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The Art Of Playing Musical Instrument Between Indoctrinating And Creativity

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Abstract:

This study has shed light on the art of playing musical instruments as a type of fine arts, and has demonstrated that art is based on two pillars in general that include scientific thinking with its required mental and logical capabilities, and aesthetic taste with its delicate emotions. This is true for music as well which is considered an art that is based on science and emotions with all its implementations such as composition and playing. The study also discussed the difference between talent and creativity and their importance in acquiring and developing artistic expertise, as well as understanding the role of creative productivity functions such as fluency, flexibility, and originality in achieving creativity. The study concluded with advice and guidelines for both teachers and students to achieve creativity by staying away from repetition and ill-advised teaching.

Keywords: Art, play, music, creativity, Indoctrinating.

Introduction:

Art is a social phenomenon practiced by individuals living in groups, whether as creators of artworks or as recipients and consumers of Art. Therefore, an artist is rarely found living alone, isolated, and away from people, because his art will be unknown and without effect. (Hanoura, 2000, p. 67). Art developed through the exchange of common human experiences between different groups. The first was seeded, planted, and then moved between different civilizations and from artist to artist, and the combination of these efforts formed the human artistic heritage. (Al-Husseini 1984, p. 133).

The transmission and indoctrination of experiences do not guarantee the continuity and development. We find that the greatest concerns of the great civilizations throughout history don't depend only on owning more knowledge and techniques that double their strength but also depend on how to remain strong by developing the resources through renewed creativity and innovation. (Al-Hajlawi, 2017, p.7). In this study, we will focus on the art of playing musical instruments as one of the arts

in particular and part of the heritage and human experiences in general, and the importance of focusing on the role of creativity in developing the performance of its techniques and skills.

The dictionary of Lisan al-Arab mentioned the meaning of "playing" as it is "playing with musical instruments", which are instruments of Tarab, and making sounds with them, i.e. making sounds from them. It is striking that the English language uses the word (play) in the sense of playing to denote playing music as well, which gives this art, to some persons, a comic character very far from seriousness, and makes them believe that learning, mastering, and creativity is not based on a scientific basis, but that anyone knows how to play it if he is trained and repeats some movements. Therefore, the importance of this study lies in showing that the path to mastering playing skills begins with teaching them, but it should not end there, because the educational process must involve both parties, teachers, and students, in order to move to its final level, which is creativity and innovation in formulating and integrating various forms of skills and techniques, including the aesthetic taste of the performer and the listener. This study aims to provide a scientific viewpoint on the concept of creativity and its connection to talent and its role in shaping artistic experiences in general and mastering the art of playing musical instruments in particular.

First: Music between science and passion:

1.1 The connection between art and human thought:

The researcher in human behavior finds that there are two ways for a person to discover the facts surround him; The first: **the method of surrendering** to all that is included in the social heritage issues that individual deals with in the various aspects of his life, and accepts the facts imposed on him by his surroundings without opposition or analysis. (Al-Bassiouni, 1993, p. 27). The second method is the method of **scientific thinking**: it is an objective method that is not interfered with by personal desires, and it is based on empirical props from which results are extracted and which can be used in forming opinions and facts. (Al-Bassiouni, 1993, p. 33).

Art is considered as a form of human thought, and it is a creative synthetic activity. Art reflects the creative ability to find new things of a harmonious aesthetic nature, by working on simulating nature and advocating the subordination of art to nature, or by working to highlight the aesthetic features of life phenomena. (Al-Saied, 1993, p. 81).

2.1 Art relation to Aesthetic awareness and Passion:

Some may conclude that the study of artistic phenomena is not possible because they are not subject to fixed mental criteria. However, critics and

theorists created a science that searches for aesthetic criteria called “Aesthetics”. At the beginning of its appearance in the eighteenth century, they referred to studies dealing with mysterious thoughts associated with sense, conscience, and taste. Later on, studies related to artistic creativity were added to the research, science in the current era then deals with the issue of taste and creativity. The deepening of the concept of aesthetics was reflected in the critics' definition of art. Some of them defined art as an emotional awareness of the truth, while some were limited in their definition as mastering work that is characterized by workmanship and skills. There is another definition that combines the two previous definitions that is art is an aesthetic production produced by a conscious human being and adding it to nature. (Al-Saied, 1993, p.7-9) (Al Saied, 1993, p.7-9).

As a result, it does not negate the connection of art with emotion in terms of its connection also with awareness, mental processes and technical skills, where sensational processes are the first step of aesthetic awareness, as God Almighty said in the Quran: Surah Al-Mulk “They will further say: "Had we but listened or used our intelligence, we should not (now) be among the Companions of the Blazing Fire!". God, has prioritized hearing over the mind in that it is a primary sense that leads to perception. Al-Farabi emphasized this arrangement, explanation, and interpretation of the steps of perception. The awareness of beauty begins with the sensual step, then experiencing the past scenes, as well as other factors, including intelligence and the degree of concentration. (Al-Obaidi, 2013, p. 42-43).

Since the ability of the senses to receive the stimuli emanating from the external environment varies from one person to another, this leads to a different awareness of the sensations and their interpretation, the same subject is perceived by a group but may not by others, or a person perceives it in a way that is different from another person, so each individual casts a different meaning which was delivered by others on the same topic. (Fawzy, 1980, p. 278).

As a result of the difference in sensual abilities among people, critics termed the framing of the process in which sensations move to become impressions and awareness, and they called it taste, which is generally defined as the growth of an individual’s sensitivity which response to many types of relationships. A person who acknowledges things in a specific utilitarian way may not see some things as real in other aspects, he sees the seat and gives it value because he can rest on it, but he sees the book and does not value it because he doesn’t know how to read (Al-Obaidi, 1993, p. 228).

The French philosopher supposes that there is a common sense of beauty in all people. Everything that is beautiful is necessarily subject to approbation, and thus the characteristic of beauty becomes a kind of absolute judgment. This affects the process of artistic creation, which in his view becomes an act of our collective cognitive powers of the artist's individuality, and is considered as the conditions of our judgment on the artistic impact of beauty (Salem, 1978, p. 46).

