not to be "instructed" or have a complete a task mentality, so can be a struggle to get them to engage/ manage/cope with a bit of freedom
20. Having the space and the support to make creativity a worthwhile and enjoyable experience.
21. Lack of technology available (none!)
22. Issues around the curriculum
23. Inconsistent external assessment
24. Stigma from other professionals
25. Appropriately scaffolding creative work sometimes only comes after doing it wrong once - you don't always immediately see the steps you have missed until reflecting on something that hasn't worked.

Please add any other negative consequences/issues arising from your creative practice and/or add comments or details relating to the last question.

Fear of failure from students who lack confidence

When I was at school (a long time ago) I found "creative types" embarrassing. I can understand how people feel when faced with alternative teaching methods, and the "cringe" feeling.

Behaviour issues

Sometimes difficult to assign homework/practice tasks. ABRSM exams (which are close to mandatory in some of my contexts) create a time pressure which makes doing these things difficult sometimes.

Personally, I have found no negative consequences or issues

Pupils can be reluctant to use their imagination despite stimulus and encouragement - a sense of pupils not being used to having to think for themselves which can be time consuming to try to overcome and limits how creative choices can be made when deadlines for SQA need to be met

The amount of time it takes for the teacher to support pupils in developing their creative pieces (I teach 28 whole classes a week).

I haven't struggled with these issues, mostly because I teach composition and improvisation.

Whole class practical lessons are great but high intensity, hence ticking the "teacher burnout" above and not all pupils fully engage, hence "variable outcome" above. However, I am keen with my department to have a change of mindset regarding creative work as so few youngsters see the freely creative work they do as young children (eg soundscapes with untuned percussion) as being "creativity" or "composition" and are scared of improvising

Depending on the individual creativity based approaches may require more support in developing confidence and techniques to find the best approach for each individual

Access to technology and resources

Students can lose focus and classes become quite chaotic.

Unregulated children inexperienced with a creative situation often can't cope with the lack of support they need to allow them to participate and benefit from it.

Lack of confidence

Our school does not have access to music software, laptops, ipads etc. We have two teacher laptops to complete SQA composing requirements on. This is a huge workload.

"Pupils really struggle with initial ideas so it can take a long time for a composition to get off the ground. They find it much easier to develop creatively after a prescriptive task.

Pupils just aren't as creative anymore.

Subjective marking from SQA with little understanding for teachers of how composing is marked. This leads to teachers using more prescriptive methods that they know will tick certain boxes. "

Whilst listed as negative these can also be viewed as positive-creating a level playing field for all students, not acknowledging prior musical experience. Also enables students to be exposed to and engage with music making on a different level to prior experience

Lack of resources to record pupils creativity, eg compositions or improvisations as most pupils do not have the ability to notate their music and if they try it take too long

It takes more effort as a teacher to monitor one-to-one progress, but the benefits outweigh this

The Scottish music curriculum is dreadful and limits opportunity for creative outcomes. The need to quantify with data every pupil interaction prevents unexpected outcomes. Similarly CFE can't cope with pupils achieving at a higher level than their year group. Creativity is often difficult to assess and many teachers are also not taught how to teach composition or improvisation so they don't! Creativity can at times require a certain level of performance or it skill and unless tasks are scaffolded carefully then outcomes can be poor. There is then also the question of pastiche: are pupils being creative if they are copying ideas of others (even if they are new to pupils) or does Creativity require the creation of something entirely new...

Can be demoralising when national qualification composing assignments are marked inconsistently between candidates

Space availability, time and resources.

CANT DO IT WITH A HUGE RANGE OF ABILITIES - BETTER ONLY IN SMALL GROUPS

I think if the main aim of your lessons for a certain period is to develop a specific technique/learn specific repertoire, too much time spent on creative practice can hold back progression in the more technical areas.

Excessive noise is a factor. My ability to facilitate more creative learning, mainly through musical play, very much depends on which class I am teaching and often the physical environment we are in. For example, I teach many of my current classes in an open plan area of the school so getting out a load of instruments is unfair on the other teachers - things have to be more structured. Other classes, such as our infants, have a huge space with no classes next door, which means they can go to town! I also have had the odd comment from an ex head teacher who asked me 'but what are

they learning', when I had a P4 class who were engaging in musical play. On the surface, it seemed like they were just making a lot of noise, but as someone who had been observing their progress over time, I could see that many of them were learning more than they would in a typical teacher led lesson. However, at the other side of the spectrum, there are some children I teach that struggle with a lack of direction.

