

MUSIK KREATIV+

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SUMMARY. Promoting creativity and entrepreneurship by means of music, performance and cultural cooperation in the field of music education and music performance in public schools are regarded as priorities of the Erasmus+ program: *Musik kreativ+*. Every European partner country in the program contributes individual suggestions and complements to advance pupils' musical creativity. Entrepreneurship will be initiated by means of performance and cooperation between pupils and professional local music ensembles.

Keywords: creativity, entrepreneurship, musical potential, networking, cultural cooperation, curriculum

The primary goal of the *Musik kreativ+* three-year long Erasmus+ program, is to bring more creativity in school music lessons and identify ways of dealing creatively with music. The established educational networks of the four countries Germany (Freiburg), France (Strasbourg), Czech Republic (Brno), Hungary (Szeged) are developing a concept how pupils can be taught through music in the three areas of creativity, performance and entrepreneurship. The program includes 3 partners from each country. Every country builds up collaboration between university, school and a cultural partner (ensemble). Every university is an artistic-pedagogical institution of teaching and research focused on education and advanced education of future teachers. The cultural partners contribute great artistic experience and reputation. Schools participate with long-term know-how in teaching practice and include heterogeneous groups of pupils from primary schools of chosen scholarship holders of international A-levels. Under these educational and artistic perspectives and conditions the pursuing concept is being tested together with students at universities and pupils at schools and will be made available to the public in a common final concert

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at the end of the second year of the project. In addition, the proven concepts are published in a teacher training curriculum that enables and informs teachers of different types of schools to apply the country-specific creative approaches to teaching. The close integration of the four partner countries forms the basis for the promotion of cultural cooperation in educational, artistic and university level.

As overall issues, *Musik kreativ+* combines positive development of basic skills and competence, like musical creativity and entrepreneurship, performance and cultural collaboration. Besides classical cognitive and social competence, most parts of the working environment require creative competence. These promote divergent thoughts and support, leaving common ways of thinking. The basic characteristics of entrepreneurship are described by discovering chances, enforcing innovations, usage of resources and taking risks. As well in research of creativity as in research of entrepreneurship there are aspects described and supported by a musical-productive way of education. Participants have to deal with an extensive cultural education, self-reflection and reflection on the environment, getting into dialogue with other participants, using and combining existing resources and products with proper musical thoughts. Achievement motivation, initiative and stamina are required to realize these ideas on an international level.

The project is running from September 2014 - August 2017. *Musik kreativ+* was supported by the EU-Erasmus+ program and was continuously monitored and evaluated with the aid of an action research strategy in cooperation with the project partners. Evaluation included course participants evaluating the courses they took part in.

Participant Partners	
Institute for Music & Department for African Music, Pädagogische Hochschule Freiburg (Coordinator)	Germany
ensemble recherche (Ensemble for contemporary music) Freiburg	
Friedrich Gymnasium Freiburg	
Centre de Formation de Musiciens Intervenants, Université de Strasbourg	France
Ensemble Hanatsu Miroir (Ensemble for contemporary music)	
Ecole élémentaire publique Sélestat	
Music Department "Juhász Gyula" Faculty of Education, Szegedi Tudományegyetem (University of Szeged)	Hungary
Pulzus Quartet (String Quartet)	
Budapest III. Kerületi Krúdy Gyula Angol-Magyar Két Tanítási Nyelvű Általános Iskola (Primary School)	

Department of Music, Masarykova univerzita (University of Brno)	Czech Republic
Hornacka cimbalova muzika Petra Galecky (Folk Ensemble)	
Zakladni skola a materska skola J. Hlubika Lipov (Primary School)	

The four participant partner countries contribute different conceptual draft to the project:

Germany – creative music production inspired by the features of African music and contemporary music

With regard to the promotion of musical creativity, the German team's topic is creative music production inspired by the principles of African music. Some main features and principles were extracted from a vast variety of African musical cultures: real-life topics are expressed in music; learning methods in music use both oral and auditory stimulation; rhythm as an essential basis for all musical expressions; physically expressed music; music improvised and organized by meaningful phrasing and the call and response method; repetition and variation as integral components of form in African music; musical practice performed in a democratic circle with everyone actively participating.

These principles of African music are confronted with methods of contemporary music. The promotion of entrepreneurship is based on characteristics such as: initiative, stamina, achievement motivation and self-responsibility. The project's participants go through creative musical processes in partially self-organized small groups. Starting off with the first musical idea as far as to perform on stage, the participants are required to make use of the initially named characteristics. In addition to a comprehensive cultural education they deal in depth with themselves and their environment, engage in dialogue with other musicians and participants, use available resources, develop and present publicly their own musical ideas with a high degree of personal responsibility.

Research on how to promote musical creativity by means of using characteristic features of African music in school contexts is realized in cooperation with university students. The focus is on identifying sources for musical inspiration in real-life situations. Further topics of research are how rhythmic and improvisational skills can be trained and how students can develop a professionally designed performance in an artistic process based on the initial musical idea.