Regardless of the technical level and the aesthetic level, it can be said that every artistic work has value as a man-made product, which required a certain human effort on the physical and psychological levels that reflects the level of his genius. To admire an artistic work, we must feel a challenge in the ability on how to make it, and this explains the collective fascination with some works of art that required great human efforts to be made (Attiah, 1985, p. 27).

3.1 Music between science and passion:

Music is one of the oldest arts in human history, and it has received great attention from the public, writers, and philosophers. We find that Plato in his book (Plato's Republic) recommended paying attention to musical education, considering it an essential element in raising young people, and calling for the exclusion of certain musical positions because of their harmful moral and psychological impact. Many thinkers and philosophers after Plato talked about the importance of music; there is not enough space to mention them all here.

However, it is very remarkable that they have different opinions. Some of them considered music as a magical effect that fascinates the hearts, and some of them considered music as a science with clear rules. In general, the multi views on the nature of music are mainly because music is the most independent art. It is not a figurative or Fine art with subjects that can be referred to, nor art that derives its elements from direct external reality, nor can be understood by translating it into another means of expression. (Salem, 1996, p. 53).

When a person stands in front of any work of art, whether it is a painting, a sculpture, a novel, or a Presto, there is a specific field of freedom within which this person is entitled to move during his reading of the work of art. This field is very wide in music and narrows in literature and becomes very limited in front of the visual arts such as painting and sculpture. Although all musical compositions have titles and names, if music is not accompanied by words, it becomes blind and does not convey any specific idea at all, but it rather leaves the listener with a wide field that allows his different feelings to move within it (Attiah, 1985, p. 34).

Music from a scientific view is much more than just a means of entertainment. It affects the brain in physical ways by stimulating specific

areas to grow. Listening to music causes a temporary rise in levels of cognitive intelligence, and learning may changes these levels permanently. Studies have demonstrated that professional musicians show marked differences in the physical structure of the brain and cognitive thought processes. The recording industry has benefited from the media hype of surrounding information and has put out many purported CDs to promote children's brain development, but they are ignoring the results of experiments that show only temporary improvement when listening to music, while permanent cognitive improvement occurs instead by learning how to perform music, learn to play and sing. A skilled and trained musician has a larger brain with more enhanced neural pathways than a non-musician (Ramey, 2005).

Music makes connections at multiple levels, including the brain level in terms of its structure and function to move shared or similar cognitive skills, at the personal level, in terms of integrating our thinking and emotions and achieving our luxury, and at the social level to build social cohesion. These connections are translated into academic benefits, including improved language and arithmetic abilities, spatial abilities, executive functioning and intelligence, as well as increased attendance and participation in school activities. The benefits also include psychological aspects such as self-confidence and self-discipline and the social benefits of teamwork. (Wilson, 2013. P2).

To emphasize the connection of art in general and music in particular with mental abilities, it is useful to look at the model presented by Guilford for mental processes classification, which presents a distinction between several types of mental processes and includes the processes of declarative thinking (or production), which was known in the past (before the appearance of Guilford's ideas) as general intelligence and included only the factors of non-creative intelligence, i.e. the factors of thinking in a closed system. Guilford added in his model the transformational thinking or changeable production, that is, thinking in an open format and includes works of art, thus he widely opened the way, not only to distinguish between two types of intelligence but also way to see intelligence in its richness and heterogeneity, and to look at intelligence as multi-level and dimensional and not limited to one degree which is known as the IQ ratio, as the case in the Wexler test, which depends on two types of intelligence, verbal intelligence and scientific intelligence. (Hanoura, 2000, p. 79).

To complete Guilford's efforts, Gardner described seven types of bits of intelligence and later increased them to become nine. Gardner supported the idea of multiple intelligences rather than limiting their scope in what was later known as the theory of multiple intelligences, and considered that musical intelligence is one of the types of intelligence. (Al-Hajlawi,

2017, p. 95). Thus, playing is one of the applied musical sciences and art that depends on mental thinking and passion.

Second: The relationship of acquiring and applying technical expertise to indoctrination and creativity:

2.1 Methods of gaining technical expertise:

Technical expertise was passed by generations through the apprenticeship system, which is based primarily on the transmission of knowledge from teacher to student. Teaching art has become an educational process that helps to shape the educated individual sensually and aesthetically.

Art education has appeared throughout history and has sometimes been based on developing skills and mastering crafts, and at other times on the learner himself with his characteristics, tendencies, desires, and self-abilities. (Al-Husayni, 1984, p.13).

Arts education stumble has been ignited between two tendencies, a tendency that believes that literal imitation is the best way to gain experience, as imitation is an inherent quality of a man that must be exploited to preserve the experiences of the human race, and the second tendency rejects literal imitation because it eliminates the personality of the learner and is based on indirect simulation of things that have been imprinted as mental images in memory that can be recalled when needed. (Al-Husayni, 1984, p. 122).

Later on, these two tendencies were framed in the literature of aesthetics, so it was called teaching art through literal imitation in the works of Fine arts, and the corresponding imitation of performance techniques in playing with the theory of simple simulation. Plato Ullmann presented this theory in his works and finds that the artist's work "is not limited to the production of manufactured things, but that he can create all plants, animals and all living things, in addition to himself, and he also said that the artist should take a mirror and turn it in all directions, and from this, it is understood that Simulation in his concept is “the faithful and literal repetition of what he sees in nature.” (Al-Saied, 1993, p. 19-20).

Plato did not adhere to this theory, and attacked works of art that literally simulate tangible things, saying that there is an imitation based on knowledge and accompanied by truth, as it is as close as possible to an honest expression that adheres to truth and achieves “beauty”. And there is a simulation that is not accompanied by a close knowledge of the truth of the origin that it simulates, but it is an automatic transmission that depends on camouflage and is devoid of truth and beauty. The last imitation, which does not depend on the truth and is not limited to

beauty and goodness, its owner may succeed in creating pleasure, but it is the pleasure of naive ignorant people. (Al-Obaidi, 2013, p. 18).