When students have creative assignments, they are not always 100% on task

Insecurities can make pupils reluctant.

In large class sizes it is hard to have the time to support all with higher quality composition.

Current lack of structured approach can lead to students having negative response

It can be challenging to explore musical ideas when you only see an S2 class for 50 minutes a week and have limited time allocated with a unit of work to do so.

sometimes creative work is poorly executed, and lacks any musical meaning. The children inherently know this. It can impact how they feel about subsequent creative work.

Sometimes teacher might try to impose a meaning that is their own and not the child's. Eg sometimes I say "we could add this" "let's record" "show your mum" etc when actually the child is happy and feels the project is complete.

I have 7 weeks to try teach the whole years worth of music curriculum and I struggle to fit it in. I mostly do improvisation within a structure and sometimes find in some schools that children still find this too scary and refuse to take part - even if I have offered them to try it with a friend

There are often other educators that (for a variety of reasons) are reluctant to engage in creative practice and have pre-conceived opinions

There's a fear of it all going wrong in practice that sometimes makes me back off from trying something out. Losing control of the class!

Students are often unsure how to engage with creativity or can be very reluctant, shy or even embarrassed. I don't want to put them off by having a negative experience.

"Funding - it is a constant battle, and always has been, that funding youth arts and creative activities is not seen as value for money. Despite all the research on the benefits music education can have on young people's brains, it still goes unrecognised at Government level and is seen as a "nice" thing, not as an essential part of young people's learning.

Value and lack of knowledge - Some (not all!) Head Teachers and Heads of Education also do not understand the value either and they don't have the knowledge or interest to see how they could be using

music creatively in their schools. The ones that do understand, see the difference in their pupils and really understand the benefits and want more. "

Tired, old instruments.

Tired/in poor condition instruments

I am seldom working inside a curriculum, so I probably miss some of the problems of including a creativity based approach. That said, I don't feel it's very useful to teach music in that way, and would always avoid it if possible, in favour of exploring learners' musicality, without fixed goals or assessments.

Not having enough resources at hand

Teachers have to ensure they include parameters or some guidance to make the activity accessible for all, prevent it become too challenging or spiralling out of control

Where do I start bloody hell it's all fit in the box stuff ,jesus some of the new staff have poor skills ,some heads of depts not a clue dome are not even music trained but curriculum heads ,most influences come from the head teacher we should get head teachers together and educate them the value of music education to pupils and society . It's ridiculous budgets are at the whim of a head

teacher who might favour PE or maths depending on what they value . dqa(?sic) is a mess all over the place and lots of people have lost respect for them .in the music depts .

The only opportunity for free music as a collective within school is by YMI and each class only receives 8 hours in classroom throughout the year. This is not enough to get the full benefit.

Very few, but I know friends and colleagues who teach much more often than I who complain of large class numbers and limited time available.

Some students find it very challenging - permission to do anything can be daunting.

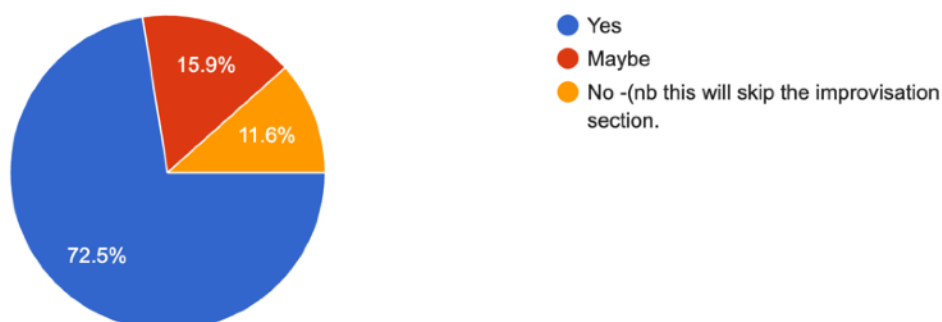
Some students expect a more directed approach, so being clear about their creative freedom and encouraging them to develop their own musical identities is crucial.

I can't currently think of anything negative at all about teaching creatively.

In large classes it is difficult to ensure every child is playing an active role.

