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Sarah Chan, D.M.A.,

Coordinator of Keyboard Studies Associate Professor of Music, California State University, Turlock, Stanislaus County, California, United States, schan7@csustan.edu

INNOVATIVE TEACHING PRACTICES IN 21st-CENTURY MUSIC PEDAGOGY

Починаючи з 2014 року, в наукових дослідженнях розвитку музичної освіти як на Заході, так і на Сході вивчається проблема підготовки кваліфікованих педагогів-музикантів, творчих виконавців та дослідників музики, які поєднують творчість й інновації. У Північній Америці освітні ініціативи, спрямовані на інтеграцію музичної імпровізації та творчих музично-виконавських практик, сприяли збільшенню освітніх програм та проектів, що включають тренінги професійного розвитку майбутніх фахівців.

З 2012 року в США в музичних вищих навчальних закладах з'явилися нові програми навчання музичної імпровізації. В основних стандартах 2014 року, розроблених NSAE, акцентується на розвитку творчості студентів у дії, що включає процеси створення, виконання та рефлексії, – їх визначено головними мистецькими цілями програм навчання музичного, театрального і образотворчого мистецтва, а також танцю та медіа.

Провідними закладами з упровадження сучасних ідей та програм виступають Національна асоціація музичних шкіл (NASM) та College Music Society (CMS). NASM наголошує на важливості ідей міжпредметної інтеграції у загальній підготовці та професійному розвитку студентів, що реалізується курсами композиції та імпровізації.

У контексті вищезначеного автор статті представляє аналіз наукових підходів, що слугують підґрунтям розробленої технології формування імпровізаційних умінь у майбутніх педагогів-музикантів. У січні 2020 року в Україні (м. Київ) автором буде презентовано семінар на тему «Розвиток артистичності у формуванні піаністів» (авторська технологія розвитку вмінь імпровізації для педагогів фортепіано). Акцент зроблено на навчальних практиках, відмінних від традиційного навчання гри на фортепіано, – з орієнтацією на інноваційні методи викладання. Семінар відбудеться під егідою проекту професійного розвитку «Освітня толока» у співпраці з громадською організацією ДП «Центр освітніх ініціатив «Толока», кафедрою філософії і освіти дорослих ЦІПО ДВНЗ «УМО» НАПН України.

Ключові слова: музична імпровізація, музична освіта, композиція, креативність, лідерська підготовка, міждисциплінарність; міжкультурна, міжнародна колаборація.

skills, and piano proficiency training comprise the core components of studies considered essential to a well-rounded music education—the role of innovative and creative music teaching approaches, especially with regard for the integration of music improvisation and composition-performance practices in musical training, has historically garnered little significance as a serious method of musical pedagogic approach to permeate the teaching-learning experience across the subdisciplines of musical study. This article examines the recent change of perspective and resulting developments of initiatives, programs, and projects surrounding the emergence of and support for integrated creative teaching practices and methodologies flourishing in North American music education practices since 2014. The examination of these developments and extended projects highlights the importance of continued support for innovative perspective and engagement of creative musical teaching perspectives, with musical improvisation pedagogy being a top educational priority.

Purpose of article: The objectives of this article are 1) to examine the trajectory and educational impact of major perspectives, movements, and initiatives arising from heightened interest in the increased incorporation of music improvisation and composition-performance teaching practices in North American education since 2014; 2) to trace extended initiatives, programs, and projects of the past five years that engage music improvisation at interdisciplinary, intercultural, and international expressions of collaboration; 3) to examine the centrality of the role of creative improvisation in the development of professional leadership; and 4) to call for further development, increased investment, sustained support, and broader accessibility of research, training resources, and opportunities for music educators seeking to incorporate innovative creative teaching practices as a professional priority.

Analysis of Main Research and Publications. The Rise of Integrated Creativity and Innovative Teaching Practices in North American Music Curricular Initiatives and Programs.