This theory has been criticized because imitating the teacher and following what he teaches literally creates a submissive student who accepts what is thrown at him without discussing or justifying the reasons, so he copies everything around him and receives instructions and becomes a reflection of the teacher's style. The teacher cannot succeed in provoking his students' thinking if his method is limited to giving notes and criticisms, because it may be useful if the student understands their causes and consequences, and harmful if he takes them as postulates, which makes all aspects of thinking close to him. (Al-Bassiouni, 1993, p. 30).

Completely neglecting imitation is unacceptable, as it is the cornerstone of education, and its negative impact on the educational process can be reduced when it goes intending to study and absorb some qualities from others. However, it is considered as a transitional means that contributes to building the learner's personality and his ability to solve the problems he faces, and not as an absolute goal that limits the learner's growth. (Al-Bassiouni, 1993, p. 309).

Others have also rejected the theory of simulation because there are beautiful artistic themes in the critics' tradition, which are an effect of a simulation and not simulation of nature. Music is one of those arts that cannot imitate nature. Music is considered as an example of pure, sublime art, which refuses to be defined and elevates from the limited direct idea to the infinite and the indirect purpose, unlike other arts that are determined by the direct idea by translating it in a tangible physical way by touching the hand. (Al-Obaidi, 2013, p. 29).

Music is distinguished from other arts in that it does not depict or imitate a specific thing. painting is figurative art, and sculpture is related to depicting external reality through its three dimensions, and literature represents reality through linguistic symbols, but music does not represent a specific thing, and it is an independent artistic style. It may sometimes seek to imitate nature, as is the case in depicting the sounds of storms or winds, and since natural sounds are not musical because of the irregularity of their vibrations, music can't imitate them directly, but rather it refines them. (Salem, 1996, p. 54).

As for indirect imitation, the rules were organized in the theory of essence simulation. Aristotle adopted this theory and realized that the artist is not concerned with embodying the specific details of nature, but rather he must express the essence, the two theories then will share the factor of imitation, but the theory of simulating essence contains

innovation and formation of new elements and requires the artist to be creative as he produces work that derives its primary elements from tangible things and what is being lead to impressions. This theory affected artistic practice. In the eighteenth century, two types of arts were separated, namely, the applied arts associated with utility, such as crafts, which depend on direct simulation, and there are fine arts associated with pleasure, such as painting and music, and combines direct and indirect simulation, that is, it combines imitation and creativity. Music, with all its elements such as playing, singing, and composing, is one of the fine arts. (Al Sayed, 1993, p. 21).

The theory of direct imitation was associated with the classical school, which esteemed the mind as the highest standard of aesthetic values. The role of the theory of essence simulation appeared when romanticism came and focused on the emotional aspect of man. This school gave the artist the full opportunity to express his emotions without restrictions and found that the artwork embodies the artist's personality. Accordingly, some theorists in aesthetics realized the addition of a third theory, as complementary to the theories of direct simulation and essence simulation, which they called “the emotional theory”. (Al Sayed, 1993, p. 27).

Since art is not a natural science because it does not, like natural science, seek to build laws that govern natural phenomena and present an abstract picture of the world in time and space, we can find that the artist is not subject to this approach, nor trying to apply its rules. Artwork is not only an imitation of nature, but is the result of the artist’s interaction with the subject, and what governs the artist in his work is his skill that he acquired by his effort or what he received from training and indoctrination by his teachers, as well as his aesthetic intuition and creativity in creating new formations. (Al-Sayed, 1993, p. 84) (Al Saied, 1993, p. 84).

2.2 The difference between talent and creativity:

The word talent is one of the terms that has begun to appear and take its place in our educational language at present as a result of the interest in talented people, and the effort to take care of them in the Fine Arts, music, science, and other aspects. Talent means an extraordinary innate ability endowed by nature for a particular person, making him able to perform a certain thing more than those of the same age if given the same circumstances and circumstances. Modern psychology has previously shown us that the difference between individuals in abilities is in degree and not in type, which means that each of us is born and has the willingness to practice art, but due to innate and environmental conditions, some find themselves more passionate about practicing this art than others. Not only has that, but its production, with its abundance

and quality, exceeded the production of those of similar age. (Al-Bassiouni, 1985, pp. 145-146).

Although Talent depends on genetic and environmental factors, its development towards talented people does not take place effectively except when making learning opportunities available in the surrounding environment for the Talented people, who in turn exploit it effectively.

Environments in which people grow up and who are not responding to rapid learning, and have insufficient resources relevant to a field that does not allow for effective development. The poor environment also has a widespread negative impact. There must be some special talents that appeared in the creatively productive individual that exceeds normal levels, and the talented, in his turn, must be keen on developing his knowledge to form a large knowledge base that will give him technical skills that lead to the experience that is known as Master procedural and problem-solving skills in a study. Experience is the prelude to creative production. The creative individual: solves problems, invents products, and asks new questions in his field in a way that may initially be considered unusual but is eventually accepted. (Sternberg, Davidson, 2005. P 59–69).

Some specialists divided students in terms of talent into two types: the first is students who are Talent in academic terms and are distinguished by scientific excellence according to the traditional concepts in the school system that are widely accepted by most teachers and the ordinary public in terms of rapid progress in achieving the objectives of the basic curricula, and possession of a wide range of Knowledge, they are also distinguished by their ability to use logic and analytical thinking, and this type of student has the ability to gather a large amount of knowledge without necessarily being interested in creating a new product. As for the second type, it includes the talented students in activities, who have practical intelligence, and seek to gain skills and knowledge in any field. They have greater spontaneity in thinking processes, enjoy strategic planning, and more flexible in solving problems, prefer complexity and challenge, and seek to invent new products, and on this basis, musically talented students can be considered to be closer to the second type (Sterberg, Davidson, 2005. P 39 - 41).

The researcher Lutfi Al-Hajlawi believes that the confusion between the term creativity and talent is a fatal mistake for some researchers, as the concept of talent remains comprehensive and it is not possible to completely match talent and creativity, but on the other hand, it is not possible to separate them. It is a careful distinction between the types and levels of talent. It is important to point out that trying to obtain an accurate definition of the concept of creativity or talent collides with

several obstacles, the most important of which is the diversity of cultural contexts in which they are used and they're being filled with emotional charges and social values that keep them away from neutral lexical control. (Al-Hajlawi, 2017, p. 10).