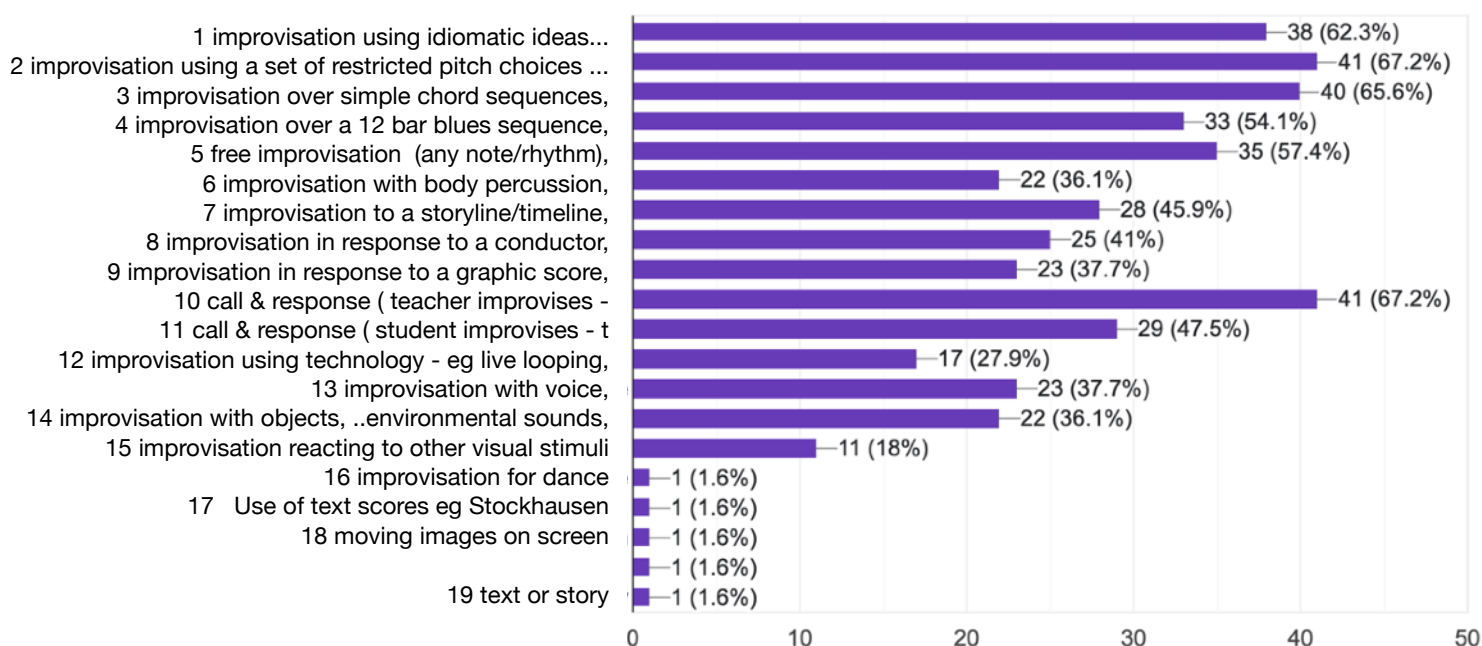
i see none

Do you use Improvisation-based approaches in your current teaching? (By this we mean any 'creating in real-time' techniques including conduc...mprovising on an instrument, voice, or technology).



4: If YES - What improvisation based approaches do you use? (tick all/any boxes that apply and please add more in Other... text box below)

61 responses



- 1 improvisation using idiomatic ideas- to an emotion, a concept, a movement etc
- 2 improvisation using a set of restricted pitch choices (triad, pentatonic, scale/mode, other small set of pitches
- 3 improvisation over simple chord sequences,
- 4 improvisation over a 12 bar blues sequence,
- 5 free improvisation (any note/rhythm),
- 6 improvisation with body percussion,
- 7 improvisation to a storyline/timeline,
- 8 improvisation in response to a conductor,
- 9 improvisation in response to a graphic score,
- 10 call & response (teacher improvises - student/class copies teacher)
- 11 I & response (student improvises - teacher/class copies student)
- 12 improvisation using technology - eg live looping,
- 13 improvisation with voice,
- 14 improvisation with objects, ..environmental sounds,
- 15 improvisation reacting to other visual stimuli eg bouncing ball, bubbles, etc (please detail in comments box)
- 16 improvisation for dance
- 17 Use of text scores eg Stockhausen
- 18 moving images on screen
- 19 text or story

Additional Comments to Last Question:

I'm also thinking of improv as also part of the composition process, using these tools to develop a composition (if that's the desired outcome)

Creative writing exercises for song lyrics

Ballet company requires improv and reading musicians

Liking the sound of visual stimuli.... Going off to learn more!
Thank you for the suggestion

improvisation is incredibly exciting for students, and once you do it a few times, it HUGELY builds confidence

Play along to any form of music, not just pipe band.

