

Creating and Performing Contemporary Music as a Way of Learning through Arts Partnership

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Abstract

The article analyses the results of a case study on a workshop for contemporary music which represents an excellent example of arts partnership in Slovenia. The aim of the workshop was to stimulate creative use of contemporary musical language in connection with the development of the lifelong cultural awareness and expression competence. The results of the interviews with 17 participants of the workshop pointed out the complex occurrence of various indicators, which, at the level of personal, social and intellectual competences, determined the nature of musical expression through contemporary music and indirectly influenced the development of the lifelong cultural awareness and expression competence. Through the creative process, participants expressed motivation and sensitivity for contemporary music and developed their musical abilities as well as their sense of community and self-identity. The identified challenges included students' lack of musical experience with contemporary music, the low priority given to contemporary music in schools as well as teachers' lack of professional knowledge in this field.

Key words: contemporary musical language; educational and cultural institutions; lifelong culture awareness and expression competence; personal and social competences

Introduction

“The artist’s truth and real existence is creativity. As to live is the meaning of life, so to create is the meaning of a creator. The process of constant delivering is simultaneous

birth and dying, creation and destruction, absolute truth and self-deception, asceticism and delirium, life and death ... If the process stops, only memory remains (in the best scenario) ... Our time is the time of great discrepancies – between the intellectual, creative range of hyperintelligent potentials and the general needs for the banal, casual, apparent.” (Uroš Rojko & Stefanija, 2016, p. 72-73)

If we agree with the quote of the contemporary Slovene composer Uroš Rojko, who underlines the meaning of creativity as a counterpoise to dehumanisation of the modern society, then we can ask ourselves whether the creativity of an “artist’s truth” can influence the quality of “real existence” in the today’s society. In the complexity of possible answers from the point of view of the psychological, sociological, anthropological, phenomenological, ethnological and other theories, this paper will focus on the pedagogical aspect of musical creativity in connection with the sociocultural theory.

The complexity of musical creativity has various interpretations (e.g. Burnard, 2007; Deliège & Wiggins, 2006 for review), among which the sociocultural theory addresses the interaction between an individual and their cultural environment. Based on this, Csikszentmihalyi’s systems model (1999) defines creativity through interaction between the “domain” (a culture containing symbolic rules), “individual” (a person who brings novelty into the symbolic domain) and the “field” (a field of experts who recognize and validate the innovation) in which “a set of rules and practices must be transmitted from the domain to the individual. The individual must then produce a novel variation in the content of the domain, and the variation must then be selected by the field for inclusion in the domain” (ib., p. 315). Thus, creativity is determined by the context of the environment, personal characteristics, cultural and other factors, “as creativity is a process that can be observed only at the intersection where individuals, domains, and fields interact” (ib., p. 314). In line with the Csikszentmihalyi’s systems model (1999), Elliott, in the framework of praxial philosophy of music creativity (1995, 2005), writes about musical creativity: “The words creative and creating apply to achievements of musical composing, improvising, and arranging that are original and significant within the context of a particular musical practice, including instances of musicing that depart in highly original and important ways from existing traditions.” (Elliott, 1999, p. 219). In the context of sociocultural environment, musical creativity sets up a “network of direct and indirect musical, social, and cultural achievements and relationships.” (ib., 217). Therefore, the main question, according to Burnard (2007), is *how* to realize creativity. She believes that “considerably more research is needed to establish not whether development in musical creativity is produced by personal, social and cultural forces, but *how*.” (ib., p. 1209-1210). The question of how to encourage musical creativity, complemented by the question of why to do it, is of key importance in the pedagogical context as well and was also the starting point for our study.