The term creativity is used in the literature of contemporary humanities and social sciences to refer to a set of specific intellectual processes that are manifested by intentional and systematic behavior that leads to successful solutions to specific problems, and this success is determined by creating innovative, original ideas to produce solutions to those problems. (Al-Hajlawi, 2017, p. 38).

Creativity in itself is not a skill, as the thinking skills of the human species are divided into two main levels:

1) Lower skills for thinking and higher skills for thinking, and the first section consists of the skills of remembering, understanding, comprehension and applicable, while higher skills include analysis, understanding, induction or conclusion, and we can add higher skills, which are the ability to criticize, build judgment and produce alternative ideas, and the efficiency of creativity lies in the use of any of these abilities quickly and with superiority and in an unusual way in order to devise unusual solutions and ideas. (Al-Hajlawi, 2017, p. 25).

2) Creative activity plays a vital role in the development of personality, as it cannot be separated from human nature and flourishes more in the sympathetic environment, and breaks the barriers that prevent the individual's growth in the sensual, emotional and intellectual aspects, and creativity is better achieved through activities directed towards certain goals and not at random. (Yochim, 1967 p37).

3) Many people mistakenly link creativity with a high level of intelligence. In our time, mental tests are considered as modern tools that allow professionals to assess the amount of overall intelligence that a person possesses, regardless of his life circumstances, and the intelligence coefficient (IQ) has become used in all types of research and as a basis for all types of personal, social and other studies, and there was no evidence that creative students were students who scored high on intelligence tests or that creativity was equal to high intelligence. (Yochim, 1967. P 44).

4) Creativity can be classified into several types, including Expressive creativity, which is related to free spontaneous expression and does not pay attention to aspects of performance efficacy, product efficiency or originality. Emphasis is placed on the spontaneity of the emergence of the idea, as is the case in children's drawings. There is also productive creativity which is related to the evaluation of different products of the creative process and techniques, which means focusing on the efficacy and performance of those products. This creative style is related to the quantitative and qualitative characteristics, regardless of the originality

of the product or its relationship to free expression. There is also inventive creativity, and the focus in this category is on the originality of the invention, its value and its uniqueness in achievement. This type of creativity is found among inventors and discoverers and is manifested in the ability to deal with materials and capabilities and employ them.

We can also add innovative creativity, despite the closeness of this type to the previous type; this creativity is mainly related to the continuous improvement and development of machines, means, methods and approaches. This creative style is associated with all areas of human development, whether theoretical or technical. The characteristic of this class is that it deals with previous premises, and does not derive anything from a vacuum, such as the development of relativity in physics or the development of the performance of a spacecraft or a car to run on clean energy. (Al-Hajlawi, 2017, p. 60).

There is scientific evidence shows creativity, whether scientific or artistic, is not consciously gained, that is, the creator is not aware of all the stages of creating the creative work. But, unconscious mental activity has a role in it due to the accumulation of previous experiences which is inherited in the subconscious. The artist may leave a work in which he started for some time he is busy with another work, but suddenly he finds the first work pressing him to continue his attempts, and if he moves forward with his creativity, and the period of stopping is what we call the period of latency. (Obaid, 2005, p. 14).

1) Because creativity is a phenomenon that can be divided systematically into successive stages, the best linguistic description that suits this phenomenon is to consider it a path, which is a more accurate description than simply reducing it to a term. Many researchers divided the creative process into stages, as they considered that the first stage represents the stage of preparation, where the creator exerts a lot of effort after the first spark of the creative idea is generated by an exciting act in order to enrich his creative vision with various details related to the first idea of the work. This is followed by the stage of fermentation or incubation: a calm stage in which the creator departs from the subject of creativity, although some researchers may not believe that the mind is completely distracted, but is subconsciously preoccupied with thinking about the topic. Then we can move to the shining stage: it is the stage of inspiration or the brightness of the solution or the sudden ignition of thought with a bright light as if the torrent pouring downs the solution or the details that the creator invests in forming his creative vision in its semi-final form. Finally, we have the stage of implementation and investigation: a stage in which the creator performs many sub-operations, which aims to refine the appendages to bring out his idea in its final form. (Hanoura, 2000, p. 137).

2) Many researchers believe that it is difficult to subdue the creator and his creative behavior to study and examine, while researcher Masri Hanoura asserts that creative behavior can be studied scientifically if we follow the appropriate scientific method for the subject we want to study. (Hanura, 2000, p. 133). Creativity does not develop without an educational plan, as it is not like a wildflower left to grow by the forces of nature, but rather it is like a child that parents must take care of until he completely grows. (Hamid, Rawat, Qazi, 2012, p 273).

2.3 Relationship of the acquisition and appliance of technical expertise to talent and creativity:

Some believe that learning art and gaining artistic experiences is not possible unless it is based on innate talent, but this assumption raises questions about how to infer the owner of the talent? How can it be distinguished from others? Do Art colleges and institutes accept only talented people or is the study in them based on a scientific basis that achieves positive results for all those who wish to study art, whether they have this talent or a small amount of it. (Al-Bassiouni, 1985, p. 160).

There is no doubt that talent is the first seed of artistic activity, and the normal person, even with continuous indoctrination, cannot produce a work of art that falls under the framework of fine arts, but it can be under the framework of applied arts, and if the talent is available in the learner and receives an education based on indoctrination only, he will be able to gain skills, but its result will not be as original and creative as the talented learner who is encouraged to innovate after acquiring basic skills. John Dewey says about the breeding of artistic creativity: “What most of us lack in order to be artists is not the possession of a burning passion, nor even the use of artistic skills, Rather, it is the ability to make a vague idea out of some elements, between conception and birth there is a long period of formation and development, during which time the inner substance of emotion and idea is transformed to a large extent through the processing processes possessed by the creator.” (Yochim, 1967. P 39).