Whereas traditional music teaching has historically centered around skills development through reading, analyzing, writing, and performing of a body of fixed-notation repertoire in applied music, music theory, and music history studies, educational support over the past decade has witnessed an increased interest in, support for, and implementation of more integrated creative practices that incorporate real-time music improvisation and performance-composition in the dynamics of music teaching and

Introduction. Creativity, innovation, and creative values have always held a central place in the expression and engagement of beauty, aesthetics, and inventiveness of the human spirit and potential. This is particularly true within the musical realm,

where creativity of soul, heart, mind, and spirit resides as a most prized quality, especially in applied music performance and compositional practice. Yet, in most formal musical education settings—where applied performance, music theory, music history, aural

interaction. The activity of engaging music improvisation, as suggested by musicologist Bruno Nettl, centers around four values: "learning to improvise music" (developing the skills that allow musicians to perform in styles that use improvisation), 'improvising to learn' (acquiring basic musical skills, including musicianship, theoretical understanding, and so forth, through improvisational musical activity), and 'improvising music to learn' (nurturing humane, humanistic values through the practices of musical improvisation)." (Solis, 2016, 98). Elaborations on these values of engaging music improvisation and composition-performance practices in musical training additionally include the following considerations:

1) Teaching-Learning and Educational Experience:

Historical and traditional music teaching approaches and methodology have been increasingly observed by music professionals to sustain an imbalance toward "compartmentalized" learning of subjects (Palmer, 2014, 1), with "ossified logocentric canons and hierarchies that have long structured music education" creating limitations to the potential for greater freedom, meaning, and connectivity in the learning experience. (Heble & Laver, 2016, 1) It is observed that when music students engage creative music practices—with music improvisation and composition-performance activities playing a key role in the overall music learning experience across subdisciplines—they also cultivate a more fluid and comprehensive dynamic learning experience that bridges their understanding of core studies with increased knowledge and understanding of subject material, musical awareness, and connectivity of comprehension across subjects and between modes of application and engagement. (Palmer, 2014, abstract, 1; Heble & Laver, 2016, 2, 7, 8, Solis, 2-16, 1) Azzara & Snell (2016, 10) state:

"When improvising, students spontaneously express musical ideas and interact meaningfully with musical connect. Improvisation provides context for reading and composing music, and vice versa. By inspiring students to regularly improvise and compose, teachers can address individual differences among students. Improvisation also provides inspiration for composition; composition provides opportunities for students to reflect on their music learning." (Azzara & Snell, 2016, 10)

Creative musical training practices are also observed to assist in producing stronger dynamics of learning and engagement, as students engage musical knowledge and understanding with practical, critical and creative skill, intuition, personal aesthetic

sensibility, and cultivation of personal voice and confidence in connecting their experience of applied practice, music theory, and music history studies personally. (Attariwala, 2016, 122-123; Heble & Laver, 2016, 2, 6-7; Kalmanovitch, 2016, 171; Palmer, 2016, 7; Swanson & Campbell, 2016, 198, 208) In his study on music improvisation and music theory learning, Palmer (2014, abstract) notes, "Findings indicate that students desire innovative, integrated approaches to learning improvisation and music theory, and regular study and performance of improvisation leads to higher levels of confidence and performance awareness."

2) Integrated Teaching-Learning Dynamics Leading to Development of Personal Skills:

Where teachers incorporated elements of music improvisation and creative composition-performance into musical education and training, the teaching-learning dynamic between teacher and student are noted to shift toward a teaching-learning experience that achieves greater richness, freedom, fluidity of personal participation and collaborative interaction among teachers and students. (Currie, 2016, 157; Heble & Laver, 2016, 2, 7, 10) Heble & Laver (2016, 6) highlight the regard of Kannelopoulos and Wright (2014) on improvisation being "a way of placing musical imagination at the centre of the educational process, and to proceed to modes of musical practice that address issues of being and thinking together." Among skills and qualities cultivated through the engagement of music improvisation and composition-performance as vehicles of learning are a greater sense of personal engagement and confidence, freer capacity for artistic exploration, creative observation, personal discovery and research, increased imaginative capacity and awareness of artistic sensibilities, and the ability to respond with spontaneity, risk-taking courage, flexibility and adaptability. Co-creative abilities such as collaborative engagement and creative communication, dialogue, and response also increased. By contrast, when students learned primarily through traditional teaching methodology of "top-down" lecture-style, they seemed to engage in less active and interactive response, and the incorporation of skills made through reading, writing, and analytic skill did not activate with as much personal relevance or integrated comprehension in the learning experience. (Attariwala, 2016, 111; Dove, 2016, 187; Heble & Laver, 2016, 2, 10; Kalmanovitch, 2016, 168-169; Landau & Limb, 2017, 28; Palmer, 2016, 7)

3) Professional Skills Development and Preparation for Larger World Engagement:

Integrating music improvisation and creative arts engagement into educational

training, practice, and experience has been regarded as important for its relevancy and potential in developing skills of professional leadership. With the challenges of rapid change and pressures distinct to the experience of 21st-century professional, musicians need to develop a multiplicity of disciplinary and professional skills in order to skillfully and excellently handle the challenges they face in navigating a rapidly evolving professional marketplace. (Heble & Laver, 10, Pashley, 2012-2014). Training that infuses music improvisation and innovative creative strategies cultivate critical acuity and focus, creative thought and imagination, risk-taking courage, reflexivity of response and adaptability, and collaborative skill to develop key leadership qualities useful to the artist-musician in effectively and efficiently engaging the larger society with fluidity, personal and professional impact. (Attariwala, 2016, 111, 112, 120; Heble & Laver, 2016, 1-3; Kalmanovitch, 2016, 167, 172; Landau & Limb, 2017, 18; Swanson & Campbell, 2016, 198, 208) It is furthermore noted that musicians who engage musical improvisation are also apt toward greater awareness of co-creative ethics and empathy in collaborative interaction. (Heble & Laver, 2016, 7)

North American Prototypical Models of Integrated Creative Practice in Music Teaching: Tertiary Level of Education

Since 2012, U.S. university music schools and conservatories have witnessed an increased number of curricular initiatives along with degree and certificate programs supporting the incorporation of music improvisation and performance-composition methodologies in teaching. Two major sources of influence are the National Association of Schools of Music (NASM) and the College Music Society (CMS). (Azzara & Snell, 2016, 2). In 2012, NASM—the primary accrediting organization of most U.S. music conservatories and university music schools and departments—implemented advisory guidelines requiring evidence of increased curricular integration of music improvisation and creative composition practices into music degree program offerings and as teaching practice. This move fostered a marked increase in innovative creative teaching activities implemented across accredited music degree program curricula. (Azzara & Snell, 2016, 2; Palmer, 2014, 1). NASM furthermore emphasized the importance of "synthesis" in the overall training and professional development of students, with composition and improvisation closely linked to this objective.⁴ In 2014, The College Music Society Task Force on the Undergraduate Music Major also articulated an increased emphasis on creativity, improvisation, composition in

college curricular practice and emphasized the centrality of its role in educating music majors in the 21st century. (Azzara & Snell, 2016, 2; Solis, 2016, 1)

Within university and conservatory offerings, augmentation of these initiatives resulted in a growing number of new degree programs, certificates, projects and courses that highlighted creative improvisation and performance-composition practices as a priority. Alongside the long-standing New England Conservatory Music Contemporary Improvisation Program (spearheaded in 1977 as "The Third Stream"), new representative models developed to include the Eastman School of Music Advanced Certificate in the Art of Improvisation at University of Rochester, the University of Minnesota Creative Studies programs and projects, the University of Michigan Program in Creative Studies, the University of Washington Improvised Music Project, and music improvisation course offerings at the Massachusetts Institute of Technology and Southern Connecticut State University.¹

