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Students' Musical Creativity and the Role of Teachers - a Study of Compositions Written for the Music Olympiad

Glasbena ustvarjalnost učencev in vloga učiteljev – študija skladb, napisanih za Glasbeno olimpijado

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IZVLEČEK

Ustvarjalnost je predmet raziskav na različnih področjih. Prispevek je osredinjen na glasbeno ustvarjalnost ter na vlogo učitelja pri njenem spodbujanju in razvijanju pri posameznikovem glasbenem razvoju. Izpostavlja pomen vrednotenja glasbenih idej, ustvarjalnega procesa in končnih produktov. Glasbena olimpijada vključuje predstavitev avtorskih skladb učencev. V raziskavi smo analitično ugotavljali značilnosti skladb, napisanih in izvedenih na prvih treh slovenskih glasbenih olimpijadah.

ABSTRACT

Creativity is the focus of research in various areas. The present paper focuses on creativity in music and the role of the teacher in stimulating and developing it in an individual's musical development. It highlights the importance of evaluating musical ideas, the creative process and final products. The Music Olympiad involves a presentation of competitor's own compositions. In the research, we analysed the characteristics of the compositions written for and performed at the first three Slovene Music Olympiads.

Introduction

Research of creativity is in the domain of several sciences and arts. Therefore, its definitions are varied and multilayer. The common characteristics found in all definitions of creativity are connected with creating something new, original, applicable or suitable for a determined task.¹ As Sternberg² points out, creativity, on one hand, involves specific elements of a certain area, hence requiring specific knowledge, while on the other hand, some of its elements are common to various areas of activity. Furthermore, he believes that, up to a certain extent, creativity can be measured, developed and stimulated. The natural and social environments, offering possibilities and challenges to create, play an important role in this respect.³ Creativity is positively influenced by freedom, independence, suitable time framework, necessary to create, good examples, stimulation of originality, freedom of criticism and a set of norms in which innovation is valued while failure is not fatal.⁴

Multidirectional consideration of creativity is inherent of music as well. Oblak points out, that musical art is based on the "triplicity of musical creativity": creation of new musical works (production), musical performance (reproduction) and musical perception (reproduction in an internal, subjective conception).⁵ Similarly, Deliège in Richelle⁶ claim that music differs from other arts in the fact that the performer is in the role of a mediator passing a musical work from the composer to the audience. However, according to Burnard,⁷ the previously mentioned threefold concept including the composer, performer and listener does not suffice to present the complexity of production, reproduction, reception as well as circulation and interaction between the listeners, performers and creators. Odena in Welch⁸ point out that traditional concepts of creativity focus primarily on the products of creation, consequently taking into account especially composers who established themselves through their work.

Newer concepts, on the other hand, focus on the creative processes, putting *creative thinking* in the forefront. Webster defined creative thinking in music as "a dynamic

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- 1 Paul E. Torrance, *Guiding creative talent* (Englewood Cliffs, NJ, US: Prentice-Hall, Inc., 1962).
Anton Trstenjak, *Psihologija ustvarjalnosti* (Ljubljana: Slovenska matica, 1981).
Vid Pečjak, *Misliti, delati, živeti ustvarjalno* (Ljubljana: DZS, 1987).
Teresa M. Amabile, *Creativity in Context* (Boulder: Westview Press, 1996).
Mihaly Csikszentmihalyi, "A Systems Perspective on Creativity," in *Handbook of creativity*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1999), 313–335.
 - 2 Robert J. Sternberg, Todd I. Lubart, "The concepts of creativity: Prospects and paradigms," in *Handbook of creativity*, eds. Robert J. Sternberg (Cambridge: Cambridge University Press, 1999), 3–15.
 - 3 Breda Oblak, "Vpogled v značilne raziskave o ustvarjalnem učenju na področju glasbe," *Glasbeno-pedagoški zbornik Akademije za glasbo*, no. 3 (2000): 55–66.
 - 4 Irène Deliège, Geraint A. Wiggins, ed., *Musical creativity: Multidisciplinary research in theory and practice*. (Hove: Psychology Press, 2006).
 - 5 Robert J. Sternberg, "The Nature of Creativity," *Creativity Research Journal*, no.1 (2006): 87–90.
 - 6 Jan Makarovič, *Antropologija ustvarjalnosti* (Ljubljana: Nova revija, 2003).
 - 7 Mark A. Runco, "Creativity," *Annual Review of Psychology*, no. 55 (2004): 657–687.
 - 8 Breda Oblak, "Umetnost je ustvarjalnost: vzgoja za umetnost je vzgoja za ustvarjalnost," *Glasba v šoli*, no.1–2 (2002): 5.
 - 9 Irène Deliège, Marc Richelle, "Prelude. The spectrum of musical creativity," in *Musical creativity: Multidisciplinary research in theory and practice*, eds. Irène Deliège and Geraint A. Wiggins (Hove: Psychology Press, 2006), 1–6.
 - 10 Pamela Burnard, *Musical Creativities in Practice* (Oxford: Oxford University Press, 2012).
 - 11 Oscar Odena, Graham Welch, "Teachers' perceptions of creativity," in *Musical creativity: Insights from Music Education Research*, Oskar Odena, ed. (London, New York: Routledge, 2012), 29–50.