I tend to only use improvisation at the beginner level.

I am very interested in learning more about all of the above, because improvisation is something I struggle with!

I teach a block of lessons using Garageband where I include many opportunities for improvisation. I also use music sound pictures often.

I already feel more confident to use more of the above approaches

Improvisation or composition is often the final layer of learning to assess understanding in my teaching. My practice is often - prepare sound aurally or in the body, present the symbol only after the sound has been internalised, practice the sound in a next context - eg. improvise with it, or create a new composition. I'd like to make improve and composition more of a central focus in my work - particularly with teenagers.

I would love to use more technology and live looping ideas. Would be good to experience a CPD on using technology both in class situation and 1-1 instrumental.

I have never been taught how to improvise, nor teach improvisation, I have tried to learn online and am now taking jazz lessons so that I can learn to improvise. I think it is very hard to teach improvisation if you cannot improvise yourself.

I dispute at times I hear and see classical trained musicians and there strange ways of trying to cram learning in to pupils I mean fantastic player who have played in orchestras etc but not a single clue how to inspire !! Or just resort to shouting ,!!!! Then you get music advisors and then assistant advisors who believe there also important powerfully figures etc . Some terrible stuff goes on and is then copied and goes on again nonsense !!! The sqa is the same some one told them they were doing a good job ??? They believed it and all the eejits in education built a system around it ???

Do you use any resources when teaching using improvisation-based approaches in your teaching? Eg youtube videos, tutor books, web-sites, software, visual aids, etc

Software, mostly using Soundtrap currently and it works well with a range of pupils, particularly those with ASN

Youtube, backing tracks, Aebersold, learning solos then extemporising on them, riffs, pattern based playing.

Music at Ease flash cards sometimes

No but that's a good idea!

Azzara and Grunow: Learning Musicianship Through Improvisation, Forrest Kinney: multiple books

Websites, chrome lab, blob opera

Online backing tracks, DAWs

Software and websites

All of the above

I rarely work in spaces with a screen so I tend to use the instruments that I can find in a school and the piano

I tend to make my own materials, but I do use youtube sometimes if there is a video I think explains a concept well and in an entertaining way.

Often use instruments but sometimes use soundtrap

Yes

YouTube backing tracks

Books, YouTube, music websites

I've written my own

No

no

Software, you tube links, expert practitioners to support

Instruments

Yes, various resources. YouTube videos are a fantastic resource. Improvising sounds over silent cartoons is always a hit.

my own resources that I have created

Youtube, garage band, soundtrap, worksheets with scales or chords to explore

Soundlab, garageband, Incredibox

No

YouTube videos, scarfs, lycia blanket and puppets.

No

ANY AVAILABLE IN THE CLASSROOM

No

None that I can think of.

BandLab, YouTube, jwpepper

several from books to online

mrmorrison.co.uk/garageband is excellent for Garageband with lots of opportunities for improvisation. I also use visual aids such as for a halloween/christmas sound picture.

Backing track; rhythmic or drones

Whiteboard

Yes - YouTube, chord diagrams, visual aids/flash cards, Boom Cards, musescore, my own sheets and handouts

Only instruments

no but I will after attending ABC Creative Music CPD course

Sometimes use backing beats.

Not really, I have tried looking for quality resources but often they aren't very good.

Instruments

Percussion instruments;

No, but a lot of the techniques I use are based on Search and Reflect by John Stevens.

no

Visual aids

What ever I need to do yes every thing ,I don't think calling it improvising is the way to go a majority of trained musicians don't do improvements or don't like it etc ,it is the strangest thing I have filled out at least 15 or so surveys like this over the years and over my 34 years teaching and still new teacher arrive from colleges all mixed up about expressing music and the improve things it's bloody ridiculous ,but it will keep going on .