North American Prototypical Models of Integrated Creative Practice in Music Teaching: Primary, Elementary, Secondary Levels of Music Education and Co-Curricular Offerings. At primary, elementary, and secondary levels of musical training, improvisatory musical practices and approaches have functioned with even earlier prominence and presence in North American music educational practice and co-curricular opportunities. Beginning with private and public investments as early as the 1960s (Swanson & Campbell, 2016, 208) and continuing toward the last decade of the 20th century, "the potential to enrich music education has witnessed a rapidly growing number of state and provincial governments across the U.S. and Canada [making] improvisation a mandatory part of elementary and high school music curricular, particularly since the mid-1990s...A greater emphasis on improvisation in music performance, history, and theory classes, as well as within the context of broader community settings, offers enormous potential for pedagogical enrichment along a number of trajectories." (Heble & Laver, 2016, 2)

Specifically, this included the 1994 National Standards for Arts Education (NSAE) which inspired more improvisatory creative musical activity in U.S. classrooms, particularly in ensemble, keyboard, and guitar classes. (Swanson & Campbell, 2016, 208) It also included the 2014 Core Standards of the NSAE, which initiated "a greater emphasis on creativity-in-action as the processes of creating, performing, and responding," and which "emerged as chief artistic goals of elementary and secondary school programs in

music (as well as dance, media arts, theatre, and visual arts)...notably, composition and improvisation were in motion much earlier than in this time of standards, often as a balance to the performance-based curriculum that was the staple diet of North American school music programs since the mid-nineteenth century." (Swanson & Campbell, 2016, 208). Developments in pre-college music offerings have additionally yielded these extended models of co-curricular teacher and student training in music improvisation and composition-performance creative arts: 2

1) State music education associations (New York, Connecticut, Virginia) implementing music improvisation for student audition placement in state-level honor bands. (Azzara & Snell, 2016, 2)

2) State music associations offering training resources, programs, and conferences on music improvisation training for teachers and students. Models include the New York State School Music Association (NYSSMA) Music Composition/Improvisation Programs, and the Music Teachers Association of California (MTAC) Improvisation Program providing evaluations of student music improvisations and teacher-training music improvisation syllabi, activity books, and workshops.

3) Music conservatory preparatory schools offering creative practice program opportunities for youth. Models include the Peabody Institute of Music Creative Composition and Improvisation Workshop (2019) and Summer Improvisation and Composition Camp (2018).

New Frontiers in 21st-c. Applications of Music Improvisation and Creativity Training: Interdisciplinary, Innovative, International and Community Collaborations. Recent engagements of music improvisational pedagogy and practice have also revealed new directions in arts research, expression, and context. Offerings of interdisciplinary, intercultural, and international collaboration have emerged with greater global presence through joint programs, conferences, colloquia, symposia, seminars, and performances. Emerging trends in music improvisation and interdisciplinary engagement have yielded innovative musical practices of cross-disciplinary experimentation and intercultural partnerships at local, national, and international levels of educational, professional, and social impact. Representative models described by Heble and Ajay (2016, 3) as "the emergence of critical studies in improvisation as a new interdisciplinary field of academic inquiry", and by Kanellopoulos and Wright (Heble & Laver, 2016, 6) as "the important learning that occurs in situations other than the classroom" are considered of the following: 3

1) The 2019 Shanghai Art Graduate Summer School and Conference, "Piano Teaching, Transdisciplinary Research and Performance Practice" (July 1-10, 2019, Shanghai Conservatory of Music, China), gathered an international panel of artist-musician experts who presented on innovative creative teaching pedagogies, extemporaneous musical performance artistry, and trends in innovative arts research and interdisciplinary engagement (among disciplines of music, architecture, art, technology). The keynote address, "Cultivating the Artist-Musician: Incorporating Creativity, Innovation, Music Improvisation and Composition in Music and Piano Teaching and Performance", was served by the author of this article. The conference served a variety of pedagogical perspectives, methodologies, and issues useful to the extended education and training of Conservatory graduate music students and professional music educators from 27 municipalities throughout China. It provided professional exposure to current trends in music and interdisciplinary research, further equipping music educators with knowledge on varying approaches to musical arts instruction with current relevancy and national professional impact. (see notes, Zhang, 2019)