mental process that alternates between divergent (imaginative) and convergent (factual) thinking, moving in stages over time”,⁹ and presented its complexity in his *Model of creative thinking in music* which includes elements of the entire creative process and its products. In connection with creative thinking he pointed out five directions worthy and necessary to explore: » (1) emphasis on the role of musical imagination and musical imagery, (2) theoretical modeling of the creative process, (3) new approaches to the measurement of creative aptitude, and (4) systematic observation of creative behavior, often in natural settings..... /5/ the use of computers and sound technology as tools for recording and stimulating creative thought.«¹⁰ Since the model applies to adults as well as children, it is useful for teachers in developing strategies to stimulate students' creativity, and for researchers who study creative processes, products, personalities, environment and recognition of creativity by the public.

Students' Musical Creativity and the Role of Teachers

Kokotsaki and Newton¹¹ highlight the definitions by researchers who understand musical creativity as a “learnable and teachable high-level skill” the development of which is supported by learning, practicing and experience. They point out that in music education, students will only be creative “if teachers are able to nurture and support their creative thinking and encourage creative behaviour”.¹² In connection with music education learning strategies, Philpott¹³ emphasises students' active contact with music through listening, performing and creative activities which represent the basis for music learning. On the other hand, the learned musical contents are also expressed through those basic music activities, including musical creativity. Thus, active learning is in the forefront. Since it occurs in situations similar to reality, we call it authentic learning.¹⁴

Leading the students through the creative process, in which musical ideas are developed into compositions or the other creative product is a special challenge for teachers. They need to know the nature and development of creativity and be good observers and strategists of the learning process which require adaptation of procedures to each individual student or a group of students.¹⁵ Music teachers have to have a positive attitude towards creativeness and have to know the components of the creative process. They have to create a positive learning environment and be constant researchers

9 Peter Webster, “Creativity as creative thinking,” *Music Educators Journal*, no. 9 (1990): 28.

10 Ibid., 23.

11 Dimitra Kokotsaki, Douglas, P. Newton, “Recognizing creativity in the music classroom,” *International Journal of Music Education*, no.4 (2015): 491–508.

12 Ibid., 492.

13 Chris Philpott, “Strategies for teaching and learning in the music classroom: approaches to listening, composing, performing and appraising,” in *Learning to Teach Music in the Secondary School*, Chris Philpott, ed. (London, New York: Routledge, 2001), 83–103.

14 Ada Holcar, “Kako preverjati in ocenjevati glasbene dosežke?” in *Posodobitve pouka v gimnazijski praksi*. Glasba, Ada Holcar, ed. (Ljubljana: Zavod RS za šolstvo, 2010), 42–46.

15 Ema Igličar, *Ustvarjalnost glasbeno nadarjenih učencev. Primer: Glasbena olimpijada* (Ljubljana: Univerza v Ljubljani, Akademija za glasbo, 2014).

and explorers themselves. They must not hinder students with excessive guidance, but rather provide support.¹⁶

When it comes to creativity, teachers are perceived as role models. With their musical imagination, creative models and improvisation, they enable students to experience musical creativity in a positive way, stimulating their curiosity and encouraging exploration of sounds, development of musical ideas, expressive performance and transfer of musical experience and concepts into other media.

Creative activities have to be planned very carefully in terms of objectives, content, method and organisation (learning forms, time frames for solving the tasks, preparation of necessary materials, presentation of results). Teachers have to define very clearly the purpose and objectives of creative processes and musical products as achievements of musical creativity. They also need to decide which tasks should be solved individually, in pairs or groups. Individual efforts give greater satisfaction to students with bigger interest. When solving a creative task, an individual is fully activated in the cognitive, psychomotor and affective domains, and does not have to adapt to others. Once a creative process is finished and a musical product created, the latter passes from subjective to objective, i.e. changes ownership. Upon its presentation to the public, it is evaluated by the audience (teacher, class-mates, audience at a performance, where a work is presented). Solving tasks in groups enables generation of numerous musical ideas, some of which are then selected by the group, while others are omitted.¹⁷ Students learn together and from each other.