Very rarely

Yes

Give examples of works and artists for students to research, but the onus is on them to be pro-active (they're at University level, so should be...in theory)

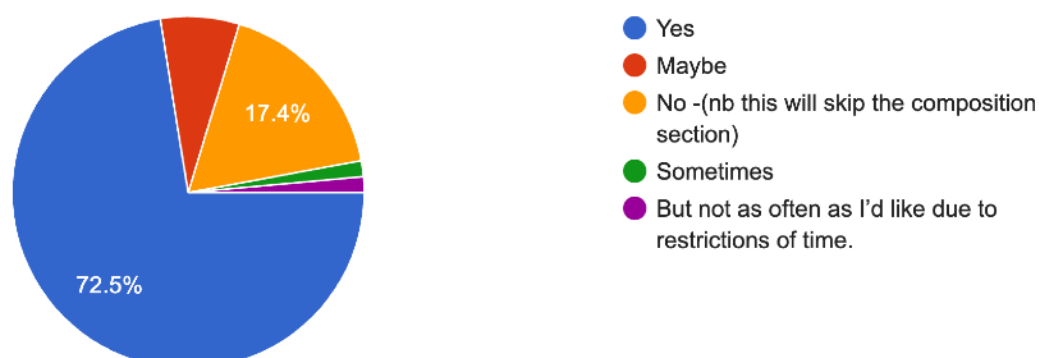
I have a Discord server for my students. I upload videos with weekly meditations. I support the video by using Sibelius to create manuscript.

no

Visual Aids

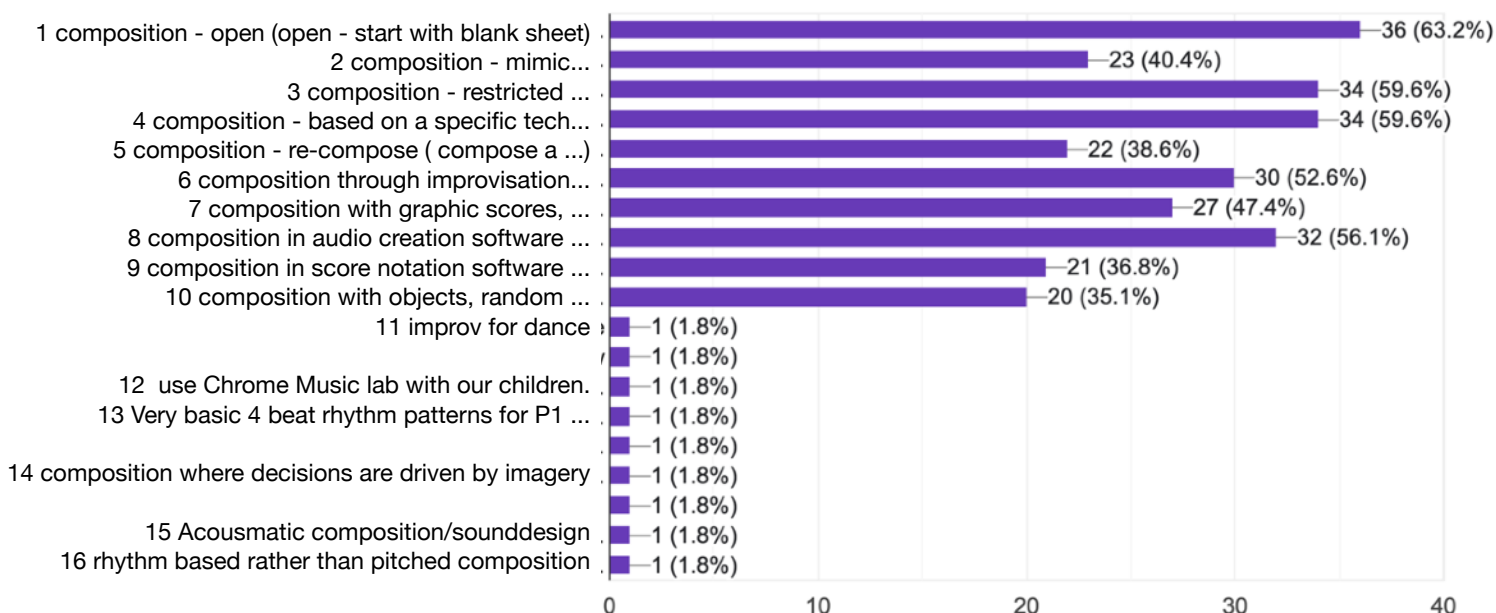
sometimes visual aids, stories, words, concepts

Do you use composition based approaches in your current teaching?