2) The New Audiences and Innovative Practice (NAIP) European Master of Music program—a collaboration among several European conservatories of music—offers professional musicians cross-disciplinary perspective and training in musical creativity and improvisation. Equipping music professionals with "the knowledge and skills to become artistically flexible practitioners able to adjust to a wide range of societal contexts...Students with high-level performance skills interested in reaching new audiences by learning to develop and lead creative projects in diverse artistic, community and cross-sectoral settings...will develop their leadership skills and collaborative practice in a variety of artistic and social contexts." (see notes, NAIP, 2019).

Additionally, the NAIP Training Artists Without Borders program (2016-2018), NAIP Innovation in Higher Education Music Education project (2014-2016), and the European Joint Master of Music Program NAIP collaborated a number of higher education institutions and arts organizations throughout Europe, Singapore, and the U.S. in strategic partnership for the furtherance of curricular strategies and educational opportunities at global levels of implementation. Program objectives included "the modernisation of curricula, and learning environment, through an interdisciplinary dialogue between higher education and performing arts." (see

notes, NAIP, 2019) NAIP developments also include the Blended Mobility-Connected Improvisation project through which musicians explore experimental possibilities of improvisational collaboration, with teams interacting through online digital interface. (see notes, NAIP, 2019).

3) The International Institute for Critical Studies in Improvisation (IICS) in Canada, founded in 2007, offers graduate programs in Critical Studies in Improvisation through a cross-collaboration with six academic institutions and 30 community-based organizations across Canada and the U.S. The program highlights a mission of creating “positive social change through the confluence of improvisational arts, innovative scholarship, and collaborative action”, and sponsors colloquia, programs, symposia, concerts, and research labs featuring music improvisation and other types of arts and non-arts based improvisation in study, research, performance practice, engagement, and experimentation. These include interdisciplinary engagements with adaptive musical instruments, digital technology, dramatic arts, and music therapy. (see notes, IICS, 2019)

Cultivating the 21st-Century Artist-Musician as Professional Leader and Influential World Citizen. The significance of musical improvisation and innovative creative music teaching and training also includes the important role it plays in contemporary professional leadership training. Professional response from leaders of top music institutions supports the mission of prioritizing creative engagement and inventiveness among top objectives in students’ professional training. Interviews conducted by Pashley (2014-2016) with leaders of the world’s top music conservatories—Paris Conservatory of Music, Royal Academy of Music, Sibelius Academy of Music, Salzburg Mozarteum, Liszt Academy, Kronberg Academy, Curtis Institute of Music, Juilliard School of Music, Mannes College of Music, Central Conservatory of Beijing, and Shanghai Conservatory of Music—reveal institutional regard for the training of their artist-musicians with such professional qualities and skills most often seen in integrated creative and innovative musical practices: personal voice and identity; reflective, critical, and creative thinking; creative adaptability, versatility, and open-mindedness; excellent communication and collaborative skills; and ability to understand how personal art and craft, as well as professional acumen, can influence and impact modern society at large. Essentially, artist-musicians are being equipped to engage the larger world with creative and professional skills, and as “citizens of music and of the world who can impact others, society, the

world” in the 21st century. (Pashley, 2014-2016, interviews; Kalmanovitch, 2016, 166-167)