Evaluating Creative Ideas, Processes and Products

Evaluating the achievements of creative activities is a particular challenge for music education teachers. Already at the stage of planning a creative activity, teacher has to consider the ways of monitoring it and the learning procedures. In relation to formative evaluation, Adams¹⁸ points out that in the process of solving creative tasks, teachers should listen to students, their questions and considerations. At the same time, teachers should monitor their own thoughts, reactions and responses to students' questions. This highlights the importance of teacher's reflections on teaching and the teaching strategies used. Teacher's feedback should be given during the creative process, as well as after the presentation. It should be encouraging, but also contain objective criticism with guidelines for further work and improvement. However, even in this respect, the question regarding the relation between new, unconventional approaches and the use of musical knowledge in new conceptual context remains open.

In both, formative and summative assessment it is important to assume holistic approach which includes not only the cognitive but also emotional-motivational, social

16 Valentin Bucik, "Pomoč psihologa vzgojiteljem in učiteljem pri delu z nadarjenimi učenci: nekaj izhodišč in priporočil," in *Posvetovanje: Podpora psihologa učiteljem in vzgojiteljem pri delu z nadarjenimi*, Mojca Jurišević and Polona Gradišek, eds. (Ljubljana: Pedagoška fakulteta, 2013), 9–26.

17 Pauline Adams, "Assessment in the music classroom," in *Learning to Teach Music in the Secondary School*, eds. Chris Philpott (London, New York: Routledge, 2001), 163–176.

18 Adams, "Assessment in the music classroom," 166–167.

and physical-motional domains. Outlining the basic criteria for the assessment of creative music achievements, Sicherl Kafol highlights the level of originality, accordance of musical parameters, aesthetic evaluation, student's interest and engagement.¹⁹

Holcar Brunauer²⁰ points out the importance of encouraging and including students' self-evaluation and peer-evaluation into the assessment processes, as this motivates students and adds to their positive attitude towards assessment and music itself.

In summative assessment, which is part of the established system in educational environment, it is important that students do not perceive the attributed grade as an indicator of their creative abilities, but rather as part of their achievement in the learning continuum. To the largest possible extent, creative achievements should be evaluated in connection with the performance of the created work.

Musical Creativity as Part of the Music Olympiad

Music Olympiad is a competition intended for primary and secondary school students with talent for and interest in music.²¹ They can study at the same time in music school or take private music lessons. They are prepared by the music teacher – mentor from the general school. The competition is divided into two categories, based on the contestants' age: in Category 1 there are students aged 12–14 (primary school) and in Category 2 students aged 15–18 (secondary school).

The concept of a Music Olympiad was developed in Estonia in 2002. The first International Music Olympiad was organised in Tallinn in 2012. The following ones have been organised biennially.²² In Slovenia, we have so far organised and carried out five national Music Olympiads.²³

The Music Olympiad is a complex competition which includes various musical activities. Each contestant passes through three parts of the competition. They include an oral, written and a-vista test (Part I); singing performance (Part II) and performance of authorial composition (Part III). The competition is judged by a jury of professional musicians of different specialisations (composers, teachers of singing, higher education teachers – special education teachers, music education teachers).²⁴ Each part of

19 Barbara Sicherl Kafol, *Izbrana poglavja iz glasbene didaktike* (Ljubljana: Pedagoška fakulteta, 2015).

20 Ada Holcar Brunauer, "Preverjanje in ocenjevanje znanja v luči sodobnih pristopov k učenju in poučevanju," in *Izzivi razvijanja in vrednotenja znanja v gimnazijski praksi. Glasba*, Ada Holcar Brunauer and Inge Breznik, eds. (Ljubljana: Zavod RS za šolstvo, 2013), 15–23.

21 The aims of the Music Olympiad are:

- "To strengthen the position of music education as a creative subject in national curricula.
- To create motivation and offer musically talented young people opportunities for artistic self-expression at international level.
- To widen opportunities for composing music (participants can use vocal and acoustic musical instruments as well as various electro-acoustical instruments and audio-visual multimedia.
- To develop musical literacy as a prerequisite for creative activities."

The aims of the Olympiad, 2012, accessed on October 7, 2016, <http://imuo.educypages.co.m/about>.