The question *why* is considered from the point of view of key competences for lifelong learning, among which there are: literacy competence, multilingual competence, mathematical competence and competences in science, technology and engineering,

digital competence, personal, social and learning to learn competence, citizenship competence, entrepreneurship competence and cultural awareness and expression competence (Council recommendation on key competences for lifelong learning, 2018, p. 7-8). Cultural awareness and expression competence attributes a central role to creative expression, acceptance and experiencing of artistic languages, as it involves “having an understanding of and respect for how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms.” (ib., p. 11). The competence includes essential aspects which are embedded throughout the key competences such as: critical thinking, creativity, initiative, problem solving, risk assessment, decision taking and constructive management of feelings, team work, communication and negotiation skills, analytical skills, and intercultural skills (Recommendation of the EU Parliament and of the Council, 2006; Council recommendation on key competences for lifelong learning, 2018). These aspects, which traverse all competences, since “aspects essential to one domain will support competence in another” (Council recommendation on key competences for lifelong learning, 2018, p.7), are important for a quality life in a modern society and define the meaning of creative expression, acceptance and experience in all areas of an individual’s activity, including the arts. According to Csikszentmihalyi’s systems model (1999) of creativity and Elliott’s praxial philosophy of creativity (1995, 2005), cultural awareness and expression competence means “having an understanding of and respect for how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms.” (Council recommendation on key competences for lifelong learning, 2018., p. 11).

Awareness of the benefits of arts education is reflected in a number of international education policies (e.g. Art for Art’s Sake, 2013; Gifts of the Muse, 2004; Road Map for Arts Education, 2006; UNESCO: Seoul Agenda, Goals for the Development of Arts Education, 2010), among which the Seoul Agenda points out the need to realize the full potential of high quality arts education to positively renew educational systems, “to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners.” (2010, p. 10). However, we could claim that in implementation of these strategies “There seems to be a gap between insights, opinions and ambitions of arts education professional on the one hand, and of politics and public opinion in their country on the other.” (Ijdens & Wagner, 2018, p. 170). At the same time quality arts education requires better cultural programmes in the field of education and educational programmes in the field of culture, a broader and better network of partnerships and coordinators of cultural and artistic activities, further education of practitioners in education and culture, better supply of cultural topics introducing certificates of excellence, more examples of best practices, etc. (Arts and Cultural Education at School in Europe, 2009; Bamford, 2006a; Bamford, 2006b; Bamford & Wimmer, 2012; Road map for Arts Education, 2006; Taggart et al., 2004). These problems were confirmed also by the results of an international comparative study (Ijdens et al., 2018) which

examined how key issues of Seoul Agenda reflect in arts education understandings, practices and policies. The results of the study which involved nearly 1600 experts from 78 countries indicated complex conditions and characteristics of arts education across countries and highlighted the prevalingly insufficient knowledge of teachers for teaching the arts, particularly in primary schools, as well as the need of a higher quality formal and non-formal education, since “pre-service training requirements for arts education do not guarantee that all persons involved in arts education at primary and secondary school have actually received the required training.” (Ijdens & Wagner, 2018, p. 171).

Research

Based on the aforementioned need for and a higher quality education programmes and their implementation in the teaching practice, our case study looked into how creating and performing contemporary music in an authentic environment of arts partnerships contributes to the development of personal and social competences in connection with development indicators for the cultural awareness and expression lifelong competence.

Following the research objectives, we posed the following research questions:

- How can musical learning through creating and performing of contemporary music contribute to the development of cultural awareness and expression competence?
- Which indicators of cultural awareness and expression competence determined the nature of musical learning through creating and performing of contemporary music?

Research Methods

In the study, descriptive and causal-nonexperimental method of pedagogical research was used. Qualitative as well as quantitative research approaches were used.

The study involved 17 participants of a music workshop (5 pupils from music schools, 12 students from the Faculty of Education, University of Ljubljana; Academy for Music, University of Ljubljana and the Faculty of Education, University of Maribor) and 97 statements reviewers (69 students and 28 higher-education teachers and other experts from the Faculty of Education, University of Ljubljana and the Faculty of Education, University of Maribor).

Participants of the music workshop were actively involved in arts partnership through the process of creating and performing contemporary pieces of music. During the three-month process they independently and with the support of mentors and a composer analysed the sound of their instruments, studied contemporary methods of music notation, sought different possibilities for the interpretation of contemporary scores and learned about the parameters of contemporary musical language through individual and group improvisation. In this way they liberated themselves from the obligatory methods of traditional music-making. The final presentation of the project took place in the concert hall in a Slovene cultural institution.

