

## CREATIVITY IN THE MUSICAL GAME – A MAJOR ELEMENT IN THE EDUCATION OF PUPILS

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**Abstract:** *The paper, which belongs to the field of pedagogical methodology, aims at emphasizing the game as a permanent activity in a person's life. This activity manifests itself in the first years of life by the employment of the so-called 'functional games' for the coordination and gradual organization of the child's physical movements; it continues with fictional games, and creation games. These games are also employed in the creative work of adults, and they seem necessary for the maintenance of one's moral and psychic balance.*

**Key words:** *game, creation, modeling, activity, stimulation, mission, emotional background, creative work.*

Musical games have a long tradition in the history of universal music, representing sources of inspiration in the practice of composition; they are needed to promote the instructive, educational and formative development of children.

Equally, due to their importance, musical games have been subject to methodological research concerning the identification of the most efficient means for teaching music in relation to the physical, psychologic and artistic necessities of children. These methods have been perfected by the teachers in the Romanian educational system, who, by elaborating the necessary musical materials, have contributed to the development of the children's personalities as future professional musicians.

Talking about games, one can assert that they are adapted to the age of a person. Being a human activity, the musical game,

in particular, fulfills several functions: it promotes the creativity, the modeling, and the development of the children's personalities. Due to this factor, games have always represented an important research topic in the fields of education, psychology, and biology. Despite its spread, research on games became functional only in the 20<sup>th</sup> century.

From a large range of opinions and observations of some thinkers, philologists and famous artists, the most useful can be considered the ones referring to the purpose of the game in connection to the life and activity of children and youth at different ages.

Thus, one of the most comprehensive definitions about games is that of Friederich Schiller (1759-1805), who, in his work called "Letters on the Aesthetic Education of Man", states that "the human becomes truly human when he plays, the

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game representing the main means of his full expression of freedom”.

According to the poet's statement, the game reflects a person's creativity.

The Dutch historian and theoretician of culture, Johan Huizinga (1872-1945), presents in his famous book, “*Homo ludens*” (1938), a conception about game that is close to that of Schiller. Huizinga considers the game “an essential, stimulating element of all forms of human culture”.

According to the psychologist Edouarde Claparede (1873-1940), the game stands for the most important preoccupation towards which the child manifests its full interest, since it supports its biological and psychological needs. In Claparede's conception, the meaning of game consists in the very ‘action of playing’, which ‘prepares the future, by quenching the needs of the present’.

The Russian psychologist Serghei Leonidovici Rubinstein (1889-1960), defines the game as being ‘the child of work’. He demonstrates that the game is a product specific to human activity, and that the essence of the game consists of the children's preoccupation with the ‘reflected transformation of reality’. For example, one social function of a mother is that of preparing food for her family; in games, the child takes over the function of the mother, pretending to cook for other children, an activity which causes it much satisfaction and joy. Paul Popescu Neveanu states in the “*Dictionary of Psychology*” (*Dictionarul de psihologie* - Bucharest, 1978) that a child's game is ‘a kind of ... determining activity for his psychological development’.

In the children's and youth's life, the game fulfills a formative function: ‘by

playing games, they prepare for life’; the games represent, thus, the practical exercises necessary to becoming mature.

Throughout this presentation, there have been made references to a signifying definition of the game, as a formative and creative action, bearing a great importance for the children's and adolescents' life to their gradually becoming mature. To an equal degree, the game fulfills a functional role of great significance in the life of adults as well.

For an adult, the work on a daily basis should not represent a mere obligation, relative to the function that he has, for which he is paid; work should be viewed, instead, as a permanent creating activity which might be interpreted as a superior manner for the manifestation of game.

An occupation which lacks the emotional background created by the permanent addition of novelties, progressively added to the process of the daily activity from a particular field, (the addition of novelties means creative work), will degrade in time. If one limits himself to the operations based on a daily routine, he will end performing an activity which lacks satisfaction, a necessary feature in the process of work.

On the other hand, active adults, as well as retired people, have during their free time vital energies. These need to be consumed to avoid boredom, which is a psychically extremely dangerous phenomenon. The free time of an adult should be filled with different challenging preoccupations of a creative type; adults could also get involved into society or sports games with a festive character which have the purpose of bringing joy and satisfaction.

A special category of games is represented by gambles. These ones, by their nature, have a double effect: either the euphoria of the gain, or the failure which can trigger personal dramas in association to drugs, or even to dramatic, sometimes, fatal actions.

From here the necessity of finding an occupation for one's spare time, and of consuming supplementary energy, by choosing creative actions, such as society games, which have the benefit of inducing a state favorable to creative work, rightfully considered as happiness.

For adults, the game has also an important function, for their daily professional activities, in emphasizing other features: fun and entertainment, relaxation after work, the escape from the influence of preoccupations that may negatively affect a person's sensitivity. These games can be categorized as: society games, artistic-musical or sportive games, destined to the satisfaction of one's desire to win in fair competitions, according to some precise rules among groups of partners participating in the game.

One can argue that the totality of the spiritual and material productions, as consequences of the human mind and effort, have been born within processes of creative work, which, at times, may be taken for the game itself, the latter thus becoming the most moral human activity, the most serious 'child of work'.

The creative game is the type of game by which the child builds, draws, models, sings, dances, plays different musical instruments, etc. By getting familiar with different working materials, from different activity fields, in the process of playing a game, the child will perform the practical exercises which correspond to their use.

Thus, the child prepares for activities far more complex, getting prepared to attend school.

During school, the creative games change gradually into practical activities, creating thus a consciously created product. This represents the stage where we can already talk about an equivalence of games and creative work.

The different types of games played at different school ages actively participate in the development of the creative initiatives of the pupils.

The importance of the educative value of the musical game consists of the fact that, because of the emotional states that it induces, it can become an efficient method in the harmonious development of the human psyche at all ages. This is why we stress the necessity of using modern teaching procedures, inspired from the vast field of instructive games, in the instructive-educational process. It is worth mentioning the vital energy comprised in the musical games; this energy stimulates valuable creative performances.

Unlike other games, the musical game, as a dynamic form of instructive games, will influence a child more strongly in his educational development, due to the strengthening of the transfer qualities of music.

Musical games carry different aesthetic values which become materialized in: songs, different rhythms, polyphonies, catchy lyrics, adequate to the actions linked to the children's age, songs, associated to physical movements, choreography, the use of school musical instruments, etc. These values promote the development of the pupils' creativity on several levels.

The several reflections related to the creativity of the musical game reveal the great importance of the musical game in the socialization of pupils; the musical game proves to be, thus, a major factor in the education of pupils.

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