Currie (2016, 161) states that “careers in music demand broader international perspectives and greater professional responsiveness to diverse contexts than ever” and comments that ethical objectives toward the development of students’ artistry may “perhaps help improve their long-term prospects for fulfilling careers in a professional world that may well increasingly demand well-honed talents for dealing creatively with unforeseen challenges and opportunities.” Skills development through music improvisation and creative arts engagement support the kind of professional development necessary to handle a rapidly shifting modern landscape of professional and societal challenge. Creative improvisation hones and develops personal and professional acumen, creative and critical thought, imagination and emotional intelligence, and the ability to handle challenges with critical reflexivity, adaptability, risk-taking boldness, and collaborative skill. (Azzara & Snell, 2016, 4, Heble & Laver, 2016, 2, 6; Kalmanovitch, 2016, 168, 173)

Within the larger context, top professionals in non-arts sectors of society—including business, law, engineering, and technology—recognize the crucial role of improvisational training, creativity, and creative arts experience in the cultivation of 21st century professional leaders. (Conforto, Rebentisch, & Amaral, 2016, 9-10; Matthews, 2019, 1-2; Reis & Hunt, 2018, 2). The 2010 IBM Global CEO Study—surveying 1,500 chief executive officers from 60 nations representing 33 industries globally⁶—and research findings at the 2015 World Economic Forum show that CEOs among the world’s leading organizations named creativity as “the most important leadership skill to master in times of complexity, disruption, and rapid change”. (IBM, 2010; Reis & Hunt, 2019) In a subsequent IBM study in 2011, the multinational informational technology company IBM states the priority of its organization in using creativity itself as the tool to creativity leadership training: “IBM emphasizes that effective creative leadership development programs should be delivered in a manner that is truly creative.” (Reis & Snell, 2019, 3)

Charles Matthews, former vice president of multinational oil and gas Exxon Mobil Corporation, and board member for the Texas Cultural Trust in the U.S., remarks:

“The best, most creative leaders in any field have a background in the arts...Any opportunities we can give our children to build creative leadership skills will pay great dividends down the line, not only by

enhancing our workforce, but by enabling even more successful leaders to emerge...These skills, such as creativity, innovation, critical thinking, problem-solving, communication and collaboration, are precisely what we need to build a stronger workforce...I’ve personally seen this link between arts education and great leadership in action...A greater investment in arts education will help our businesses thrive, fueled by a workforce that is adaptable, creative and prepared for a rapidly changing world...The Texas leaders of today must protect arts education to ensure the successful leaders of tomorrow. With so many education initiatives pulling attention and resources, we cannot neglect the importance of the arts in educating the whole child.” (Matthews, 2019, 1-2)

Conforto, Rebentisch, and Amaral (2016, 10) furthermore state that “improvisation can foster problem solving, creativity, and innovation, and it is becoming a requirement for many organizations.”

They moreover identify musical training and improvisation as holding a distinctive place in creative leadership skills development: “In music, researchers have identified different skills that when combined form the core competence for improvisation, including problem solving, communication and expression, proper use of language, creativity, and visualization abilities. Some have suggested that improvisation should itself be a discipline and be officially taught in music schools.” (Conforto, Rebentisch, & Amaral, 2016, 9) Speaking from within the artistic disciplines, Heble and Laver (2016, i) suggest the merits of music improvisation pedagogy for “revolutionary potential”.

The Need for Continued Investment of Resources and Training. In light of professional acknowledgment regarding the critical value and role of innovative, creative teaching practices and engagement, the question remains as to whether music educators and professionals, across the fields and levels of their respective disciplines and practices, sense they are well-equipped and well-versed to implement practices of music improvisation and inventive creativeness with professional skill and excellence. Reis & Hunt (2018, 2) reports that despite “the vital importance for organizations to train their employees, managers...and leaders in creativity and innovation, business organizations,...organisations indicate that they don’t know how to respond to the need to effectively develop creative leaders, as creative leadership requires not only an effective but also truly creative methodology and pedagogy formats that go beyond traditional leadership development approaches.” Within the musical discipline,