Data were gathered on the basis of a semi-structured interview which was carried out with the 17 participants of the music workshop. 30 to 60-minute interviews were audio recorded and then transcribed for the purposes of the analysis. 19 statements by respondents, which were categorized according to the cultural awareness and expression competence indicators by 97 statement reviewers, were then selected for further processing. The competence indicators included essential aspects of the key competences for lifelong learning, among which we chose: creative expression of ideas, experiences and emotions, critical thinking, creativity, initiative, problem-solving, risk assessment, decision-taking and constructive management of feelings.

Data were analysed with the SPSS software. They were processed at the level of descriptive and inferential statistics and presented in the form of frequency and structural tables and diagrams. Differences among groups were tested with a chi-squared test.

Research Results

Following our research questions we devised a semi-structured interview to obtain opinions from respondents, who were guided by the following open-ended questions:

- What have you experienced during the process of creating and performing contemporary music?
- What were, in your opinion, the advantages of the process in creating and performing contemporary music?

Prevailing competence indicators for respondent's statements

Table 1 shows the results of categorisation of the 19 respondents' statements which were assessed by 97 statement reviewers in terms of the following cultural awareness and expression competence indicators: creative expression of ideas, experiences and emotions, critical thinking, creativity, initiative, problem-solving, risk assessment, decision-taking and constructive management of feelings. Statement's reviewers were able to describe each statement with one or several competence indicators.

Table 1

Frequency of chosen competence indicators (as the only choice or in combination with other indicators) for all statements

| Competence indicators | f | f % |
|---|------|-------|
| 1. Creative expression of ideas, experiences and emotions | 671 | 21.2 |
| 2. Critical thinking | 497 | 15.7 |
| 8. Constructive management of feelings | 491 | 15.5 |
| 3. Creativity | 370 | 11.7 |
| 5. Problem solving | 340 | 10.7 |
| 7. Decision taking | 331 | 10.5 |
| 4. Initiative | 253 | 8.0 |
| 6. Risk assessment | 213 | 6.7 |
| Total | 3166 | 100.0 |

The statements were most frequently categorised with the following three indicators: creative expression of ideas, experiences and emotions (21.2%), critical thinking (15.7%) and constructive management of feelings (15.5%).

We also analysed categorisation of respondents' statements (N=19) according to reviewers' status (69 students and 28 higher-education teachers and other experts) (Table 2).

Table 2

Frequency of chosen competence indicators (as the only choice or in combination with other indicators) for all statements according to reviewers' status

| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Total |
|----------|-----|------|------|------|-----|------|-----|------|------|--------|
| Students | f | 493 | 370 | 285 | 196 | 247 | 168 | 241 | 354 | 2354 |
| | f % | 20.9 | 15.7 | 12.1 | 8.3 | 10.5 | 7.1 | 10.2 | 15.0 | 100.00 |
| Teachers | f | 178 | 127 | 85 | 60 | 92 | 45 | 90 | 137 | 814 |
| | f % | 21.9 | 15.6 | 10.4 | 7.4 | 11.3 | 5.5 | 11.1 | 16.8 | 100.00 |
| Total | f | 671 | 497 | 370 | 256 | 339 | 213 | 331 | 491 | 3168 |
| | f % | 21.2 | 15.7 | 11.7 | 8.2 | 10,7 | 6.7 | 10.4 | 15.5 | 100.0 |

$$\chi^2 = 6.71; df = 7; p > 0.05$$

Legend: 1. Creative expression of ideas, experiences and emotions, 2. Critical thinking, 3. Creativity, 4. Initiative, 5. Problem solving, 6. Risk assessment, 7. Decision taking, 8. Constructive management of feelings

Categorisation according to reviewers' status did not show statistically relevant differences ($\chi^2 = 6.71; df = 7; p > 0.05$) in the selection of individual competence indicators. Categorisations by teachers were only slightly higher than those by students in the following cases: creative expression of ideas, experiences and emotions (teachers 21.9%, students 20.9%), problem solving (teachers 11.3%, students 10.5%), decision taking (teachers 11.1%, students 10.2%), constructive management of feelings (teachers 16.8%, students 15.0%). Categorisations by students were only slightly higher than those by teachers for the following competences: critical thinking (students 15.7%, teachers 15.6%), creativity (students 12.1%, teachers 10.4%), initiative (students 8.3%, teachers 7.4%) and risk assessment (students 7.1%, teachers 5.5%).