4: If YES - What composition based approaches do you use? (tick all/any boxes that apply and please add more in Other... text box below)

57 responses



- 1 composition - open (open - start with blank sheet)
- 2 composition - mimic (compose something like another piece of music)
- 3 composition - restricted (compose using a pre-selected chord, set of pitches etc)
- 4 composition - based on a specific technique/concept eg ostinato
- 5 composition - re-compose (compose a new melody over existing chords)
- 6 composition through improvisation - recording/documenting an improvisation as a basis for composition,
- 7 composition with graphic scores, timelines, words/text etc,
- 8 composition in audio creation software - using Garageband, Logic, any DAW using samples loops etc.
- 9 composition in score notation software eg Sibelius, MuseScore etc
- 10 composition with objects, random and environmental sounds
- 11 improv for dance
- 12 use Chrome Music lab with our children.
- 13 Very basic 4 beat rhythm patterns for P1 and 2 using objects,
- 14 composition where decisions are driven by imagery
- 15 Acousmatic composition/sounddesign
- 16 rhythm based rather than pitched composition

please add other compositional approaches and any comments here:

i'm answering this question based on what "we", meaning our tutors in schools include and what I help them to prepare. Composing within a key, or using a certain chord type, or a certain scale.

Mood, emotion

Composition using online tools e.g. Beepbox, Chrome Music Lab, Dr Musik to differentiate and remove barriers with traditional music notation

Listening and Score studies of Classical and Contemporary Composition

Composition to a specific brief (for advanced pupils) eg "Compose a setting of a Christmas text for SAB choir and piano suitable for an amateur choir with members who range from those with many years of experience who read music fluently to those who are inexperienced and have no knowledge of notation"

Ballet company requires improv and reading musicians

I use chrome music lab for creating melodies, bass lines and adding a simple beat. I use other simple websites which are free and easy to access but not the ones mentioned above.

The parameters and restrictions are based on the student level and needs - tighter restrictions to start make it easier to make something to a set brief. Confident composers can be given more free reign.

Composition works best when it is personalised to the individual pupil

I use chrome music lab for creating melodies, bass lines and adding a simple beat. I use other simple websites which are free and easy to access but not the ones mentioned above.

Composition is harder with primary aged learners of varying musical background so I often choose restricted parameters.

Song writing

I only do a tiny amount of composition at the very early stages of learning.

I have dabbled in the above. Again, this is something I struggle with myself, as a musician as well as a teacher.

Composition is harder with primary aged learners of varying musical background so I often choose restricted parameters.

Been looking for ways to increase confidence in using the above approaches

magic window - imagine a scene based on project/ topic of children's choice. Vocalise what they see - use words as basis for rhythms. Add pitches if appropriate.

Sometimes a child arrives with an idea and i help them to develop it

Used composition in drum circle rhythmic activities - maybe this is more improvisation though

Do you use any resources when teaching using composition-based approaches in your teaching?

Eg youtube videos, tutor books, software, visual aids, web-sites etc

YouTube is very useful as is some of the teaching aids within Soundtrap

Mostly just sheet music and instruments

Circle of fourths/fifths.

No

No

tune collections, some video depending on skillset

YouTube videos, software, websites for inspiration e.g. Hooktheory

Websites - noteflight, onemotion, AI for lyrics

All of the above

Sometimes visual aids and listening to other pieces of music

I use youtube or audio files if I want to give examples, otherwise I use my own materials/notes made during lessons.

Self generated resources, SQA OCR and AQA exemplar materials,

as before

No

Soundtrap

I've written my own book

Worksheets created by myself

No

noteflight.com on chromebooks.

yes

Software you tube

Yes, a wide variety of resources.

yes www.icancompose.com website is a helpful starting point

Note flight, sibelius, soundtrap, garageband

Noteflight software; YouTube teaching videos made by me

YouTube videos

Yes

ANY AVAILABLE

No

I don't think so.

Visual aids (coloured spots; objects such as bean bags)

Sibelius, Band Lab, worksheets, whiteboard

See previous

Soundtrap, groove pizza, chrome music lab

Sometimes YouTube

After attending Tom & Phil's session yes! Shape Notation and Handouts with AB Grids. ABC Online Interactive Composing Games.

Trad songs from our resources site www.feisroisfoghlaam.org (adapting trad tunes / rewriting in the style of a specific tune e.g a bothy ballad etc) Chrome music lab, garage band, SoundCloud, YouTube, some school music beat creator apps.

Chromebooks, visual aids

Tuned Percussion, Chromebooks, visual aids, web-sites

Some times yes

Very rarely

Yes

Yes, too many to list

Tend to refer them to the composition staff!

Diskord, YouTube (my videos), Sibelius

garageband sometimes, figurenotes with some ASN students

What other kinds of creativity based Teaching Approaches do you use eg Open Space (where the teacher encourages the students to decide what creativity approach they will use)?

Informal learning pedagogy

I encourage them to do composition if that's what they want to try

Teaching the value and qualities of dissonance as a composition tool.