researchers report that while there has been support at curricular and program levels of creative implementation in music education, there is also reasonable lack of teaching confidence and skill in music improvisation among many educators. This is attributed to 1) the insufficiency of methodological literature substantially addressing the impact of improvisation in music education, 2) a perceived lack of accessibility to resources and training opportunities for professional development, and 3) a certain threshold of skepticism among music educators in seeing music improvisation as an effective instructional methodology, due in part to paucity of research assessments regarding the impact of such creative methodology on actual student learning (particularly at the tertiary level) and in contribution to success of teaching, performance, and career development. (Azzara & Snell, 2016, 11; Heble & Laver, 2016, 2-3; Palmer, 2014, 1)

In concurrence with these findings, the author of this article, Sarah Chan, also acknowledges that further structural developments leading to greater resource availability and accessibility of training opportunities in creative music teaching engagement will build a stronger foundation of directional vision and support for music educators to develop interest, skill, expertise, and experience in integrated innovative and creative practices pedagogies for musical instruction. Between 2017 and 2019, Chan engaged a numerous recitals and presentations throughout the U.S. and China, giving extemporized musical performances, lectures, and workshops on the integration of innovation, creativity, improvisation and composition teaching practices in musical instruction and performance.⁵ Conversations with music educators and students from both the West and the East at these university, conservatory, and professional forums consistently revealed a majority of individuals expressing a sense of lack of skill, knowledge, training, experience, and confidence in extemporaneous music performance practice and teaching. Many also expressed the desire to know where and how to access more training resources in improvisational teaching and creative practice.

Conclusion and Remarks. Since 2014, North American music education pedagogy has experienced a shift of perspective, moving away from traditional teaching methodologies such as lecture-style delivery, toward instructional approaches than incorporate more fluidity of dynamic teaching-learning styles that approach musical learning from the perspective and application of creative exploration, discovery, practice, and implementation. The emergence of

new teaching-learning initiatives, programs, and projects that prioritized increased incorporation of music improvisation and composition-performance teaching strategies have set music improvisational pedagogy and artistry at the forefront of disciplinary interests. Disciplinary and interdisciplinary developments, cross-disciplinary educational practice, and research engagement further resulted in the flourishing of this artistic and educational incorporation. Training in innovative creative arts pedagogy and practice has moreover gained professional esteem in both arts and non-arts professional sectors for its critical role and contemporary relevancy for 21st-century professional leadership development.

Amidst such yield, however, there remains space for continued and sustained efforts of research, along with professional, institutional, social, public, and government investment—material and nonmaterial—to support the further potential of development, accessibility, and dissemination of vital training resources and opportunities for music educators looking to further hone creative innovative teaching and professional practices, at all levels of education and at local, community, national, and international levels of impact. Wider availability of curricular, co-curricular, co-institutional resources would bring greater awareness and outreach of creative musical pedagogies, improvisational training, and implementation of composition-performance practices to a larger constituency of music educators and practitioners who are looking to hone their teaching skills and practice, and to cultivate dynamically skilled and trained artist-musician-citizens of their students. Quantitative and qualitative research is needed to assess the effectiveness of creative innovative practices at tertiary-levels of education, with data allowing music educators, administrators, and professionals clarity regarding the value of and reason for their investments in the engagement of creative teaching practices, programs, projects, and developments. Creating new opportunities and frontiers for study, training, and experience in innovative and creative pedagogic and performance practices will continue to enhance the cultivation of musical, educational, and professional resourcefulness for modern-day artist-musicians and educators who intend to engage 21st-century professional life with skill, vision, relevance, and excellence.

