

Creative Musical Activities in Undergraduate Curricula

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Introduction

Even though the past twenty years has seen an increase in discourse surrounding the inclusion of Creative Musical Activities (CMAs) in music education standards, curricula, publications, and practice, Piazza (2017) found recent college graduates teaching in New York State reported receiving less instruction and exposure to CMAs than previous generations, not more, but the low sample size does not allow for generalization to an entire undergraduate population.

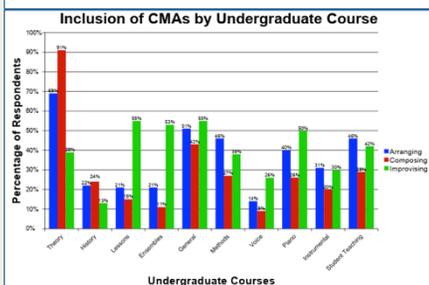
To understand this contradiction, the present study was designed to compare pre-service music teachers' and music teacher educators' self-reported experiences with creative musical activities and their perceived levels of importance in undergraduate curricula

The purpose of this study was to compare pre-service teachers' and teacher educators' self-reported experiences with CMAs and their perceived levels of importance in undergraduate curricula. An email was sent to 588 music education coordinators, asking them to distribute the survey to all music education faculty and students at their institution. Data was analyzed from 331 respondents, including 95 music teacher educators and 236 undergraduate music education majors.

Curricular Incorporation

Research Questions 2 & 3:

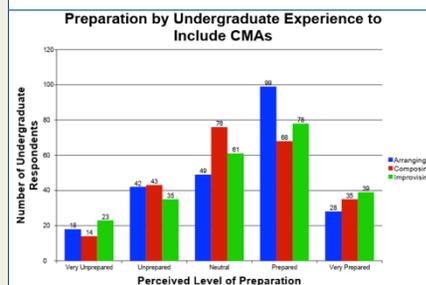
What types of CMAs (RQ2) and in what ways (RQ3) are CMAs being incorporated in undergraduate music education curricula?



Am I Prepared?

Research Question 4:

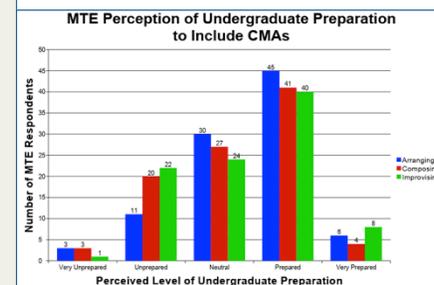
Do pre-service music teachers (n = 236) feel prepared to incorporate CMAs in their future classrooms?



Have I Prepared Them?

Research Question 5:

How well do music teacher educators (n = 95) feel they are preparing pre-service music teachers to include CMAs in their future music classrooms?



Discussion and Implications

Pre-service music teachers (n = 236) and music teacher educators (n = 95) from across the United States completed this survey. Chi-square analysis indicates there is a significant difference between pre-service music teachers and music teacher educators in their definitions of creative musical activities $\chi^2(5, n=331)=14.901, p<.05$.

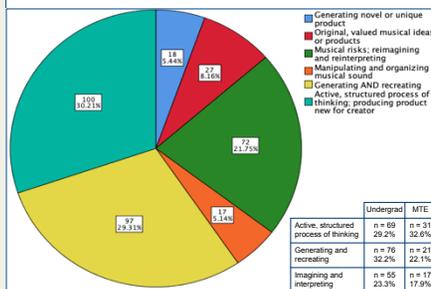
On average, pre-service music teachers report that creative musical activities occur most in theory and general music methods courses, as well as during student teaching experiences. Pre-service music teachers often experience creative musical activities through projects centered around music from the Western historical period (motets, sonatas, madrigals, lieder, and other classical genres). Pre-service music teachers value the inclusion of arranging, composing, and improvising as important activities to their development as musicians and desire more opportunities to practice these creative musical activities.

Music teacher educators rate their perception of pre-service music teachers' levels of preparation higher than the pre-service music teachers rate their own levels of preparation. Most pre-service music teachers in this study value and expect to include arranging, composing, and improvising with their future students, so it is important for music teacher educators to find ways to consistently integrate these activities as regular components throughout undergraduate music curricula.

Defining Creativity

Research Question 1:

How are creative musical activities defined by pre-service music teachers and music teacher educators?



References

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