22 In 2014, the second International Music Olympiad took place in Riga (Latvia) and the third one was organised in Klaipeda (Lithuania) in 2016.

23 Annual Slovene Music Olympiad in March 2012, 2013, 2014, 2015, 2016 took place at the Academy of Music, University of Ljubljana.

24 Branka Rotar Pance, "Creating Space and Supporting Musically Gifted Students through Music Olympiad," in *Contemporary approaches to music teaching and learning*, Barbara Sicherl Kafol, ed. (Saarbrücken: Lambert, 2015), 223–237.

the competition has a set of assessment criteria and distribution of points clearly defined. The total amount is 100 points. In Part I, a contestant can achieve the maximum of 40 points in the written test and 10 in the a-vista test. The maximum score for singing performance (Part II) is 20 points, while for original composition and its presentation (Part III), it is 30 points.²⁵

The Music Olympiad is particularly valuable because it includes and encourages musical creativity of students. In the last part of the competition, the contestants present themselves as performers of their own compositions. They can be composed for voice, acoustic or electro-acoustic instruments, or for audiovisual and multimedia performance. It can be a song for solo voice or vocal ensemble (unaccompanied or with accompaniment), a piece for an instrument or instruments, or a composition using electro-acoustic, audiovisual or multimedia performance. The original piece of music is performed live at a public concert or, in case of compositions for multimedia, from a pre-recorded source. Other singers and instrumentalists can be used for the performance.

The composed music must be the original production of the participant (pre-existing lyrics may be used). The participants perform an original piece of max. 3 minutes, prepared beforehand.

At the national level, the jury assesses the created and presented original compositions based on the following criteria: originality; rhythmic, melodic and harmonic structure; compositional structure; choice of performers; use of interpretation markings in the notation; accordance between the content and the title; overall impression of the performance.²⁶

The Study

Research Aim, Methodology, Data Gathering and Data Analysing Procedures

We carried out a study aimed at looking into the characteristics of the compositions which were created and presented by the competitors at the first three Slovene Music Olympiads in both categories (2012-2014). Altogether, 93 original compositions were created and presented. We were interested in what their common characteristics were and how their originality was shown.

First, we analysed all compositions in terms of their general characteristics related to the topic, performers and genre, together with short notes about their creation written by the authors. Then we selected the 32 compositions which we used to carry out a detailed analysis of musical parameters such as structure, meter, melody, harmony,

25 Contestants who achieve 85 to 100 points receive a golden award, while a silver award is given to those who attain 70 to 84 points. Everybody else is awarded bronze. There are also two special prizes, for the best authorial composition – awarded by the *Society of Slovene Composers*, and for the best singing performance – awarded by the *Society of Slovene Voice Teachers*.

26 Branka Rotar Pance, "Glasbena olimpijada - spodbuda in izziv za glasbeno nadarjene učence in dijake," in *Spodbudno učno okolje: ideje za delo z nadarjenimi v osnovni šoli*, Mojca Juriševič, ed. (Ljubljana: Pedagoška fakulteta, 2014), 73–84.

form and notation. Our selection was based on the rank attributed to them by the six-member jury.²⁷ However, we also considered different genres.

In the study, we used descriptive method and musical analysis method.

Sample

Purposive sampling was used in the study.

The first three Music Olympiads were attended by contestants (N=93) from ten Slovene regions. They were prepared by 34 teachers-mentors (26 primary-school teachers and 8 secondary-school teachers). Of these, 6 primary-school teachers participated in all three Music Olympiads.

Figure 1: The number of contestants of the first three Slovene Music Olympiads in relation to categories.

As it is evident from the Figure 1, the contestants of the first three Slovene Music Olympiads (SMO) were prevalingly primary-school students (89.2%), competing in Category 1. Since teachers usually teach the same students for several years, they are able to follow their musical path and, consequently, they are also more committed as mentors. They prepare individualised work programmes which include preparation for the SMO. Music teachers report that the interest in the SMO in some primary schools is so big that they have to organise school Olympiads where they choose the best contestants for participation in the SMO, as each mentor can only register up to three students from one school. The number of secondary-school students competing at the SMO was symbolic (10.8%). In most secondary schools, music education is a compulsory subject only in the first year, during which teachers barely get to know their students. Therefore, the small participation of secondary-school students in the competition is in a way a reflection of the status of music education in the secondary school curricula.

²⁷ Among the six jurors of each competition, there were two established Slovene composers with experience in teaching / mentoring young (future) composers.