Limited due to my lack of knowledge & also age/skillset of students

Don't understand question

Pupils using the instruments they are comfortable playing to generate ideas, soundscapes

Improvisation with Principal Instruments and via DAW's

I don't think I use any other than those listed previously.

When teaching composition I tend to start with "we're all trying this" for a few lessons eg everyone does a 12 bar blues, everyone does a Scottish dance, everyone does a pop song, in order to allow everyone a chance to try out ideas, before then allowing them to narrow down to a style/genre that appeals to them. It helps that my musical background takes in everything from plainchant to extreme metal, with most things in between, so that I can steer them towards suitable listening. Listening to pieces which can act as role models is very important eg to see how another composer has utilised playing techniques, or combined timbres, or structured a composition, regardless of style/era/genre

i tend to give options and let creativity develop.

None

Yes

Community composition with the public

Not to date

If I had a music room that would be a possibility but I have to move quickly between classes and have limited space and resources.

Students are allowed to choose whether they want to create using notation, or a DAW from a range of inspiration starting points, or stricter parameters as required.

Foley sound creation outside of the classroom,

No

No

YES - PUPILS CAN CHOOSE THE WAY THAT SUITS THEM BEST

not sure

I use musical play with the wee ones and sometimes with the older ones.

Not sure I am currently

Pupil generated Success Criteria

interested in distilling this - probably do a lot of this instinctively, but I don't have a list of 'creativity approaches'. This would be helpful though.

Human staff (large lines and spaces, children are the human notes!), circle games, ensemble with children choosing song for interpretation

Make up actions, movements along with songs

none

Get Creative resource used by Argyll and Bute designed by Jenny England. Uses improvisation and invention activities for health and well being based course

When interpreting scores, I ask students to add their own dynamics or even their own musical ideas if they think of any. Some students naturally add their own ending or ornamentation sometimes and I encourage this.

"Imaginative projects - where music projects have themes e.g a magic tour bus project. The content often remains the same, but the way in which it is presented to the class changes to capture their imaginations and to involve them more fully in the direction and journey of the project from session to session. It is also used as a tool to encourage teachers to see how the music activities can either link to, and/or enhance, other areas of the curriculum.

Classes are given a selection of options and they can choose which instrument they would like to learn as part of the project.

Projects don't just focus on one thing (e.g only learning the ukulele) - there is a mixture of input, which is all linked, in order to engage different learners / learning styles, to keep pupils focused and engaged and to help them to succeed.

Community engagement - pupils decide how they would like to share their learning and to whom.

Class ceilidhs - at the end of classes time is set aside for a few pupils each session to do short performances to their peers in a traditional house ceilidh style. These mini performances can be anything from playing tunes, singing, rapping, telling jokes, telling a story etc. It encourages the development of performance skills in a safe and positive setting and often is a great way for class teachers and music tutors to see the skills pupils have that they haven't seen before.

Teachers are given packs with suggested ways they can use what is being learnt across the curriculum. They are also given follow on activities and resources. "

Musician creates music depends on the child's body movement.

Child centred using

Class wrote a story, then created sound effects for the different parts of the story using percussion instruments. They had fun getting dressed up to play the different characters and in groups mimed the different parts of the story whilst rest of class performed the sound effects.. The class teacher videoed the performance. Class really enjoyed it!

Worked with a class teacher who got his class to come up with an exciting story which leant itself to children taking on the characters by dressing up + face paints whilst others created interesting sound effects for important parts in the story. The finished result was the

class teacher videoing the characters miming their parts in the story with sound effects created by the children.

Non

I occasionally use music generating software such as Thumbjam or Launchpad

I focus on "appropriation" where the student steals an idea from an existing piece and makes it their own

Making up stories for the music - imagination

Group collaboration, where they have to fulfil a performance brief within a set amount and time and with a set group of collaborators - who may or may not have musical interests in common

Students have 10 weeks to develop a 10' or 15' performance that utilises all the members of their group of 5 or 6 musicians as fully as possible. Staff observe rehearsals and guide the process, but students are encouraged first to find out the group members' own aptitudes and preferences before starting to develop their ideas.

I encourage them to be punk. By this, I mean that I fully support their right to reject everything I say, if they are feeling something different. I wish them to be in touch with their own voice, with who they are, and that those things are judge and jury at all times.

For respondents saying they DID NOT currently use creativity in their teaching?

Do you think creativity COULD have a role in what you do and why/why not?

no

Yes, it allows pupils to experiment and show what they respond to in music.

