

CHILDREN MUSICAL CREATION

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Abstract: Many studies, discussions, debates, and seminars about the children musical creation have become a kind of a pedagogical trend that sometimes overstresses specific aspects. It seems as if the connotative pressure for children creation is released from the need for criticism. This is why, the words of the children are a projection of objectivity, and thus we can say that they are essential and that we can trust them – the words of the children are very important. In the musical creation, we deal not only with exaggeration but also with lack of understanding of the creative act. The musical creation of the children has been entrusted to incompetent musicians and educators. Also there is a tendency to define the musical creation as an activity that is not creational in nature. From another perspective, the analysis shows that it is an activity in which the goals would be hard to be determined not only in the primary but also in the musical schools if the established didactic-methodological approach is not employed.

Keywords: creative work, musical creation, improvisation, creativity, musical rhythm, motivation, memory

Introduction

The literature from the area of psychology, which deals with the study of creation, distinguishes: *discovery*, *invention* and *creation*. Discovery implies the discovery of already existing but unrevealed facts or phenomena, while invention and creation imply creating something new (a new product, theory, approach, work of art, etc.). These distinctions set from the premise that intelligence is prevalent in the discovery and invention, while fantasy is prevalent in the creation.

Music terminology often uses the terms creation and creativity as synonyms, and also the term improvisation, mostly as a synonym for creation. The term improvisation in the frames of the musical creation is special and important, while in other areas, as a term, it usually has a more negative than positive connotation. The children musical creation mostly depends on the motivation of the educators, i.e. their competence (didactic-methodological competence), as well as the love and commitment in the work with the students.

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The basic terms from the area of music creation can be presented to the children through musical games which should be interesting and simple, above all in the way they are carried out. These games should be well thought out and planned in order for the children to be introduced in a simple way with the different sources and types of sounds, tone characteristics, melody, rhythm, and dynamics. Analyzing the conditions in the musical pedagogy and practice, both in our country and the world, allows us to conclude that the development of the children's musical creation and its characteristics have an important role in the overall development of the personalities of the children. "The problem of the relations between the aesthetic and intellectual education of the children, as well as the forming and development of the musical abilities is connected to the overall psychological development of the students: their emotions, feelings and perceptions, attention, thinking and speech, memorization, fantasy, etc." (Nikolova, E. & Perova, S. 1993: 5).

The Music Education syllabi clearly state that the students independently create songs, which is stimulating the musical creation. Today, in the Music education instruction, music creation is stated declaratively, but there is no realization. "This is in fact a set of different didactic activities of the teacher, and the choice depends on the instructional content". (Vilotijevich, M. 2000:261).

Positioning

The famous world composers and music pedagogues: E. Z. Dalkroz, C. Orff, Kodalj, D. B. Kabalevski and others, see the early preschool age as an opportunity to train the children for music creation and expression. One of the starting tasks for aesthetic education is related to the early discovery and development of every child, with the development of the artistic abilities, the preparation for emotional sensitivity, the thinking and the imagination. The children music creation, in a way reflects the social, and national image of the children, which has a leading role in the folklore that is present in the education of the young generations. This does not mean that the modern children will be isolated from international education. On the contrary, the activities should include ideas for peace and socialization among the children of the neighborhood and beyond.

The improvisation and the music-pedagogical efforts of Carl Orff have a special place in the creative work. Apart from the other forms of work, Orff also has an important role for implementing exercises with improvisation. The students individually find various musical

structures, from simple – according to the model of low third, to smaller or greater music forms. Orff's improvisation exercises which are performed by singing or playing musical instruments have certain tasks:

- to find a melodic motif;
- rhythmic patterns on a previously given text, for example: words, short sentences, rhymes, etc.;
- continuation of a started rhythmic combination;
- adding melody to a given rhythmic combination;
- creating a literary text to an already positioned melodic-rhythmic composition;
- melodic additions;
- Rondo form – improvisation of closed music forms;
- creating instrumental accompaniment with the objective to depict the content of the song;
- finding and performing ostinato;
- free melodic or rhythmic improvisations on the grounds of a bourdon;
- adding second voice to the existing one;
- finding new accompaniment;
- alteration;
- transposition;
- changing the accompaniment from major key to minor key;
- extending the given form;
- playing the same melodic or rhythmical example on different musical instruments.

In order to realize the set tasks, it is necessary for the teacher to be well prepared both didactically and methodically. In order to improvise, the student has to master the musical instrument. The children's musical creation should not be considered as original, since it is used for the children to express how they feel at a particular moment, and the mood created by the content of the melody, the rhythm and the surrounding, as well as their individual imagination. The improvisation exercises, the simple ones and especially the more complex ones usually develop the sense of form, the ability to design and, of course, the ability for repeated improvisation.

“In the musical games, the music dictates the character of the movement, the speed and precision. It influences the body posture, the coordination of the movement of the arms and legs, the quality of walking and running”. (Manasteriotti, V., 1982: 19).

Why music creation

“During the first year of their life, the children create their own music. Once they get a

little bit older, they enter a world that is rich with songs for children, lullabies, clapping games, funny games, accompanied by singing or rhythmical speech, which all together are the core for the initial music education”. (Armstrong, 2000).