Results and Interpretation

The results of the analysis of all original compositions (N=93) in terms of their general characteristics showed that most of the contestants' compositions had programme titles (95%).

Figure 2: Topics of compositions with programme titles - all three SMOs.

Programme music	1st SMO		2nd SMO		3rd SMO	
	f	%	f	%	f	%
External stimuli	17	49,0	13	48,0	14	53,8
Internal stimuli	13	37,0	7	26,0	10	38,5
Unspecified	5	14,0	7	26,0	2	7,7
Total	35	100	27	100	26	100

Table 1: The number (f) and percentage (%) of programme compositions according to the incentives for their creation and individual Music Olympiads.

The ideas for most of these compositions came from external and internal stimuli²⁸. Apart from the titles, short descriptions of the creation of compositions, written by

28 Examples of titles: *Sunset* (*Sončni zahod*), *Storm* (*Nevihla*), *Bird Flight* (*Ptičji let*), *Spring Dance* (*Pomladni ples*), *Breeze* (*Vetrič*), *Lullaby* (*Uspavanka*), *Fantasies* (*Sanjarije*), *Whispering* (*Šepetanje*), *Big Heart* (*Veliko srce*), *Believe in Yourself* (*Verjemi vase*), *Me and You* (*Jaz in ti*). *Archive of the Slovene Music Olympiad* (2012–2014). *Arhiv Slovenske glasbene olimpijade* (2012–2014). Ljubljana: Zveza glasbene mladine Slovenije.

their authors and submitted upon the application, reveal their contents.²⁹ The notes also indicate the level of musical knowledge and experience used in the composing process.³⁰

A few compositions were inspired by the instruments the contestants played³¹ or felt particular affinity towards.³² Only a small part (5%) of the compositions were absolute music. Their titles were connected with their compositional forms,³³ but also with the compositional approach and method of playing³⁴.

In all three Slovene music Olympiads, compositions for solo instruments prevailed, and among them, compositions for piano were in majority (34%). Others were compositions for flute, trumpet, tube, marimba, accordion, guitar, electric guitar.

In the second largest group, there were compositions in which human voice had the main role, accompanied usually by one and, in rare cases, two instruments (25%). The most frequent accompanying instrument was the piano, while in individual compositions, guitar, bas guitar, drums, oboe and trombone were used as accompanying instruments.

As regards music for small groups, most compositions were duos,³⁵ trios³⁶ and quartets.³⁷

In the case of chamber groups, the compositions surprised with the varied and sometimes also unconventional selection of instruments.

29 "I was going through books with poems and I came across a collection of poems for children by Srečko Kosovel *Child and a Sunflower (Otrok s sončnico)*. I recalled reading it at school. I love nature. I feel very nice in the warm sun, watching and listening to birds... So, I just dwelled upon the text for a while and then started creating a melody, slowly but decisively. Once the melody was there, I started working on the accompaniment. I consulted my mentor, but I also used my knowledge from music school. I decided to sing the first and second strophes successively. Then an instrumental part comes, which is followed by another strophe." Ibid.

30 Example: "*Dream (Sanje)* is written in the 4/4 time. The tempo marking is *moderato*. It is written for piano. It consists of an introduction, theme, its repetition and a conclusion in triplets. Chromatic tones are used..." Ibid.

31 A contestant wrote about her composition *Little Fantasy for Trumpet and Piano (Mala fantazija za trobento in klavir)*: "I draw a lot of inspiration from Mozart – hence the title of my composition. I played his Fantasy at the last year's piano competition. There is some resemblance in a few little details between his composition and mine. I incorporated a little part of a song by Queen that I like very much. In my composition, the piano is joined by the trumpet – the sound of which I find the most beautiful, majestic, angelic of all the instruments..." Ibid.

32 In the description of his composition *Taridaridam-pam*, the contestant wrote: "This is a composition for a jazz combo and a string instrument (in my case the cello) or two. The inspiration for it came from two concerts I attended, one by Christian Howes who is known for using violin in contemporary jazz music, and the other was the Friedrich Gulda's cello concert in jazz style, written for cello and wind orchestra. I also like experimenting with various rhythms, in this case I used the 10/8 time, and with atonal chords and melody lines. I wrote the composition for my brother – we play together in a duo – in order to "push" him a little towards jazz music." Ibid.