Analysis of competence indicators for individual statements (Table 3) that were categorised with one or more indicators showed the prevalence of: creative expression of ideas, experiences and emotions for 6 out of 19 statements, constructive management of feelings for 6 out of 19 statements, critical thinking for 3 out of 19 statements, problem-solving for 2 out of 16 statements, initiative for 1 out of 19 statements and decision-taking for 1 out of 19 statements. Indicators creativity and risk assessment for individual statements were not prevalingly categorised.

Below, we present the statements by participants of the musical workshop which were prevalingly categorised by statement reviewers with individual competence indicators (Table 3). The statements were given during the interview as answers to the question: "What have you experienced during the process of creating and performing contemporary music?"

Table 3
Prevailing competence indicators for individual statements

| Competence indicators | Statements (1-19) |
|---|-------------------|
| 1. Creative expression of ideas, experiences and emotions | S5 |
| | S6 |
| | S7 |
| | S8 |
| | S10 |
| | S16 |
| 8. Constructive management of feelings | S3 |
| | S4 |
| | S9 |
| | S11 |
| | S12 |
| | S13 |
| 2. Critical thinking | S2 |
| | S15 |
| | S19 |
| 5. Problem – solving | S17 |
| | S18 |
| 4. Initiative | S1 |
| 7. Decision – taking | S14 |

Creative expression of ideas, experiences and emotions

In an authentic environment of arts partnership participants were encouraged to express themselves with music, developed a personal purpose of learning and formed their own musical expression, all of which stimulated the development of their personal and social competences in connection with the competence indicator creative expression of ideas, experiences and emotions.

S5/ *»We had to be aware of the entire space around us and each and every individual and their instrument. We could feel that we were communicating on the level of music.»*

S6/ *«It was interesting to observe that our communication hardly consisted of words but was mainly based on the musical level.»*

S7/ *«In a way playing music is a reflection of your personality. Through music you communicate your way of life and thinking, even though there are no visible or obvious connections.»*

S8/ *«Every piece of music has a message, there is something within it, a soul, maybe.»*

S10/ *«We had the opportunity to go deep into ourselves and into our own work.»*

S16/ *«Contemporary music is not whether you like it or not, but about opening yourself to it.»*

The respondents were asked the following question: *“In your opinion, what were the advantages of the process of creating and performing contemporary music?”* They provided the answers below which were categorised by statement reviewers prevalingly with the competence indicators *constructive management of feelings, critical thinking, problem solving, decision taking.*

Constructive management of feelings

Creating and performing contemporary music, participants in the musical workshop developed confidence in their own musical abilities, building on the feedback they were receiving during the process and which steered their further work. They perceived the process of creating music as a personal value, which contributed to the development of the competence indicator *constructive management of feelings.*

S3/

“In the beginning we feared that we may not be good enough to be part of the group, but when you receive positive feedback and feel that you are part of making that piece of music, it just keeps getting better.”

S4/

“Even if you felt insecure at first, you were encouraged by positive feedback and found it quite easy to actively participate in the whole process.”

S9/

The more you explore yourself and your feelings, the more open you become for contemporary music.”

S11/

“I now know how to look deeper into myself.”

S12/

“I became more open and learned to communicate with myself.”

S13/

“I engaged myself into music with an ever greater confidence.”

Critical thinking

Participants in the workshop explored and learned about contemporary musical language through critical approach and understanding of musical parameters. Thus, as performers and co-creators they improvised in the composition entitled *“Name pieces”* by John Cage, using their own names in as many different and creative ways as possible. In doing so, they followed the initial composer's instruction to use five musical actions: long-loud, long-quiet, short – loud, short – quiet tone and their own names which they had to put to music. They could use the letters of their names, which were at the same time the names of tones, follow the pronunciation or spelling of their names. During this activity they explored and got acquainted with the parameters of contemporary musical language.