Material is developed in cooperation with students and African musicians. The developed course material is going to be tried out and tested among the school partners and in teacher training seminars. An artistic partner attends and supports the pupils' process of musical creation. The artistic partner points out techniques of composing styles in contemporary music to the pupils.

Likewise, the pupils arrange another piece based on the same musical idea, only this time they apply compositional techniques of African music. Presenting the two compositions in a performance will offer opportunities to perceive cultural characteristics of each musical technique. This encounter is intended to trigger a form of `dialogue` between the two cultural practices. The development and design of the performance is going to be theoretically researched and, in addition to that, tested in practice. The musical results using techniques of African music practice (e.g. improvisation models) are continuously presented in front of the group, involving active engagement of all participants. The methods derived from contemporary music aim to improve the pupils' stage presence in a classical form of performance with a perceptive audience and a performing team of musicians.

Summing up the stages of development of musical creativity concludes in a procedure that should raise awareness of musical phenomena in the pupils' everyday life context and, therefore, serve as an education and differentiation of the culture of hearing; recreate and practice examples from the African musical culture in combination with practice of body oriented music making activities; offer options for learning and practicing various models of musical improvisation (e.g. instrumental, vocal, in motion); help pupils to develop and design their own musical ideas, familiarize the pupils with the use of African and contemporary methods of composition.

France – collective musical *cre-action* inspired by contemporary music and Japanese poetry

In the field of creativity as well as in the field of entrepreneurship, we find common aspects that will be stimulated in the program of education through musical production. The intention is the collective *cre-action*: an invented project, built and brought together by the collective practice of the sound object to the musical creation. Get to creation through contemporary music with *HANATSU miroir* ensemble, with haiku (Japanese poem) as a starting point that enables transversal projects. One of the members of the ensemble is Japanese.

Contemporary music is the music of freedom, everything is to invent corpus, rules, etc. Haiku is a short Japanese poem of 3 verses of 5/7/5 syllables, an effect of the art of the language that aims at suggesting, through the meaning, the image and the rhythm, an emotion, a state of mind. Haiku alludes to a season. Haiku is an art of living. A repertoire of haiku set to music exists. The aim is to acquire the writing of the haiku and the setting to music exploring the fields of musical creativity opened by contemporary music repertoires. Haiku is a starting point that opens doors of very diverse developments in the field of musical creation.

At the university level, students will explore different aspects of musical creation starting from haiku, that will be proposed and put into practice with the pupils. The *HANATSU miroir* ensemble will release an audiovisual material aimed at giving pedagogical material for the teachers and the musicians in schools, presenting three noteworthy pieces of their repertoire as well as the detail of the instruments and of the different playing modes.

Pupils will create, on one hand, proposals of invention in the form of synthetic note cards and, on the other hand, they will compose and work on pieces with the *HANATSU miroir* ensemble. The ensemble and the pupils will conceive, with the school teacher, a program that will be publicly presented during the common performance with all the *Musik kreativ+* partners.

Work steps:

1. Interdisciplinary anticipation and development (texts, culture, writing, construction)
2. Entrepreneurship and project approach (elaborate, manage a common project, meet the arts, the cultures, the artists, the others, work in a team, be involved, take initiative, get enthusiastic and find his place, distribute roles)
3. Preparation to creation (listening of repertoires, listening of recordings of the environment, analytic listening; identification, expression and sharing of the emotions, exploration of sounds, vocal exploration, constitution of reservoirs of sounds, study of sound materials)
4. From the sound object to musical creation (description of the sounds, common selection, working on and appropriating gesture, collective research and gathering, short productions in small ensembles, pooling for improving and making choices, matching sounds to drawings, indexing musical and corporal plays)
5. Performance: preparation of the public representation

Haiku is a starting point for non-musicians. The text, essence of the piece, is composed by the pupils. The professionals (teachers, musical ensemble) guide the musical creation on the following fields: give the pupils a reservoir of ideas, make them write a haiku and set it into music; open into transversal projects; prepare material that can be easily used in all languages (music, videos, and graphic symbols).

The aim will be to create a common format of synthetic note cards, presenting propositions of activities of musical and sound creations. The graphic symbols created and used will be universally understandable. The idea is to present a process of creation as a route in a hiking guide, with different degrees of difficulty, depending on the teacher being musician or not, a route length, constraints, aspects for prolongation and transversal declinations, the cultural context, the musical repertoire, tricks for construction of instruments.

The note cards will be completed by links with examples of achievements (audio and video recording). They will include: vocal plays, exploration of sound objects, construction of instruments, exploration of graphic symbols, project approach and entrepreneurship, transversal developments, selection of haikus, seasons theme, how to write a haiku, listening repertoires, vocabulary for listening commentaries, preparation of a performance.