33 For example: *Theme and Variations in G-major, Etude for Carinet, Little Etude, Little Fantasy for Trumpet and Piano*. Ibid. A description of one of the compositions: "I wanted to write an etude – I was not concerned with its length – in which I would use a motive that had been in my head for quite some time. I wrote the main melody, but at the same time, I already had ideas for the beginning and end. When I had the draft version I started considering the ways of playing. At first, I played the entire composition in legato, but I wanted to include other types of articulation. I started playing the main melody in staccato, to highlight it better and I thought this articulation suited the melody well. Then I polished up the composition by changing a few chords, adding or omitting certain parts and including some new ideas that I had. I entitled it Little Etude, because it is a short composition which you can use to practice your technique, but at the same time I enjoy its melody every time I play it. Ibid.

34 A contestant wrote: "*Nephesh*, which in Hebrew means 'soul' is my 'compositional debut'. It is a Jewish improvisation, so some intervals now and then might surprise you. I play it differently every time, as I have (intentionally!) defined only the framework of the composition, while the rest is left to inspiration and the atmosphere of the moment." Ibid.

35 Ensembles: Flute duo; trumpet duo; clarinet duo; guitar duo; flute and violin; cello and electric guitar.

36 Ensembles: piano trio; string trio; 2 violins and piano; saxophone, cello and piano.

37 Ensembles: violin, cello, flute, piano; cajon, flute, violin, guitar.

Figure 3. Classification of original compositions according to performers - all three SMOs.

Figure 4. Classification of original compositions related to genre - all three SMOs.

Analysis showed that 75.8% of the compositions belonged to the category of art music, 22% to the category of popular music, and only 2.2% were written in the style of the Slovene folk heritage.

Analysis of the above mentioned descriptions showed that some of them included parameters which we later used in our detailed analysis of selected compositions: structure, meter, melody, harmony, form and notation.³⁸

³⁸ Examples:

"Variations are written for solo violin in B-major, however, they modulate a few times. Besides the prevailing 9/8 time, the 2/4 time also occurs. I wanted to keep the composition simple and easy to remember. I hope I succeeded."

"*You and Me* is my second composition. Its character is happy, light and optimistic. The lyrics have three strophes and it is about happiness, love and joy I feel for my darling. It is a monosectional composition for three-part singing without accompaniment." Ibid.

JUTRO

Neža Nahtigal

Andantino

Violin 1

Violin 2

Violoncello

p

pizz.

p

arco

mf

p

7

rubato

13

a tempo

mf

p

pizz.

arco

mf

p

pizz.

19

to Φ

pizz.

arco

mf

p

2

24

30

36

43

50

sfz *mf* *f* *ff*

3

56

(tr)

60

(tr)

pizz.

mf

68

mf

4

73

cresc.

cresc.

77

arco

mf

mf

mf

rit.

D.C. al Coda

82

rit.

mf

mf

p

pizz.

arco

Example number 1: Neža Nahtigal, Morning (*Jutro*).

Author: Neža Nahtigal Title: <i>Morning (Jutro)</i> Mentor / School: Jasmina Žagar / OŠ Notranjski odred Cerknica	
General presentation	
1. Category	Category 1 (primary school)
2. Rank attributed to by the jury	1 st place
3. Final rank of the contestant at the Music Olympiad	2 nd place
4. Topic	Programme music: external and internal stimuli: nature and emotions
5. Performers	String trio: cello and two violins
Parameters for a detailed analysis of the selected original composition	
1. Meter and Rhythm	3/4 time and 2/4 time (bars 55 to 66)
2. Musical Form	A + B + C + D + A The composition has four different sections, the first one is repeated at the end. These sections do not represent any classical musical form. Through developmental form, the author avoids traditional forms, movements and periods.
3. Structure	Three-part composition
4. Melody	a) Range: 1 st violin: d1 - h3 2 nd violin: g - g3 Cello: C - c1 The ranges used are suitable. b) Structure of the line: The line is diatonic. Each part also contains altered tones (Eb, C#, G#, Ab) c) Phrasing: In accordance with the harmony.
5. Harmony	a) Basic tonality: Parts A and B: G major, part C: C major, part D: A minor b) Classification of cadences: Perfect: V - I (2x) Imperfect: ii° - I (3x) Half cadence: I - V (1x) c) Modulation: G → C → Am e) Tonicization: V/V, V/ii
6. Quality of notation	a) Means: Use of music notation software b) Marks: dynamics, agogics (rhythm), articulation.
7. Overall impression	The composition has a developmental form, with four separate parts. Harmonic progression is varied, modulations into two new tonalities occur, tonicization is used. In the notation and in the performance, the author makes great contrasts in dynamics, rhythmical elements and articulation.