Creativity is shown in the artistic expertise in interpreting or immediate expression in a situation where the artist is under the influence of a direct influence and in the case of innovation, which mixes the feeling of the unconscious and the multiplicity of images or aesthetic visions, so the artist chooses a specific aesthetic formation and tries to get it out of a mere image in the mind to a sensual effect and a work of art due to aesthetic expertise and technical skill. In this process, the artist creates a state of emotion, introversion, or latency until he gathers his Diaspora of thoughts and feelings to weave a work of art from them. This emotional state, in which the feelings of the creative artist rise and the aesthetic formations intensify before him, can be called aesthetic intuition; in the

sense that it is a direct awareness of the artistic subject of the aesthetic visions or mental images intended to be expressed. (Salem, 1978, p. 63).

Third: Activating the role of creativity to develop the art of playing musical instruments:

3.1 Productive functions of the creative process:

Researcher Al-Khawaldeh believes that when we analyze the artistic creative activity, we find that it is based on four figures; The beginning is in the presence of intuition, which is a means of revealing aesthetic visions and imaginary mental images, followed by the image that represents the subject of aesthetic intuition, then comes the material, which is a formable tool to accommodate the image, and finally comes the expression, which is a means or language for translating the intuitive image into a sensual image. (Al-Khawaldeh, 2006, p. 142). If we want to urge students to develop their creativity and move from idea and intuition to applicability and expression, we must first develop the three productive functions of the creative process, which include fluency, flexibility and originality.

3.1.1 Fluency:

It is the ease of recalling the elements of creativity and generating ideas in a specific period of time, and the creator must be characterized by fluency that supports his expressive behavior which helps create multiple means, in contrast to the slow person who lacks fluency, he is slow in the collapse of ideas and images and thus in creating or inventing means Expressiveness, and this can be attributed to obstacles or crippling factors such as fear of making a mistake, severe self-criticism, or discouragement. Evidence that proves the existence of the fluency factor is what happens to some artists when they drink alcohol, tobacco or narcotic substances. This is because narcotics or alcohol reduce the effect of expression. Accordingly, the relationship between the fluency factor on the one hand and the inactivating factors, on the other hand is an inverse relationship, as the higher the fluency coefficient of the artist, the lower factors is disabled. (Salem, 1978, p. 39).

In order to achieve the element of fluency in expression, the individual must be able to acquire knowledge, and this can only be done through learning; Because learning leads to the acquisition of new knowledge, skill or behavior (and this is the result of special training, which causes changes that are characterized by relative permanence as a result of the individual's adaptation and interaction with the surrounding environment). (Salim, 2003, p. 17).

In regarding the use of fluency in the technical abilities, we find that the term learning is related to the term training so that the theoretical and

practical knowledge store is integrated to possess fluency, and training is one of the three main conditions for learning skills, especially motor skills, as required by playing musical instruments. In order for the individual to learn the skill, he must train on it and make an effort to help him control his movements so that these movements are characterized by ease, accuracy and speed, as well as the possibility of issuing them in all changing situations during the real experience after the trainer witnessed and performed all the kinetic models he saw once and many times under The supervision and guidance of the coach who was always making it clear to him the difference between his wrong performance and the performance that should be. (Fawzy, 1980, p. 39).

The speed of learning depends on the principle of trial and error, where a person usually makes a lot of mistakes, especially in the early stages of learning, and learns to avoid these mistakes during repeated attempts. It has been found in many cases that letting the learner try to learn on his own and make mistakes and learn how to avoid mistakes is more beneficial than if the learner was helped to avoid these mistakes. (Salim, 2003, p. 181).

In order for the training to be fruitful, it is very important to determine the topic that you will train on and the goal that is intended to be reached, because the clarity of the goal leads to clarity of perception, clarity of perception leads to clarity of the way, and clarity of the way leads to clarity of methods. (Al-Hammadi, 1999, p. 76).

The success or failure of the trainee during his repeated attempts to perform the motor skill he learns depends on the extent of care and accuracy in identifying and clarity of the motor goal, and the simple movements that make up this goal. The more the motivation goal and its components become clear in the mind of the learner, the more he will be able to achieve it.

Accurate identification of the motor goal during educational situations helps the teacher and the learner, as it helps the teacher to set the educational steps that the learner must pass, and determine the most appropriate methods to be considered in training. (Fawzy, 1980, p. 43).

Sports coaches also emphasize this point, since playing combines physical and mental skills and aesthetic awareness, some techniques used by sports coaches can be used to teach physical skills, and sports coaches confirm that knowledge of artistic activity includes achieving the mechanical goal and the way to reach it through operations or technical points. (AbdulSamad, 2005, p. 31).

Thus, it becomes clear that the clarity of the motor goal in a way that allows a good identification of its components helps the learner to select

the appropriate responses required and delete the wrong responses that are not required. Therefore, it has become imperative for the trainer to master the motor skills that he is going to teach, and he can use several media such as animation and movies whenever possible, so that he can give a clear and accurate picture of the nature of the motor target and its components, thus helping the trainees to the selection process easily.

All of the above can be reversed in training the players to master the different playing techniques. (Fawzi, 1980, p. 179).

There is an integrative relationship between self-observation and external guidance in the training process. If learning sports motor skills by simply watching, then all the spectators we see in football matches would become excellent players, especially those who were persistent in attending the matches, or keen to follow them through the small screen.

From this concept, the importance of training in learning sports motor skills becomes clear. It is also clear that what is meant by training is practice and effort, and practice is not just a repetition of movements, as "repetition is a semi-typical repetition without a noticeable change in responses, and skill is an enhanced repetition, meaning that we notice a gradual improvement in the individual's performance as a result of the reinforcement." (Fawzy, 1980, p. 41).

In the end, training and acquiring skills benefit is in deepening the student's artistic talent and increasing his fluency in choosing the elements he wants to use in forming his artistic work. It is slow in the association of ideas and images. In reality, we note that the average person may have ideas, images, or visions, but he cannot formulate them in the appropriate artistic form due to the lack of a fluency factor and creative intuition, while we notice that the artist, before expressing the image or the artistic subject permanently, he starts making several different layouts, he can pick and choose from them the most complete composition to the fluency factor, which helps him to perform easy expression. (Al-Khawaldeh, 2006, p. 143).

