

**Elizabeth Haddon and Pamela Burnard, ed. *Creative Teaching for Creative Learning in Higher Music Education*. New York: Routledge, 2016.
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In 2009 the Society for Education, Music and Psychology Research (Sempre) started a series entitled *Sempre Studies in the Psychology of Music* with Routledge. The purpose of this series, in alignment with the mission of Sempre, “is to promote and ensure coherent and symbiotic links between education, music and psychology research with a larger readership,” including musicologists teaching music history courses. (<http://www.sempre.org.uk/about/5-ashgate-semple-book-series>)

Viewing their subject through the lens of music education in the United Kingdom and Australian systems, the authors of *Creative Teaching for Creative Learning in Higher Education* provide a blueprint for other music departments to define, develop, and engage in creative teaching and learning. The perspective of this compilation is shaped by the background of the editors: Elizabeth Haddon is a Research Fellow at the University of York and directs the MA in Music Education and Pamela Burnard is a Professor in Music Education at the University of Cambridge. Most of the chapters target performance and composition, but some exemplify ways in which learning objectives from music history courses—i.e., research skills, historical knowledge, and style analysis—are integrated into teaching and assessing creativity.

The collection of articles is divided into three sections. The first is subtitled “Articulating Experience in Secondary and Higher Education.” After editor Haddon’s introduction, which begins by outlining tensions between creativity and the government-imposed “audit culture” that dominates education at all levels, the first chapter serves as a bridge between secondary and higher education. Steven Berryman, a composer and the Director of Music at the City of London School for Girls, presents ways to infuse composition into secondary education. He suggests ways to make the creative process seem less like a contrived chore and more like an appealing, authentic, human experience,

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encouraging teachers to facilitate student interaction with active, living composers. Involving students in the compositional process early in their musical education could help minimize the barriers they face with composers from historically distant style periods as they enter the music history sequence.

In Chapter 2, authors Natalie Edwards, James Whittle, and Alice Wright present their survey of the experience of creativity by students studying for the BA (HONS) Music degree at the University of York. Although not directly applicable to the music history classroom, their process provides a method for other schools interested in evaluating the creativity of their students, curriculum, and faculty at the program level.

The last two chapters in this section are by the editors, and both encourage colleges and universities to infuse their programs with creativity. In “Creativity in Higher Music Education: Views of University Music Lecturers,” Haddon champions creativity in all areas of a department, not just composing, improvising, and arranging. For music history courses, that would include giving students more choices for essay topics, assessments, and class participation. The conclusion of her chapter calls for faculty to continually assess and refresh their pedagogy. In “Considering Creative Teaching in Relation to Creative Learning,” Burnard addresses the challenges artists face in an academic setting. She provides four different models for practice-based research in music education that could be used by music schools to “effectively define [the program’s] criteria of creativity and to evaluate . . . what is performed creatively within it” (p. 60).

Part II of this compilation, “Developing the Creative Lecturer and Teacher,” focuses on practices shaping pre-service secondary teachers and university applied and ensemble faculty, but one of the chapters connects the importance of musicological research to the project of performance and composition. Martin Blain, a Reader in Music Composition at Manchester Metropolitan University, includes a case study on Adam Fairhall’s Ph.D. thesis *Intertextuality and the Dialogic Principle in Jazz* in his chapter “Practice-as-Research (PaR).” Blain’s terminology comes from the ERASMUS Network for Music “Polifonia,” a working group with representatives from several European conservatories developing a reformed curriculum for conservatory training. Practice-as-Research is a methodology in which doctoral students engage in theoretical research along with performance or composition. The subject of this case study, a PhD student involved in a PaR conservatory program, incorporates musicological inquiry to locate “his practice within the performance traditions of jazz and contemporary improvised music” (p. 87). His lecture recital, program notes, and thesis reflected how his contextual knowledge influenced his performance and improvisational techniques.

Part III, “Philosophies, Practice and Pedagogy: Teaching for Creative Learning,” includes chapters on musical analysis, helping students to develop

creative relationships with the repertoire they study, Dalcroze and Eurhythmics, community engagement and entrepreneurship, and analyzing group dynamics involved in creating new music.

An applicable chapter for music history pedagogy deals with teaching performance practice. Faculty at the Royal Conservatoire of Scotland, Christina Guillaumier, Ruth Slater and Peter Argondizza, developed a course (module) called “Baroque Music and Ensemble: Before and Beyond” and their chapter explains the structure of the course and its impact on their students. Along with teaching historical knowledge and skill, this course is also designed to encourage students to engage in “creative risk-taking to solve musical challenges . . .” (p. 187). The students learn about performing on period and modern instruments, and after the first hour of lecture the students spend the second hour participating with their principal instrument or voice, as well as engaging in “appropriate dances and courtly gestures” for the repertoire on which they focus. The students have choices for their final assessment: lecture recital, extended essay, or recital. The authors explain how they create and use groups and peer review throughout the course and the ways in which that fosters student ownership and maximizes student learning. They view the role of the teacher as “meddler-in-the-middle” (p. 192), and the chapter clearly reveals their commitment to student-centered learning. This chapter provides the most useful example of pedagogy for a music history teacher who wants to incorporate performance into a course.

Another chapter that may prove useful is by ethnomusicologist Neil Sorrell, who explains in his chapter “There and Now: Creativity across Cultures” how to teach creativity with Indian raga and the *slendro* and *pelog* tunings in Javanese gamelan music. His examples encourage creativity by teaching students the core components of those non-Western musics and then providing ways for them to improvise with their newly learned skills. He discourages teaching music of other cultures without involving students in making music. Many ethnomusicologists and musicologists who teach introductory courses in world music will nod their heads in agreement at Sorrell’s encouragement to include performance and improvisation into as much of a course as the schedule and class size will allow, although that can be tricky if an institution requires teaching sections with one hundred students or more. It is unfortunate that Sorrell feels compelled to say that “I have sought to show that the study of non-Western music is not a frivolous exoticism, but may actually reinforce aspects of musicality that a more conservative curriculum might underplay or ignore” (p. 209). With global awareness as a common mainstay of twenty-first-century college and university mission and vision statements, referring to non-Western music as frivolous and exotic seems anachronistic.

For musicologists interested in incorporating more performance or composition into surveys and special topics courses, or developing collaborative courses with applied faculty, these essays could provide some guidelines. Each chapter has a bibliography at the end, and a few of the chapters include rubrics that could be used as models and adapted. In her introduction, Haddon states that this collection could assist in policy-making and developing “positive future creative cultures of music education” (p. 5). What is missing in the book is a direct evaluation of the ways in which musicological inquiry adds to creative teaching and learning. The primary goal of education is to produce critical and creative thinkers, and the study of music history has much to contribute to that process.