Every instructional activity from any instructional area has a certain goal. The preschool education syllabi, and also the elementary education syllabi contain goals which are guidelines of the realization of the set tasks. We would like to mention a few:

- to develop the interest for music;
- to develop the sense for rhythm, create a tone image;
- to get introduced with musical instruments;
- to learn terms about the nice things;
- to develop taste for music;
- to develop the parameters of the children for the aesthetic in the frames of the musical expressions and to enrich the cultural values of the person; “Developing the ability to appreciate the aesthetic properties of music can be achieved with professional systematic work by the music teachers.” (Manasteriotti, V. 1982: 18).

- The children acquire knowledge about the greatness and the importance of a work of music;
- The child is directly included in the music life;

From the youngest age, children spontaneously improvise melodies, dances, folk dances, etc., and when they get older than five or six, they begin to actively create new songs, accompanied by games. At a first glance, this spontaneous reactions seem as usual, natural both for the parents and the educators. Nevertheless, they should be given greater attention in order to contribute towards the intellectual development of the children. The educators must notice when the children show interest and need to improvise. The sense of improvisation is greater when the children are healthy and in good mood.

Music improvisation provides an opportunity for a complete development of all the creative abilities of the children. It highlights all sides of musicality which are necessary for the music professions: emotional sensitivity, ear for music, attention, thinking and speech, musical memory, imagination, independence, etc. By improvising, the children get an opportunity to “*practice*” their ear for music and their memory, based on the musical-acoustic images, mainly acquired from the singing and instrumental activity. Listening to music is also beneficial for the children in terms of activating the independent initiative indirectly – an entrance to the musical expressive means. This way, the children activate their attention,

feelings, memory, will and imagination.

The didactic-methodological approach in the realization of the music education leads to development of the children's creative imagination. "It is related to the forming of the musical images and the development of the emotional relationship with the musical games". (Nikolova, & Petrova, 1993: 17). Children express their relationship to music through different creative activities. They express their images, or let their imagination run free with drawings, which represent something they had heard. On their own they create short melodic motifs, choreographies for compositions, etc. During the free musical activities, the children express their impressions and knowledge acquired during the musical activities, substituting the musical phrases they heard, the accompanying text, the color of the tones, etc. In this way, they create a new or similar melody, but with different characteristics from the previous one. Every child has imagination, although the ability to realize the imagined things is not the same for every child.

In the beginning, the opinions of the children about the music are simple, based on their ongoing, personal experience. "Developing the ability to appreciate the aesthetic properties of music can be accomplished with professional systematic work by the music education teachers". (Manasterioti, 1982: 18). Often, the children lack the proper vocabulary to express their opinions, so they use movement to express their feelings related to the specific work of music. Through the systematic work of the teachers, the children learn about the music tradition and they express their opinions about the works adequately.

Improvisation

The improvisation with movement to music is the simplest form of the children's music creation characteristic for the elementary school students. The choice of moves and the ability to express music with movement is gained through the music games. "The different rhythmical music forms of movement, as well as the aesthetical forms of the legs, arms, body (short and long steps, change in the speed of the steps, hopping, walking to the side, dance moves, lifting the arms, transferring the weight from one leg to the other, etc.) are practiced by the students during the physical and health education classes in correlation with the syllabus for this subject". (Talevski, 2012: 179-180). These are experiences which come before the creative games. Namely, practice shows that the introduction to the movements is an instigator for the creative initiative of the students. At the beginning, a greater number of students create moves to follow the music, combining them with previously learned moves. Later, as their experience grows, they begin to introduce other moves and they find new

characteristic moves for a given content. In this way, the students are gradually trained to improvise with movements from the simple to the complex ones by expressing the character of the work of music.

The improvisation with counting songs, songs and musical games with children's musical instruments and improvisation of music segments is a more complex form of expression.

The improvisation of the music activity of the children is relaxing and it promotes thinking. When they form habits for independent work – in the preschool institutions or the family, the children not only reproduce songs and melodies, but they also try to make their own combinations. As it is well known, the children's songs are created and interpreted by children. This is children's creation, transferred, changed and enriched from generation to generation, as is the case with the folklore for adults. Many of these songs are found in numerous variations, depending on the place where they were created and the individual who is performing them. This tells us that the variation is the result of the children's activity and inventiveness. This fact needs special attention since many educators do not notice and use these forms and variations. They believe that the most beneficial type of education is the one in which the children's songs or the songs by composers are performed correctly, although the freedom of expression is important, i.e. the benefits from the use of possible variants as creative work by the children.

Motivation

The influence of the teaching staff in encouraging the creative ideas is very important. "The music pedagogues are a deciding factor for the motivation of the children". (Pance, 1994: 84). Within a group or a grade, the students have different potentials for following instruction. Every student is a unique individual, with a special psychological potential for musical abilities, skills, interests, goals, needs and information. "Since every student is differently motivated for music, the teachers need to learn the general characteristics of the students, the motives, goals and include them creatively in the music educational strategy". (Pance, 1994: 86). "During instruction, in accordance with the musical interests of the students, the teachers need to employ procedures for individualization". (Pance, 1994: 88).

Conclusion:

The independent activity of the children also includes their creative activity. The children use the acquired knowledge and abilities, they incorporate something original in

order to introduce change and to create something new (different from the previous one). These children, with rich imagination, strong feelings and self-confidence have a need to ask different questions. They are curious, attentive and analytical. This increases the responsibility of the educators since they need to provide answers to all of the questions.

With the development of the creative abilities, the children strive to perfect their acquired knowledge, skills and habits. They have freedom in their thinking and they feel a need to independently acquire knowledge.

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