The teacher's role in acquiring fluency:

The artworks produced by students during their studies are lacking skill and accuracy, so they appear poorly produced and inaccurate. Here, it becomes clear, the importance of the teacher's role in providing students with the elements of fluency in expression through training them on the skills of their artistic crafts that must be taught to all students in order to acquire skill in expression regardless of their differences in expression. Technique, within the scope of craftsmanship, indicates the ability to use work tools and materials in such a way that they achieve their purpose. (Al-Bassiouni 1993, pg. 97).

The trainer should try to prepare the students psychologically to realize the new skill, by showing them the extent of their need for such skill in reaching the desired success, consistently presenting the skills with the stages of their realization so that the skill is presented first as a whole and in its natural timing. (Fawzy, 1980, p. 295).

Teacher's awareness to guide the students, the acquisition of skills through training, depends on the effort of the student as well. Thorndike concluded that training alone is not sufficient for learning, because training has no value except its results and the good effects of it, meaning that the repetition of movements and skills does not lead the individual to learn. Repetition should result in a feeling of satisfaction or satiation. (Fawzy, 1980, p. 90).

The learner's satisfaction is related to the level of his achievement, so the teacher must set goals for him that is commensurate with his technical level. This leads to learning and even to severe damage to his mental health, just as satisfying the learner's needs completely leads to his feeling of laziness and indifference, and he sees no justification for making the effort. Since motives are the basis of the activity of the individual during learning, the teacher must always keep a part of it with the learners, by making them in complete dissatisfaction with the level they have reached. (Fawzi, 1980, p. 23).

The role of the teacher also lies in recognizing the uniqueness of each learner and providing him with opportunities that suit individual differences in interests, and his responsibility includes engaging the learner in creative experiences that improve his ability to think independently and critically, by achieving multiple skills and motivating him to achieve personal achievement by recognizing intrinsic values to creative activity. (Yochim, 1967. P 123-124).

The training aims mainly to make the student possess the experience that can be defined as increasing the possibilities of correct responses or lack of wrong responses, or the decrease in the time it takes for the learner to achieve the goal, or the small number of attempts required to reach it. The student participates in the performance of the educational situation for a new skill and is provided a set of motor behaviors that contribute to the issuance of his innate aptitudes, motor abilities and previous experiences. (Fawzi, 1980, p. 169).

In the end, talent develops through the perfect control of the educational experience and the development of the skills that are necessary to form appropriate judgments and not only the indoctrination of knowledge. (Hamid, Rawat, Qazi, 2012, pp. 256).

3.1.2 Flexibility:

Flexibility means the ability to deal with various problems in an appropriate manner that may be an exit from the familiar view of the normal person, and the relationship between fluency and flexibility is a direct relationship, as the student who is able to perform different technical skills, molding and, using them according to the problems he faces. Flexibility is directly related to the student more than the teacher, since it depends on his level of perception. The role of perception is not limited to receiving the effects emanating from one of the subjects, but rather includes giving meaning to them. The student who is correctly aware of the movements he makes is better than his colleagues who perform them accurately, and from here the relationship between perception and learning motor skills appears (Fawzi, 1980, p. 279). When a student is presented to a certain skill, he first realizes it, then stands on its details and the subtleties of its performance, and ends up with a complete visualization of it. However, a holistic picture of the skill is imprinted in his mind and then he can perform it according to what the different situations is required. (Fawzi, 1980, p. 286).

In order for the individual to be able to deal with the subject that he perceives with certain responses, he must think about the type of these responses before trying to issue them, by recalling previous experiences that can help. Perception is the individual’s means to obtain the present experience, while remembrance is his means to obtain previous experience, which helps him to deal with the problems he faces. (Fawzy, 1980, p. 297).

Educational psychologists have classified learning theories into two categories, and they called the first one "behavioral theories" and called the other category "cognitive or domain theories". The first category

includes several theories such as Thorndike and Pavlov's theory, and the second category includes Gestalt theories. (Fawzy, 1980, p. 191).

Thorndike argues that an organism has an infinite number of neural connections that link certain stimuli and responses, and these connections already exist before any experience is gained. The function of learning is to make these connections increase or weaken according to the objective set in the learning. When the individual begins to learn a new skill, he comes up with a number of motor responses that help his current abilities to issue, but these responses differ in their number and characteristics depending on the nature and type of the required goal. Usually, some of these responses are correct and some are wrong that does not fit with the goal and do not help to achieve it. While, the continuous attempts of the learner, which the teacher often follows with his directives and instructions, take the unwanted responses to disappear and their percentage decreases, while the percentage of correct responses increases. (Fawzy, 1980, p. 170).

When the student perfects the performance of skills, the knowledge that he has formed in some cases may take the form of habit, where he responds to stimulation in the way he is accustomed to. The problem lies when this student finds that the usual procedure is not prompted in dealing with the situation, which leads to the disruption of the student's development if he depends only on habit and previous learning, while the creativity of some students is manifested when they try to discover some alternative strategies through conscious thinking. (Hamid, Rawat, Qazi, 2012, p 271).

We must distinguish between a skill and a rigid mechanical habit. A skill may involve a habit, but the habit does not necessarily involve skill. The skill must be innovative, renewable, and adaptive according to different circumstances and stimuli. The mechanical response in which the individual engages in some activities may be formed as a result of continuous experience which doesn't make him think about the type of problem if he is facing the same type of problem every time that makes it turn into an automatic machine governed by habit. The individual's ability to get rid of this predicament depends on how intelligent he is in performing the operations he performs. Whenever he tended to engage in these operations, this led to the speed of acquiring skills until he reached the degree of mastery without the performer losing the pleasure and flexibility of response. The workmanship is a means that enables an individual to achieve a specific end. A skilled artist must be able to change the medium used according to the desired end. (Al-Bassiouni, 1993, pp. 100-102).