Table 2: Example of detailed analysis of the composition *Morning (Jutro)* by Neža Nahtigal.³⁹³⁹ Neža Nahtigal described the composition *Morning (Jutro)* with the following words:

Detailed analysis of the selected compositions (N=32) showed that 53.1% were in the 4/4 time. Proportions of other times were smaller. Changes in times in the course of a composition were often used. As regards the rhythm itself, there were no particularities. We noticed only a few errors in its notation. Most competitors used musical forms they were already familiar with: sectional forms, rondos, variations and strophic form with refrain. However, in several cases there were partial deviations from classical forms, some of which were a sign of original approach to constructing the composition. Most compositions were categorised as tonal. In terms of harmony, we were able to find simple harmonic movements (use of tonic, subdominant and dominant cords, complemented with cords of all the other degrees of the scale) as well as some specific ones (harmonic parallelism, quartal chords, jazz chord sequences, simple form of neo-tonality with tonal centres, traces of modes and modal chords). We were interested in whether the contestants' music was handwritten or they used computer programmes. We looked into the quality of the notation, in terms of correctness as well as the use of interpretation marks. The majority of the compositions (69.8%) were written with the use of music notation software. Only around a quarter of them were handwritten. Four original compositions were recorded with the use of multimedia and then played at the Music Olympiad. Most of the interpretation marks found in the scores were related to the dynamics and tempo. There were also individual cases where marks for the agogics and articulation were used.

Conclusions

In the Music Olympiad, as in working with creative students in general, the role of the teacher – mentor is crucial. With the right encouragement and guidance, young musicians can achieve good creative results, despite they lack theoretical knowledge. Analysis of the compositions showed that individual pieces reflected a true sense of form, content and even compositional technique. A nice, elaborated notation does not improve a composition. However, if a contestant invests genuine creative effort into their work, this will usually result also in a responsible and precise notation. By writing down their musical ideas, contestants learn a lot, even if they require some help by their mentors. Therefore, the results of the present analysis can be useful for teachers – mentors. They should, among other things, encourage students' sensitivity for the title of their composition – whether it is in accordance with the character of the composition. Also, teachers should encourage students to avoid well known templates and rather try to structure their compositions as originally as they can.

The Music Olympiad involves talented students with interest in music. Teachers have to work with these students, following a tailor-made programme and looking for

"At the beginning there is a gentle melody, representing my first impression as I wake up into a nice, sunny morning: the birds are singing, the air smells of dew, the flowers are opening up. Suddenly, I am overcome by the everyday concerns (bar 55). I am thinking: I have to study maths today; I will be interrogated tomorrow. My aunt is sick. When I come from school, I will have to start practicing my violin immediately...'. Then I close my eyes and calm down (from bar 62 on): I can do all this. I just have to make an effort and believe in myself and I will make it! I take my school bag and step into a lovely spring morning (the initial melody repeats)." Ibid.

the right way to steer and lead students who want to realise their musical ideas in their own original compositions. They have to provide advice and guidelines supported by new musical knowledge, while at the same time letting the students plan and carry out their musical ideas freely. Supported by teachers, students go through authentic creative process the final product (original composition by the student) of which is publically presented and evaluated. Analysis of handwritten notations of the compositions showed that students used the learned musical contents in their creations. However, many elements used that could be explained in theoretical and compositional terms, were the result of students' intuition and experimentation. Quite a few musical ideas surprised with their originality, particularity and novelty. Even though the Music Olympiad opens the questions regarding musical competitions and their relations to creativity, it puts more emphasis on the opportunity and possibility of creative expression and public performance in an encouraging environment than to the final result (gold, silver or bronze award) itself. Therefore, we can conclude that to the participants, the Music Olympiad can represent an incentive to their further musical creativity.

Our research focused on musical analysis of the created compositions. Its purpose was not to analyse the influence of various factors on the previous musical knowledge of contestants (e.g. encouraging family environment, parallel education in music schools or other forms of organised learning, participation in choirs, instrumental ensembles, etc.). Additional insight into the work of teachers-mentors and their strategies in supporting and steering the creative process which results in a product – original composition – could be obtained with a special questionnaire and an analysis of the data gathered by it. We believe that the results represent a good starting point for further research and application in schools in order to promote musical creativity in young people and demonstration of their complex musical knowledges.

