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Only Soul

This study was designed to identify significant relationships between factors of creative thinking ability in music and selected musical and non-musical variables in persons 14 to 18 years of age who have had some difficult experience in life.

1. Traditional music does not use much in the way of harmonic complexity compared to, say, Stravinsky or Miles Davis. Standard music theory as taught today is based on what classical composers did in the 18th century. Many people are confused because traditional music doesn't seem to follow the rules of music theory. Why not? Because traditional music follows the rules that were used in the 16th century! It came about with the humblest of means without the aid of any sponsor or the guidance of the “specialists”.
2. Nowadays politics are presented as a good or bad omen as far as art is concerned. Is it possible for one to look forward to or even trust the development of creative art through the field of politics? Most individuals possess the ingredients necessary for creativity and somehow, the educational experience either nurtures it or destroys it (Anderson, T. J., 1977). Creativity can be defined in terms of creative product, its use (both utilitarian and aesthetic), its worth (reevaluation), and time. Four basic changes in our current educational processes could produce a creative environment:
 - More knowledge of cultural history by teachers
 - Ability to relate any idea to other ideas [no man or woman is an island theory
 - Need for open structures--freedom to explore on an individual basis, and
 - Need to find better ways of recognizing the products of creative thought (free moments thoughts, crazy ideas, day dreams, etc. must be channeled into personal explorations rather than stopped.

What could be the relation between contemporary politics (cultural policy) and music creativity?

3. The heritage that each country has developed through its own traditional music comes into conflict with the urbanization of post war and post industrialization period. With urbanization and the impact of Western culture, traditional music and dance, although still practiced, have decreased. For instance in Africa, new idioms have emerged, however, that combine African and Western elements; they include West African highlife (showing certain Caribbean traits), Congolese popular music (reflecting Latin American influence), and in southern Africa, sabasaba and kwella (both akin to U.S. swing and jive music). Evidence suggests that the needs of the church and other transplanted institutions may stimulate a new art music. Traditional music and dance face serious threat of decline. Because of their political and cultural importance, however, their preservation is given special attention in many countries.

4. Is contemporary education competent to face the challenges of the 21st c. can schooling and music correspondingly?
 - The music student of the 1990s is often different from counterparts of earlier years. The global teenager of the 1990s has access to music from all over the world provided via a wide and expanding range of communication devices. Often it is easier to simply be entertained than to make music. According to a recent UCLA Higher Education Research Institute survey of college freshmen, the number of graduating high school seniors who report playing a music instrument declined from 51% in 1966 to 37% in the early 1990's.
 - Students are also increasingly attracted to technologically based music as contrasted with acoustic sounds of earlier years. Many students have also been exposed to and developed interest in more different styles of music such as urban contemporary (rap and punk) whose value is often not recognized in public school music curricula. Compounding the problem is the complexity of this music. While some may point to its harmonic and melodic simplicity, musicians note the difficulty of transcribing a piece that might require up to 16 score lines to notate the numerous sounds. This often happens in the studio, but the result is a highly intricate arrangement of texture and sound that will require a talented and

- broadminded traditional music educator to disseminate to students with interest in this type of music.
- Many of today's students themselves are from non European cultures such as African, Latin, and Asian American. This increasing cultural diversity presents a challenge to faculty to widen their music and cultural horizons. Paul Simon's Graceland album, and Peter Gabriel's efforts with the World Music program WOMAD have introduced sounds and rhythms from other cultures, increasing understanding and appreciation for non-western cultures, but at the same time making it imperative for secondary choral and band directors to introduce music that reflects the new demographics.
 - More and more of today's students are career and business focused. While many are passionate about their music, they need to see opportunity for a career in music before making an effort to refine skills. This necessitates making connections between the music recording and equipment industries to support various secondary school programs. Corporate connections can also establish the link between music and a real paying job in a vital industry.
 - Another strategy may lie in partnerships with higher education.
 - Such developments will impact public secondary music education whose programs must adapt to deal with fewer resources, different musical styles, and a different student. Secondary music educators will need to take these factors into account as they face the challenges of an unknown future, fraught with alternative possibilities. To plan for the future, they must avoid the tendency to develop a single-point forecasts, which could miss the target and result in strategies that are not flexible enough to cover the range of alternative future environments
5. Take on the responsibility for the socialization of the youth in view of the huge gap existing that stems from the lack of familial bonds and the subculture of the media star system of our times? Many scholars have offered a survey of literature in the areas of self-esteem and its relationship to creativity and music (VanderArk, 1989). A strong relationship between self-esteem and music has been shown, but the relationship between self-esteem and creativity is less clear. Given that extreme

individual variation on a wide variety of factors may obscure positive correlations between self-esteem and creativity in group studies, VanderArk presents a flexible, concentric circular model of self-esteem.

6. Does man today have the appropriate means at this disposal to resist the various “substitutes” of our times and live up to his own personal fulfillment? The author lists many benefits of compositional activities, including the increase in innate creative thinking in children, encouraging of pride in their musicianship, and the reinforcement of the meaning of musical concepts. Some lesson plans are presented, each devoted to either individual, small group or large group instruction.

Some references

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