Hungary – creativity inspired by ensemble work of a classical string quartet

Music activity, especially chamber music, always provides more joy than simply listening to music. This is the reason why concert pedagogy is a part of school music teaching. This part of the program aims to develop students' creativity and entrepreneurship through the work of a string quartet. Working together with students, it begins with getting to know the quartet form and getting familiar with the instruments in order to develop a personal connection, mainly for the ones who have never met this music activity before.

Working together with a quartet, pupils have the opportunity to conduct a small "orchestra", a string quartet. They can experience different forms of non-verbal communication like mimic, sight, movement, body positioning. They learn how the signs of their body, their movement coordination can influence music process, how they can make musicians to play faster, slower, louder or softer. A composition completes its mission if the audience takes part in certain ways of performing. Music can be performed and received by several ways. Pupils have to make the string quartet to play a certain part of the composition after each other in one of three different ways. They can choose non-verbal communication tools to execute this activity.

Pupils take pictures of the string quartet, and the audience as well, during playing from different directions, to record the reactions to the live music and the composition. They collect these photos in a computer montage, according to a chosen theme and subject. Because of dealing with limited time (a 45 minutes lesson), teamwork and cooperation are the main keys to complete this task. Pupils have to organise the process of work and to appoint a decision maker.

Teamwork means cooperation, especially playing in chamber music formations like string quartet. To give priority to important sections while assigning secondary position to others is the goal of chamber music approach. Pupils have to identify the melody from other accompanying sections.

The string quartet performs compositions in this program, which, according to their title, represent a program or characterise a natural phenomenon or creatures like in the Haydn Quartets – La Chasse, The Frog, The Lark, Sunrise etc. Pupils have to decode the messages of these pieces and, identifying the musical process, help to find connections with the title.

The screen displays different Walt Disney movie excerpts simultaneously; meanwhile the string quartet plays the music of one certain movie. Students have to pair the music with the movie.

Czech Republic – promoting creativity and entrepreneurship through music-folklore roots, regional peculiarities of folk music

The topic of the Czech team is based on the national music folklore heritage. The folklore song fund in Bohemia, Moravia and Silesia is traditionally the basic methodical source of the Czech institutionalized music education. The variety of regional type songs, their peculiarities in the field of rhythm, melody and harmony enable to stimulate different sides of pupil's/student's personality, including music creativity. To promote creative activities in this area, the selected music features of individual songs might help of the function of the song, principles of traditional folk culture, syncretism of folk phenomena. Folk songs reflect the experience, imaginations and desires of man; they accompany them in various life situations; they offer the opportunities for a wide spectrum of music activities and non-music manifestations. Rhythmical structure of melody is the basic methodical starting point. Further means of stimulating music activity and creativity is a melodic part, tonal character and latent harmony of the folk song melody. The variety and variability of song enables to learn cultural phenomena in wider connections, to search for parallels or differences – not only within regional music folklore manifestations. The principles of folk music might be compared with other music manifestations in artistic and non-artistic area.

Promoting creativity and entrepreneurship in the field of music education and music performance in schools is an important stimulus to pupils' motivation, initiative, tenacity and responsibility. During music creating activities, they search in the given area for own topics which they reproduce, change, perceive in various connections. They work in groups, individually, they cooperate with the members of the music ensemble, both in lessons of music education and while presenting the results of creative music activities in public. This way of music activities stimulation enables the pupils to deeply understand and experience music, to learn various cultural manifestations. At the same time, their mutual tolerance, respect and ability to work in a team is stimulated.

The development of topics promoting music activities and creativity by means of folk music is done in cooperation with university students. The main aim is to identify, on the basis of various regional song types, sources for music activities of students and development of their interpretational, receptive and creative skills. The important part of methodical procedures is the motivation of pupils for public presentation of their results; students are taught to be able to develop original musical thought in further processing of transformation to the form of artistic performance in public.

The music material is prepared by university students together with the members of Petr Galecka's Dulcimer Band from the Hornacko Region (PGDBHR). The suggested procedures will be verified by the pupils of 4 – 6th year of the partner elementary school and at the seminars for teachers. The artistic partner, PGDBHR takes part in creative process of the pupils, cooperates in given mutual topics. It shows the richness and peculiarities of song material, character of instrumental accompaniment in connection with the song types and the region they come from. The members of the ensemble stimulate the interest of the youth in interpretational and listening activities, offer music experience, promote individual thinking and creative activities in pupils while presenting music folklore phenomena in lessons at school, in rehearsals of children folklore ensemble, at a concert or compared performance for pupils. Both groups (pupils and musicians) insert, on the basis of a guided dialogue, their own topics into the programme – on the basis of principles of analogy, contrasts, variations etc.

Applied methods, aims, means: collecting sources and their verification; analysis of music performances; comparison; activating activities, playful forms; creating manifestations in interpretational and receptive field; integration processes; singing, rhythmic, rhythmic-movement, instrumental, dance and musical-dramatic expression; working with a music text.

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