S2/

“We exchanged our opinions on what we thought was done well, what could be eliminated or added, and quite often we all agreed with what was done well and what was not. We found continuous feedback provided by the composer very helpful.”

S15/

“The point is that you have to understand this language. Once you do, you start to enjoy the whole thing.”

S19/

“Our study programme includes music up to avant-garde. It should include more contemporary music as well. Other departments, with the exception of the Department of Composition, do not deal much with it either.”

Problem – solving

Creative expression through contemporary musical language gave participants a lot of space to work on themselves, based on learning from mistakes, cooperative problem solving and decision taking.

S17/

“As we played it again and again, the patterns were becoming clearer and if they were good we tried to include them into the composition.”

S18/

“Sometimes you noticed that you did not belong to a certain place where you had played and you changed that the next time round.”

Decision – taking

S14/

“We were given selected actions which we had to place in the context. You were forced to think about when you would do that and how it would fit into the context that took place around you. You could also do something completely different, but you had to know why, because nobody would tell you when and how to do that.”

Iniciative

Participants also expressed the wish for partner projects which, in the socio-cultural environment of cooperation between schools, cultural institutions and artists, offer authentic environment for creative musical expression.

S1/

“When you go back to music school you find yourself completely horrified because again you are forced to follow the tempo and the like, while during that project you had the freedom to be different. I think we should spend more time playing this type.”

The following paragraphs show the number of prevailing categorisations of competence indicators for all respondents' statements.

Prevailing competence indicators for respondents' statements according to the number of categorisations

It was possible to categorise each statement with one or more competence indicators. Results show (Figure 1) that the majority of statements were categorised with one indicator (50.3%), then two (32.8%), three (11.7%) and, in least cases (5.2%), four competence indicators.

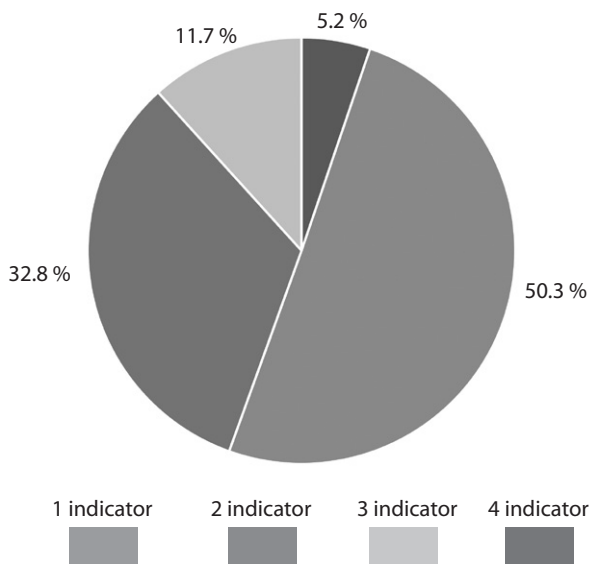


Figure 1. Competence indicators for all statements according to the number of categorisations (from 1 to 4 indicators)

The prevailing categorisation with one competence indicator shows that the respondents' statements clearly expressed the meaning of an individual competence indicator and that competence indicators' definitions enabled a relatively uniform understanding of their meanings. The area of interpreting the meanings of individual competences opens up many possibilities for further studies in terms of subjective attribution of meanings to individual indicators as well as combinations of several indicators for a single statement, which indicate that their meanings are related.

Analysing the number of competence indicators categorisations in relation with the reviewers' status (Table 4), we examined possible discrepancies between students and teachers.

Results showed statistically significant difference ($\chi^2 = 36.75$; $df = 3$; $p < 0.001$), with teachers having categorised the statements with one indicator more often than students (teachers 60.5%, students 46.2%). This fact could be attributed to various factors, of which the impacts of reviewers' personal, professional and other competences, which in a socio-cultural environment influence an individual's decisions, would be worth looking into in further studies.