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POVZETEK

Raziskovanje ustvarjalnosti je domena različnih znanosti in umetnosti. Skupne značilnosti, razvidne v definicijah ustvarjalnosti, se povezujejo z ustvarjanjem nečesa kar je novo, izvirno in uporabno. Na ustvarjalnost ugodno vplivajo svoboda, samostojnost, ustrezen časovni okvir, dobri zgledi, spodbujanje izvirnosti, svoboda kritike in norme, v katerih so inovacije cenjene, neuspeh pa ni usoden. Večsmerna obravnava ustvarjalnosti je lastna tudi glasbenemu področju. Tradicionalni koncepti so osredinjeni k ustvarjalnim produktom in upoštevajo predvsem uveljavljene skladatelje in njihova dela. Novejši koncepti namenjajo pozornost ustvarjalnim procesom in postavljajo v ospredje ustvarjalno mišljenje v glasbi. Preučujejo se tudi ustvarjalna osebnost, vloga okolja in pomen družbenega priznavanja ustvarjalnih dosežkov. Razvoj glasbene ustvarjalnosti je podprt z učenjem in z izkušnjami, zato imajo učitelji veliko vlogo pri njenem spodbujanju. Poznati morajo značilnosti ustvarjalnega procesa ter z ustreznimi strategijami voditi učence pri oblikovanju lastnih glasbenih zamisli. Spodbujajo njihovo radovednost, zvočno raziskovanje in razvijanje glasbenih idej, doživeto poustvarjalno izražanje ter transfer glasbenih doživetij in predstav v druge medije. Učitelji morajo dejavnosti na področju ustvarjanja skrbno načrtovati s ciljnega, vsebinskega, metodičnega in organizacijskega vidika. Zelo jasno morajo opredeliti namen in cilje kreativnih procesov in dosežkov glasbene ustvarjalnosti. Tako pri formativnem kot pri sumativnem preverjanju in ocenjevanju ustvarjalnih dejavnosti je pomembno, da vrednotenje temelji na občutljivo izoblikovanih kriterijih. Nanašajo se na raven izvirnosti, skladnosti glasbene gradnje, uporabo že usvojenih glasbenih znanj, estetsko vrednotenje, učenčev interes in angažiranost.

Raziskava se nanaša na slovensko glasbeno olimpijado, ki se jo udeležujejo glasbeno nadarjeni in

za glasbo zainteresirani učenci. Na tekmovanje jih pripravljajo glasbeni učitelji -mentorji s splošnih šol. Tekmovalci se poleg reševanja pisnega testa z vključenimi poslušalskimi primeri in pevskega nastopa predstavijo kot ustvarjalci. Napišejo lastno skladbo, ki jo nato sami ali v sodelovanju z drugimi izvajalci na glasbeni olimpijadi tudi izvedejo. V raziskavi smo preučili značilnosti 93 skladb, napisanih in predstavljenih na prvih treh *Slovenskih glasbenih olimpijadah* (2012–2014). Večina skladb (95 %) je imela programske naslove, ki smo jih analizirali v povezavi s kratkimi vsebinskimi opisi, podanimi s strani njihovih avtorjev. Ideje za nastanek skoraj polovice programskih skladb (45 %) so izvirale iz različnih zunanjih vzgibov. 31 % skladb je v naslovih in predstavitenih besedilih tekmovalcev izražalo notranje vzgibe njihovega nastanka. Posamezni tekmovalci so skladbe napisali zaradi ljubezni do posameznega inštrumenta. S področja absolutne glasbe je bil zastopan zelo skromen delež skladb (5 %). Iz njihovih naslovov je bilo razvidno, da so ustvarjalci izhajali predvsem iz poznavanja glasbenih oblik, kompozicijskih postopkov in načinov izvajanja. Največji delež skladb je bil napisan za klavir (34 %) in za druge solistične inštrumente (18 %). Četrtnina skladb (25 %) je bila napisana za vokal in spremljavo enega ali dveh inštrumentov. 23 % skladb je bilo napisanih za različne instrumentalne komorne sestave. Na primeru skladbe *Jutro Neže* Nahtigal smo predstavili parametre podrobne analize 32 izbranih skladb glede na metrum in ritem, obliko, fakturo, melodijo, harmonijo, kakovost notnega zapisa, glasovno ustreznost in splošni vtis o izvirni skladbi tekmovalca. Rezultati so pokazali, da so tekmovalci pri ustvarjanju skladb izhajali tako iz svojih glasbenih znanj kot eksperimentiranja in intuitivnega snovanja. Marsikatera glasbena zamisel je presenetila s svojo izvirnostjo, drugačnostjo in novostjo.