
SYMPOSIUM 12: Creativity Across Different Cultural Practices

Symposium: Creativity Across Different Cultural Practices

Robert Walker; University of New South Wales, Australia

Proc. Page: 184-184

The idea of creativity arose in western thinking and research mainly during the 19th century, and largely as a result of early investigations into the idea of genius. Manifestations of creativity were exclusively drawn from western activities in performance. Creativity became associated with concepts of originality, syntax, flexibility, fluency, and especially originality. There have been few, if any, attempts to investigate whether or not these concepts apply to performance practices outside western culture, or whether there may be deeper insights into the concept of creativity through examination of different cultural performance practices to see if they may inform the 'other?'. Additionally, work on the concept of creativity in activities other than music is rarely considered in studies of musical creativity, hence the inclusion of the idea of creativity in children's literature in this Symposium.

By articulations and explications of how the western concept of creativity may be applied to performance practices in Korea, Japan, and North India, and relating these to the development of the idea of creativity in western performance practices in music, and comparing these with ideas of creativity in children's literature, the aim is to present a more comprehensive and encompassing definition of creativity which might both illuminate the current western, ethnocentric viewpoints and arguments, and possibly suggest a more penetrating world-view of creativity where there may be more similarities than previously thought across different practices.

The Western Search in Music for Novelty, Sensationalism, and Progress, and How These Became Confused with Creativity

Robert Walker; University of New South Wales, Australia

Time: Sun 21 8.30 am, Stream: A Proc. Page: 185-186
Venue: New South Global, Webster Level 1

This very short paper provides a backcloth for the studies in creativity from specific cultures which form the main platform in this Symposium. The idea of creativity as an identifiable concept began during the 19th century and really took off in the 20th. There were several forces which were responsible for the creation of the concept of creativity.

What is Creative in Japanese Traditional Music?

Tadahiro Murao; Aichi University of Education, Japan
Time: Sun 21 9.00 am, Stream: A Proc. Page: 187-189
Venue: New South Global, Webster Level 1

In Japanese traditional music, originality is not important but holistic, faithful imitation of master's music is essential, especially in the process for music learning. It does not mean that student's music become the same their master's. Though the basic music and performance styles might be the same, individual performance becomes gradually different in certain details; some are clumsy but deep, others are fierce and skillful. Of particular importance is the fact that they could become different but they would not be evaluated in terms of being *something new* or *original*. Instead the criterion is whether it is *mature* or not. Maturity is one of the most important concepts in value judgments of the arts in various cultures. However, the concept of being mature in Japanese traditional arts is not the same as that found in Western arts. It is not the metaphorical stage of a flower blossoming in full from a seed. Rather, it is the stage of coming back to the earth from the flower. We often say, "His art is being *Karete kita* (wilting!)", which means being "very mature". We might call this "*Karete kita*" (wilting maturity) stage as "creative", because in this stage the performance becomes unique and then, stylistic change sometimes occurred.

A Subtle Novelty: the Valorisation of Creativity within North Indian Classical Music

John Napier; University of New South Wales, Australia
Time: Sun 21 9.30 am, Stream: A Proc. Page: 190-193
Venue: New South Global, Webster Level 1

This paper investigates two interrelated aspects of North Indian classical music. The first is the practice of *sangat*, melodic accompaniment in vocal music, whereby an instrumentalist shadows the vocal soloist. This practice is to be understood as being a homology of the processes of teaching and transmission. The second interrelated aspect is the ingrained notion, that North Indian music is 'improvised'. Aside from arguments of the fallacy of binary distinctions between 'improvisation' and 'composition', empirically, it is also necessary to understand that what occurs in performance is a re-presentation and reconfiguration of previously inherited, learned and planned materials.

"He did not play his *tāns* the way his teacher taught him."

"If Madhav Gudi sings in a *mehfil* and gets *dād* [applause], to whom does the *dād* belong? To Bhimsen! [Gudi's teacher]"

Creativity in Music Performances of Korean Pansori

Myung-sook Auh¹, Sun-Hee Chang²; ¹University of New South Wales, Australia; ²Ewha Woman's University, Korea

Time: Sun 21 11.30 am, Stream: A Proc. Page: 194-194
Venue: New South Global, Webster Level 1

The purpose of the study was to investigate concepts of creativity in music performances of Korean Pansori by Korean traditional musicians. Most creativity research has been conducted on music compositions; Few on creativity in music performances, and fewer on creativity in music performances of Korean traditional music. This study is also important in that it applies Western creativity research method to Korean traditional music.

Twenty excerpts of Pansori performances, sung by leading Pansori performers in Korea, were selected from a collection of 5 CDs titled "Deuk-Eum" (meaning "Mastered Voice") published by Korean Traditional Music & Publishing Co. (1997). Twenty excerpts with each excerpt lasting two minutes were recorded onto a CD. Seven expert Pansori performers were met individually by a data collector in Seoul, Korea. The Creativity Evaluation Form was used to evaluate creativity for each excerpt using a 5-point rating scale, and their verbal descriptions of reasoning for their evaluations were recorded in cassette tapes. The results showed that: 1) creative Pansori performances require personal and spiritual maturity as well as skill mastery; and 2) There are different approaches in creative performances between older and younger generations. The study suggests different approaches to creativity in traditional music performances from those of Western creativity.

Creativity: Children's Literature as a Creative Art

Rosemary R. Johnston; University of Technology-Sydney, Australia

Time: Sun 21 12.00 am, Stream: A Proc. Page: 195-198
Venue: New South Global, Webster Level 1

Art, writes Kermode, helps us impose order on the chaos of existence. Children's literature is a creative art which, in the case of picture books, is not only verbal but visual. It is one of the first sustained art forms that children are likely to encounter; and as Kermode has noted, we use art to impose order on the chaos of existence (1996). Any children's book represents a version of the world 'contracted to a comprehensive grasp' (Merleau Ponty), but also offers the reading child a creative role of knowingness:

The ontological world and body which we find at the core of the subject are not the world or body as idea, but on the one hand the world itself contracted into a comprehensive grasp, and on the other the body itself as a knowing-body' (Merleau-Ponty 1962, p.408).

This paper will discuss the creativity of children's literature, particularly in picture books, within a theoretical context which will be strongly but not totally Bakhtinian. It notes that Bakhtin's appropriation of the term 'chronotope' (literally, time-space) from science gives us one very useful way of exploring just how children's books 'create' - how the 'simple' words and pictures of picture-

books create ideas about time and space, and establish a world that is implicitly part of a larger world 'surrounding the text' (Ricoeur). Bakhtin's work emerges from his great interest in language as dialogical, heteroglossic, polyphonic, and heterogeneous, but his ideas about unfinalizability (*nezavershennost*), the impulse that reaches beyond the word (*napravlennost*) and 'open messiness' are most significant in terms of the creativity that he so valued. The open messiness of the creative process can relate not only to the text, but to the readers of the text. There is an old saying that music is the space between the notes. This paper will propose an idea of creativity as both the inbetween-ness and the note.