Absolutely. There is always scope within a primary school to be creative with lessons.

What are the barriers to using creativity- based approaches in your current work practice?

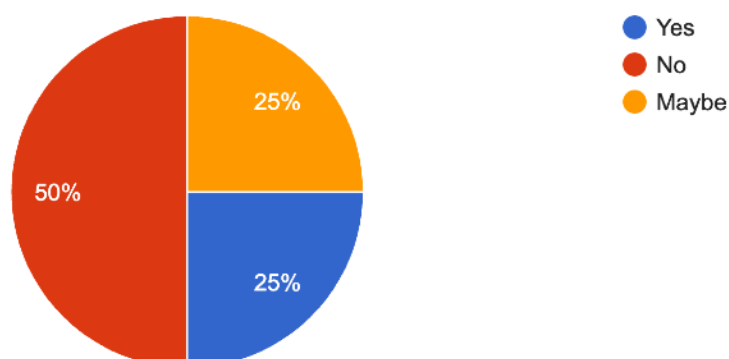
no

Following lessons that need to be taught.

The time it takes to create and organise these lessons. The attitude of other staff being uncomfortable or unsure of these lessons. The amount of the curriculum that teachers are expected to cover within the limited time that they have.

10: Would you like to use more creativity-based approaches in your teaching?

4 responses



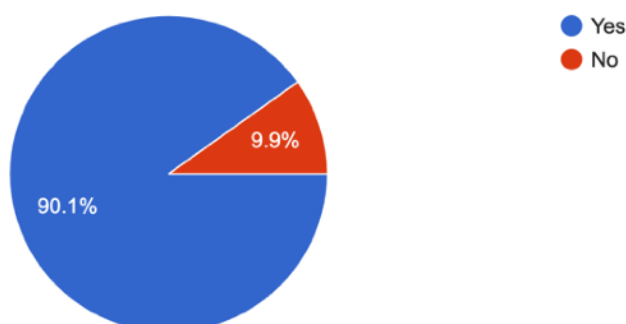
What support, training, resources, and changes in your work schedule would you need/like in order to use more creativity in your teaching?

How to fit the creative lessons across the whole curriculum. Especially literacy, numeracy and health and wellbeing.

No

Next Answers are From All respondents

Are you interested in information about CPD and Resources being developed as part of this pilot?



Any Other Comments?

Come visit us in Orkney!

This stuff needs more discussion, sharing, resource. Thank you

Keep up the good work!

Creativity is a natural - or should be a natural - part of musicianship and for many of my generation it is something that has been self taught as it was not part of our school (Bach chorales and Haydn quartets) or university (5th species Palestrina) experience. On one hand the future is bright as newer music teachers have been working creatively as part of their curriculum for years, but on the other hand the demise of techniques such as chorale harmonisations means that younger teachers are not so well versed in the bedrock of so much composition (in a "western-art-music" sense, of course). Striking a balance is so important. I could not teach as well as I (like to think) I do without a background in academic harmony plus years of forcing myself to be creative eg by writing songs for the rock band I played in during my 20s or composing choral items for my pupils. Creativity is like any other skill: the more you practice, the easier it becomes. This final line is the one I go on and on about to my pupils..."how do you end up grade 8 on the violin in S4"...er....I practised...." The more that someone practices being creative - whether using improvisation, a chord sequence or any other way in to creativity - the more creative they become. This is certainly my experience of someone who now... considers themselves a "composer" in a way I never would have done as a teenager or undergraduate

Happy to help

Teaching composition is something I don't feel hugely confident about as a teacher, but I love seeing the students create and I think it can be enormously fulfilling for both student and staff. I would be very interested in being involved in the development of resources or pilot schemes to improve the quality and of creative teaching in schools.

Thank you for your brilliant and much needed work.

Fantastic training - thanks again!

I feel I would love to attend more CPDs on creativity and also use of technology either online or in person. I often feel very isolated living where I do and far away from sharing and accessing other ideas and practises. It would be great to have more contact and build more ideas and confidence to pass on and use in rural locations where there is a lot less to access for the school children.

It would be great to have some resources for creativity in 1:1 instrumental lessons

Thank you very much for interesting workshop!

Thanks for traveling up to Inverness.....very much appreciate it.

Thank you both for traveling up to Inverness - very much appreciated it.

I wish you all the best but ...this goes round and round . I have been teaching and playing a long time , I do wonder what needs to be done all the best

All the best with the survey!

I would love to see an online bank of creative approaches to teaching composing that we could all use

Happy to help :-)