Table 4

Competence indicators frequency for all statements according to the number of categorisations (from 1 to 4 indicators) in relation to the status

| Status | | 1 indicator | 2 indicators | 3 indicators | 4 indicators | Total |
|----------|-----|-------------|--------------|--------------|--------------|-------|
| Students | f | 604 | 451 | 175 | 78 | 1308 |
| | f % | 46.2 | 34.5 | 13.4 | 5.9 | 100.0 |
| Teachers | f | 322 | 154 | 41 | 15 | 532 |
| | f % | 60.5 | 28.9 | 7.7 | 2.9 | 100.0 |
| Total | f | 926 | 605 | 216 | 93 | 1840 |
| | f % | 50.3 | 32.9 | 11.7 | 5.1 | 100.0 |

$\chi^2 = 36.75$; $df = 3$; $p < 0.001$

At the next stage of analysis, we examined the connections between competence indicators for all statements, as they occurred alone or in combination with up to three other indicators. The total number of chosen indicators (single or in combinations) was 1840. Table 5 shows the results for the three most frequently chosen indicators.

Table 5

Frequency of the three most often selected competence indicators for all statements

| Competence indicators | f | f % |
|---|-----|------|
| Individual indicator | | |
| Creative expression of ideas, experiences and emotions | 232 | 12.6 |
| Constructive management of feelings | 192 | 10.4 |
| Critical thinking | 160 | 8.7 |
| Combination of two indicators | | |
| Creative expression of ideas, experiences and emotions + creativity | 83 | 4.5 |
| Creative expression of ideas, experiences and emotions + constructive management of feelings | 68 | 3.7 |
| Creative expression of ideas, experiences and emotions + critical thinking | 42 | 2.3 |
| Combination of three indicators | | |
| Creative expression of ideas, experiences and emotions + creativity + constructive management of feelings | 17 | 0.9 |
| Creative expression of ideas, experiences and emotions + creativity + initiative | 12 | 0.7 |
| Creative expression of ideas, experiences and emotions + critical thinking + initiative | 11 | 0.6 |
| Combination of four indicators | | |
| Creative expression of ideas, experiences and emotions + critical thinking + creativity + constructive management of feelings | 9 | 0.5 |
| Creative expression of ideas, experiences and emotions + creativity + initiative + problem solving | 5 | 0.3 |

Results show a prevailing occurrence of the indicator creative expression of ideas, experiences and emotions which was used most frequently both, alone or in combinations with other indicators. In combinations of two indicators, combination of the indicator

creative expression of ideas, experiences and emotions with the creativity indicator (4.5) was the most frequent, followed by combinations with the indicators constructive management of feelings (3.7%) and critical thinking (2.3%). Combinations of three and four indicators also show prevalence of the creative expression of ideas, experiences and emotions indicator in connections with the creativity, constructive management of feelings, initiative, critical thinking, problem solving in decision thinking indicators. These connections of competence indicators suggest that their meanings are connected with complementary processes, which opens up possibilities for further research, particularly in terms of related indicators and interpretation of their meanings.

To sum up, respondents' statements indicate that creative musical expression enabled the development of personal and social competences in connection with cultural awareness and expression competence indicators, in particular creative expression of ideas, experiences and emotions, constructive management of feelings and critical thinking.

Discussion

The answers to the initial question as to why musical creativity should be stimulated revealed that creative musical expression enabled the development of personal and social competences which through essential aspects of cultural awareness and expression competence also define all the other lifelong competences.

In the process of music creating and performing the participants of the workshop engaged in communication through contemporary musical language. Musical communication helped them develop self-confidence, accept creative challenges, exchange views, ideas, feelings and experience, cooperate in the group which represented safe environment and supported an individual's activity, develop tolerance and respect of different views and ideas, be autonomous in looking for their own musical expression and musical interpretation of their personality and identity. Participants were aware not only of the results of the creative process, but also of its importance. They saw musical creation as an intrinsic value which, in line with the systems model (Csikszentmihalyi, 1999), was established in the interaction between the participants of the workshop (individual), the composer (field) and contemporary musical language (domain).

In line with numerous studies (see, for example, Bamford, 2006a; Bamford, 2006b; Bamford & Wimmer, 2012; Burnard & Swann, 2010; Ijdens et al., 2018) showing positive effects of arts-rich education to personal, social and professional well-being, the present study highlights the fact that creative expression through contemporary musical language within arts partnership stimulated the development of personal and social competences in connection to the development of indicators of cultural awareness and expression competence, in particular creative expression of ideas, experiences and emotions, critical thinking, problem solving, decision-taking, initiative and constructive management of feelings.