The teacher's role in providing flexibility:

Flexibility is directly related to fluency, the greater fluency, lead to greater flexibility, and since fluency is achieved when the student is able to perfect the skills of his field of work, flexibility, in turn, depends on the appropriate use of skills, and in the field of fine arts the term skill is related to workmanship, and some know workmanship as a kind of skill the learner acquires accidentally through his practice of artistic production, and this skill will vary in its degree according to different people and the multiplicity of their ideals and what hinders him from taking out his expression in its best form. Thus, the craftsmanship problems that each student will learn will be related to his person. (Al-Bassiouni, 1993, p. 104).

Some people make mistake considering craftsmanship as an automatic implementation of some rules without an accompanying emotion, or as pre-reserved methods that can be retrieved when needed without action or adaptation. This aspect is an integral part of innovation itself, and it cannot be separated from it and can be circumvented by teaching it in isolation. Trying to teach it in this spirit does not develop the student's creativity, but on the contrary, it helps him to acquire habits that hinder him from continuing his growth. The teacher, then, must reveal the type of skills required by the students' innovation during their creation, in order to know exactly the type of their need, and teach it to them in connection with their problems and their multiple ideals that they aim to achieve in their artistic expressions. (Al-Bassiouni, 1993, p. 106).

Flexibility is achieved after the artist has a stockpiled sum of aesthetic visions or images that enable him to express the artistic subject, uniquely and distinctly, easily and without obstacles or restrictions. As the artist, during the creative work, analyzes, synthesizes and composes certain elements through the sensory perceptions that he interacts with by remembering his past experiences and clearly retrieving the forms and his developed aesthetic or taste appreciation that ultimately leads to the re-formation of new works of art. (Salem, 1978, p. 40).

3.1.3 Originality:

Originality means the ability to invent new works far from the promising tradition, and the artist will not be able to innovate unless he possesses fluency in expression and flexibility in implementation, and he must also be aware of the nature of the formal formations that determine the artwork in the field in which he wants to express, and he must learn all the rules and laws that were previously implemented to build artistic forms in his field in order to be able to break the deadlock that occurred in some of them and come up with original ideas.

The form is defined as a set of internal links or the template that organizes the work, which is able to digest the artistic idea in a

homogeneous unit. (Al-Obaidi, 2013, p. 57). The individual perceives them as a form, while the large formulas perceive them as the ground of their large size. (Fawzy, 1980, p. 293). The inseparable union between feeling and form is the basis for artistic creativity in general and music in particular. It is not enough for the composer to discover melodic feelings that represent original ideas, but rather he must formulate them and bring them out in an appropriate form.

The work of art is generated from a creative impulse, and as soon as this impulse tries to be realized, it finds itself fall in a formal network and logical laws. Thus, the artist's understanding of formal rules and necessities contributes to his production of new ideas that harmonize his old heritage with his own aesthetic awareness. (Salem, 1996, p.7).

Some may be mistake in considering originality merely as a form of revolt against old laws. Some musicians begin to deny the musical rules he used before them, but soon realize that only those rules can contain their daring innovations. Thus, when they are rediscovered, some of the old rules gain more strength, because they are able to accept partial innovations that were foreign to them, since the real development and renewal must come from within the musical tradition without intrusion or hybridization. (Salem, 1996, p. 19).

It is interesting to note that the original works do not come from a space, but rather their authors draw some of their elements from previous works of other people, and this explains why some musical works remain alive after the death of their creator, so they become a role model and a base for the various subsequent creators who find in them a source of inspiration, because they explore new possibilities in them that they did not realize. Its contemporaries attracted their attention to producing new works that fit their current era, thus ensuring continuity and a high position in the artistic heritage, while the value of works that are not able to inspire creators to produce new works fades. (Salem, 1996, p. 17). Thus, we can say that the value of every great composer does not lie in adding works that express his feelings only, but rather lies in strengthening the previous heritage by presenting applicable ideas related to his creation of an original form in which these new feelings are embodied. The development in performance methods in each era must be based on the traditions in force in previous eras, but with the addition of practically applicable innovations and capable of being a base for launching new traditions (Salem, 1996, p. 6).

It should be noted here that some confuse between the term creativity and charisma, which plays a large role later in the talent development process, and refers to the ability to attract listeners to the performer, either through his music or through his personal strength. Musical charisma is the ability to communicate effectively through music, by moving from the stage of developing capabilities to using experiences,

knowledge of strengths and weaknesses, self-promotion, social skills and self-confidence, but it does not mean the musician's ability to create original ideas. (Sternberg, Davidson, 2005. P 345-348).

2.3 Tips to encourage students to be creative in the art of playing:

The teacher and the student participate in the educational process to achieve its goals. In this part, we will give some advice to the teacher and the student alike to enhance the acquisition of productive functions of creativity and thus promote innovation and move away from unstudied imitation. The teacher should pay attention to some tips, including:

1. Exploiting the first moments in the class to communicate with students on an emotional level, and the teacher can remember the best teacher who influenced him to motivate himself to give, teaching depends on trust and love, and what makes the teacher distinguished is his ability to interact with students in a way that does not make him a tool for passing information only, it is not enough to the teacher to be competent in his field, rather, he must possess a human sense and social communication skills, and convey to his students the passion for learning and acquiring new experiences. (Fredrickson, Hackworth, 2005, p 10).
2. Avoid long speeches and focus on giving short advice targeting a specific technology, and the teacher should not be lenient, but the student should be somewhat fearful and committed to implementing his guidelines.
3. The teacher should not forget that his long-term goal as a teacher, coach or mentor is to help his students improving their performance and independence to the point that they do not need him, and to achieve this, the teacher must move away from trying to make himself the center of attention and focus on providing an appropriate environment for the student.
4. The teacher should focus on considering creativity as one of the main resources of the educational process, and not leaving the creative process to be a chance, but making it a clear and easy process for students to apply, with the need to convince them of their creativity and train them to do so. (Al-Hammadi, 1999, p. 41).
5. The teacher should use accurate, measurable descriptions of things that can be seen, touched, and measured, and avoid Attributes and circumstance that do not tell the student precisely what to do.