ADDENDUM: Workshop Opportunity—Dr. Sarah Chan presents on “Cultivating Comprehensive Artistry in the Formation of Pianist-Artists: Incorporating Creativity and Innovation in Piano Performance and Teaching”. In January of 2020, Dr. Sarah Chan,

concert pianist and Associate Professor of Music at California State University, Stanislaus, will present lectures and seminars on “Cultivating Comprehensive Artistry in the Formation of Pianist-Artists: Incorporating Creativity and Innovation in Piano Performance and Teaching”. The focus on integrating age- and level-appropriate creative practices of music improvisation and composition-performance through creative pianistic, musical, and interdisciplinary instruction will assist music teachers in developing greater perspective, knowledge, and skill with which to engage creative piano and music teaching practices, strategies, and methodologies at elementary, secondary and tertiary levels of training. The workshops support the development of instructional practices beyond that of historical traditional piano teaching, focusing on extended and innovative teaching practices that foster personal creative artistry, critical and creative skills, artistic voice within the dynamic fluidity of comprehensive musical learning. The winter school will be held under the auspices of the “Educational Toloka” professional development project of Kyiv, Ukraine, in collaboration with the social organization (SO) “Center of Educational Initiatives ‘Toloka’” and the Division of Philosophy and Education for Adults, Department of Management of Education University, Academy of Pedagogical Sciences of Ukraine. The school is open to piano and music teachers as well as individuals interested in knowing more about Dr. Chan’s approaches and methodologies. Interested parties may contact the Center of Educational Initiatives “Toloka” (toloka.edua@gmail.com).

Notes

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Сара Чен, доктор в области искусств, Калифорнийский Государственный Университет, г. Турлок, округ Станислаус, Калифорния, США, schan7@csustan.edu

Иновационные образовательные практики в музыкальной педагогике 21 столетия

С 2014 года в научных исследованиях по развитию музыкального образования как на Западе, так и на Востоке, изучается проблема подготовки

квалифицированных педагогов-музыкантов, творческих исполнителей и исследователей музыки, которые сочетают творчество и инновации. В Северной Америке образовательные инициативы, направленные на интеграцию музыкальной импровизации и творческих музыкально-исполнительских практик, способствовали увеличению образовательных программ и проектов, включающих тренинги профессионального развития будущих специалистов.

Автор статьи предлагает анализ научных подходов, ставших основой разработанной ею технологии формирования импровизационных умений у будущих педагогов-музыкантов, которая будет представлена в январе 2020 году в Украине в рамках семинара на тему «Развитие артистичности в формировании пианистов». Акцент сделан на учебных практиках, отличающихся от традиционного обучения игре на фортепиано, - с ориентацией на инновационные методы преподавания.

Ключевые слова: музыкальная импровизация, образование, композиция, креативность, лидерская подготовка, междисциплинарность; межкультурная, международная коллаборация.

Sarah Chan, D.M.A., Coordinator of Keyboard Studies Associate Professor of Music, California State University, Turlock, Stanislaus County, California, United States, schan7@csustan.edu

Cultivating comprehensively skilled artist-musician-citizens: supporting innovative teaching practices in 21st-century music pedagogy

Since 2014, studies concerning the dynamics of music education pedagogy—in both the West and the East—have revealed increasingly positive regard from top music educators, creative performers, and music researchers advocating for the integration of increased creative inventiveness, innovative practice, and interdisciplinary engagement in music education and training. In North America, educational initiatives supporting the integration of music improvisation and creative composition-performance practices as teaching methodology have led to a significant increase of curricular and co-curricular program and project offerings incorporating creative instruction to facilitate improved dynamic fluidity in teaching-learning processes that support a comprehensive learning experience. New expressions of interdisciplinary, intercultural, and international collaborations among North American, European, and Asian institutions have also emerged, along with a rising professional regard for the crucial role which improvisation and arts creativity holds in professional leadership training. Continued research and investment of resources will undergird sustained development of training opportunities for music educators honing innovative teaching practices in the 21st century.

Keywords: music, music improvisation, music education, composition, performance, innovative, creative, pedagogy, methodologies, teaching, leadership training, interdisciplinary; intercultural, international collaboration.

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