In creating and performing contemporary music, the participants developed their personal meaning of learning and formed their personal musical expressions. Through

music they expressed their personal identity, which Hargreaves et al. define as “music in identities” (Hargreaves et al., 2009). The process of musical expression of personal identities, which, according to Gardner’s theory of multiple intelligences is defined as intrapersonal intelligence (Gardner et al., 2009), showed the presence of the indicator *creative expression of ideas, experiences and emotions* (see participants’ statements: S7, S10). Every participant was also autonomous in searching of their own musical expression and possible musical identities, which Hargreaves et al. (2009) define as “identities in music” (ib.). Through “identities in music” they strengthened their interest and positive attitude to contemporary music, as well as learned about the parameters of contemporary musical language (see participants’ statements: S5, S6, S8, S16).

In the context of forming musical identities (Hargreaves, 2010), the focus of the workshop was on expression through authentic musical language. Through musical communication, the participants critically observed the parameters of contemporary musical language, which Elliott (1995) calls “reflection in action” and includes “monitoring the effectiveness of our musical thinking-in-action in the present movement - is nonverbal form of critical thinking” (p. 62). In “nonverbal critical thinking” they formed their creative ideas and established critical reflection towards their own creative achievements, as well as those of others, which reflected in the frequency of the *critical thinking* indicator. Active and creative learning processes and continuous feedback with opinion exchange among the participants of the workshop led to the development of the social competences which in Gardner’s theory of multiple intelligences are defined as interpersonal intelligences (Gardner et al., 2009). In the sense of constructivist approach, feedback worked as motivation booster, as participants were receiving prompt and clear information about their work as well as guidelines for further musical creating.

In creative musical expression participants acquired optimal experiences for authentic musical activities which according to Csikszentmihalyi’s flow theory (1990) enable the balance between skills and challenges and promote self-motivated learning. Musical creation that allowed participants to learn from their own mistakes, as “it is important that the student feels that there are no important consequences of failure” (MacDonald et al., 2006, p. 301), enabled the development of intellectual skills with the presence of the indicators *critical thinking* (participants’ statements: S2, S15, S19), *problem solving* (participants’ statements: S17, S18), *decision-taking* (participants’ statements: S14) and *initiative* (participants’ statements: S1). In a stimulating and collaborative musical context they learn how to solve problems in environments that value mutual discussion, expression, intrinsic motivation, and self-efficacy (Elliott, 2010). Musical learning in social context had shaped their self-perceptions, which had influence on their musical creativity (Hargreaves, 2010).

Research results also answer the initial question of *how* to encourage musical creativity. In interaction between person/s (workshop participants), domain (contemporary music) and field (composer) an encouraging, safe and creative environment for musical creation

was established. Thus, the study confirmed the importance of arts partnerships, in line with the Csikszentmihalyi's systems model (1999). Due to the authentic environment of arts partnerships, the participants were open for changes (McCrae & Greenberg, 2014), accepted new ideas and different solutions, felt satisfaction with the learning process and adapted their work to the received feedback, which all contributed to *constructive management of feelings* (participants' statements: S3, S4, S9, S11, S12, S13). Through the processes of constructive management of feelings, in the context of Csikszentmihalyi's flow paradigm (1990), they experienced deep satisfaction with their creative work and they wanted to pursue their music making for its own sake. Creative musical expressions enabled them to develop their sense of self and sense of control, create because they want to, be completely concentrated on here and now and receive immediate feedback on their creative progress for regulation of further creative steps (ib.). Through creative music expression (domain) and stimulating support of the composer (field) they developed their personal and social competences (individual) (Csikszentmihalyi, 1999).

Advantages of creative musical expression were shown by the frequency of personal and social competences through creative expression of ideas, experiences and emotions and constructive management of feelings as well as critical thinking, problem solving, decision-taking and initiative. In line with numerous studies (for example, see Ijdens et al., 2018 for review), these lifelong competence indicators can be regarded as arts education benefits.

Conclusions

Research results point out the complex occurrence of various indicators of cultural awareness and expression competence, which have at the level of personal and social competences determined the nature of musical expression through contemporary music. Based on this, it is possible to make the following conclusions:

- creating and performing contemporary music contribute to development of personal, social and intellectual competences which influence the development of cultural awareness and expression competence;
- cultural awareness and expression competence support other key competences for lifelong learning, through essential aspects of: creative expression of ideas, experiences and emotions, critical thinking, constructive management of feelings, creativity, problem solving, decision taking, initiative, risk assessment;
- lifelong competence indicators are clearly expressed, enabling relatively uniform understanding of their meanings;
- partnerships between schools, artists and cultural institutions enable a stimulating and authentic environment for the development of cultural awareness and expression competence.

Research results highlight that creating and performing contemporary music as a part of arts education has potential to promote development of cultural awareness

and expression competence and, as “aspects essential to one domain will support competence in another” (Council recommendation on key competences for lifelong learning, 2018, p.10), also to promote development of key competences for lifelong learning. The results also highlight the fact that musical creation in the context of arts education contributes to the development of personal and social competences important for a quality education in a broader sociocultural context, and also a quality life in the modern society. Given the limited sample, research results cannot be generalised. Still, they indicate the answers to the initial questions as to why and how to encourage musical creativity.

Challenges identified included students’ lack of musical experience for contemporary music as well as teachers’ lack of professional knowledge in this field. The identified challenges indicate the need for additional training of teachers, culture professionals and artists for cooperative work in the field of arts partnerships. Thus, they have also opened the question of when the advantages of arts partnerships will become the defining factors of the curricular basis for general education and when they will receive a quality systemic support at the level of education and culture policies. The possibilities for quality basis to implement arts-rich education in connection to development of key competences for lifelong learning should be investigated in further research. Further research is needed to investigate the impact of curriculum basis on implementation of arts-rich education in formal and non-formal learning settings and its benefits for the development of key competences for lifelong learning.

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Stvaranje i izvođenje suvremene glazbe kao metoda učenja glazbenim jezikom

Sažetak

U članku se analiziraju rezultati studije slučaja o radionici za suvremenu glazbu koja predstavlja izvrstan primjer suradnje obrazovnih i kulturnih institucija. Cilj radionice bio je potaknuti kreativnu uporabu suvremenog glazbenog jezika u povezivanju razvoja doživotne kompetentnosti kulturne svijesti i izražavanja. Rezultati intervjua sa 17 sudionika radionice ukazuju na složenost pojave različitih pokazatelja koji na razini osobnih i društvenih kompetencija određuju prirodu glazbenog izražavanja kroz suvremenu glazbu i posredno utječu na razvoj kompetencija u kulturnoj svijesti i izražavanju. Stvaranje i izvođenje suvremene glazbe potaknulo je samospoznaju sudionika, istraživanje parametara glazbenog jezika, izražavanje osjećaja, interakciju s drugima, toleranciju, zajedničko rješavanje problema, razmjenu iskustava, stavova i mišljenja, razmišljanja o vlastitom radu i ocjenjivanju. Kreativnim procesom sudionici su izrazili motivaciju i osjetljivost za suvremenu glazbu i razvili svoje glazbene sposobnosti te osjećaj zajedništva i vlastita identiteta. U tom okviru rezultati potvrđuju važnost kreativnog izražavanja iskustva, ideja i emocija suvremenim glazbenim jezikom, što se može shvatiti kao važan korak u razvoju doživotne kompetentnosti kulturne svijesti i izražavanja. Identificirani izazovi uključuju nedostatak glazbenih iskustava učenika za suvremenu glazbu na svim razinama obrazovanja, slabi prioritet koji se daje suvremenoj glazbi u školama, kao i nedostatak stručnog znanja nastavnika u tom području. Studija ističe potrebu za više iskustva u suvremenom glazbenom jeziku u općim i glazbenim stručnim školama.

Ključne riječi: suvremena glazba, kulturna svijest i izražavanje, glazbeni jezik općih i glazbenih škola, glazbeni parametri