Many students find it difficult to understand how best exercise should be in order to develop their performance, and we found it useful to use the scale that Daniel Coyle devised to measure effective exercise and he called it the (R.E.P.S) Each letter symbolizes an essential element of deep practice. The student needs to make sure that his exercise contains these four elements and we will mention an applied example of them:

(R) Symbolizes reaching and repetition. The student must notice whether during his exercise he reaches the maximum limit of his abilities,

and whether he repeats the use of his maximum abilities and how often he does that. For example, instead of rehearsing the pieces that he has already mastered, he must practice the pieces that challenge his abilities and have not fully mastered them, and be aware of the difficult parts in them and repeat them. (E) Symbolizes participation or engagement. The student should notice the extent of his concentration and the alertness of his senses during the exercise. Instead of practicing a sentence for an hour and feeling bored, it is better to practice playing the sentence five times in a row without errors, and if he makes a mistake, he must repeat it from beginning, so he stays awake and uses all his abilities. (P) Symbolizes the purpose or the goal. The student must know if the exercise is related to the goal he wants to reach. For example, if the student finds it difficult to play a sentence that contains sudden rhythmic changes during the piece, he must practice it by connecting it with the acceptable part and not alone, until he faces difficulty in changing the rhythm each time.

(S) Symbolizes strong and quick reactions. The student must evaluate himself during the absence of the teacher so that he tries to sense his mistakes as soon as they occur and does not ignore them. For example, instead of playing the whole piece and ignoring all the mistakes, it is better to divide them into parts and practice mastering each part by improving the mistakes as they occur. Then connect the parts together. (Coyle. 2012. p 76).

The following tips can be directed to students to motivate them to be creative:

1. The student should focus his mind and mental powers and keep his mind clear by staying away from interruptions and causes of inconvenience and all that distracts the mind, reminding him-self of the importance of the self-confidence and that every person can be creative. (Al-Hammadi, 1999, p. 75).
2. Emphasis on listening where students can follow part of the Suzuki Music Learning Method which requires that each day, separately from their lessons, students listen to a list of songs and difficult pieces, including the ones they are learning to play, so that the repetition of listening help their memorization of it, and the adoption of practice Listening is a powerful and detailed mental map, which is a series of reference points by which students can measure the success or failure of each attempt to master the playing. The key to effective listening is to create mental connections so that the student can visualize the feeling of performing the skill.
3. The student should seek inspiration from among the teachers and artists he knows, and always look for new sources of knowledge because inspiration has a long tradition in art, sports and design where it is often done in the name of “impact”. It is helpful for the student to look at every artist better than him, Then he tries to impress him by imitating the things

that impressed him in his style, and one of the important indications of inspiration and influence is that we find young children in artistic families often have more opportunities to access good information; Because they have a greater chance of watching their older siblings practicing the artistic tradition, and then they do the imitation to see what works and what fails, in other words they do permissible theft. The golden rule here is that when the student is inspired, he should focus on the details and not on the general impressions of the style that characterizes each artist, in order to be able to integrate those subtle details into his personal style in a way that distances him from the direct imitation that exposes him to criticism.

4. The student should focus on deep practice not on the length of training time, and deep practice is not measured in minutes or hours, but in the number of times to reach the desired goal and high-quality repetition. The student should pay attention to the number of new connections that he forms in his mind. For example, instead of practicing for an hour, he could do a good replay five times.

5. The student can break each large task into small parts, and this tip works because it accurately reflects the way our brains learn. Every musical sentence is built from the coherence of a set of tones, and sentences in the language are divided into words and letters, so the student must divide the piece and then try to connect the parts with each other.

6. The student should focus on continuity. Regular daily practice is more effective than intense practice once a week, and the reason is related to the way our brains gradually grow.

7. The student should accept his mistakes and not be afraid of making them. Most of us make mistakes repeatedly and feel embarrassed about them. When we make mistakes, our instincts encourage us to look away and ignore the mistake and pretend that it did not happen. This method makes us not accept our mistakes and it is difficult for us to avoid them, but instead, we have to accept our mistakes because mistakes are our guide to improvement, they represent the information we must use to build the right links. The more we pay attention to correcting mistakes, the more correct connections we will build inside our minds. Visualizing the mistakes made by the student during practical implementation as soon as they occur helps to reinterpret the mistakes as they are, and it is useful for the student to focus on understanding the reason that led to his making correct attempts, especially during forming New Relationships when he exceeds his current abilities and reaches the mastery of new abilities, then he should not stop practicing and be proud of his achievement before he understands the reason why he has reached this level.

8. The student should not neglect the importance of exercising slowly and slowly. He should slow down playing difficult sentences at the beginning of learning them. When we learn how to do something new,

our brain immediately urges us to do that work again faster, so the practice of super slow works like a magnifying glass, it allows us to feel our mistakes more clearly, and thus fix them.

9. The student must resist falling into the trap of being fascinated by the pleasure of achievement. Some students may become arrogant and get excited when they manage to perform a certain section well for the first time, and some of them may stop practicing and are satisfied with what they have reached, which hinders their progress. In order for this not to happen, the student must follow what we might call the freezing technique, which is based on rewinding the mental tape and playing the syllable that has just been taught again in his mind and carefully noticing what happens to the feeling, rhythm, and physical and mental sensations. The important point is to identify this high moment and consider it as a beautiful place that the student wants to go to again and again, provided that he remains aware that this moment is not the end but rather the new starting line for learning the skill until it becomes automatic.

10. The student should focus on the positive aspects when he faces difficulty, he can either focus his attention on the goal, i.e. what he wants to do, or he can focus on the possible error, i.e. what he wants to avoid. But it is better to always focus on the positive movement, not the negative, and this is similar to the principle of the so-called law of inverse effort mentioned by the author Joseph Murphy in his book “The Subconscious Mind”, which states that when your desires and imagination are in conflict, your imagination will win, so imagine that you will succeed in doing what you want not what you don't want.

11. The student should develop a plan for the exercise that includes general and simple goals, as the student's eagerness to achieve the easily attainable goals leads to neglecting the larger goal, which hinders the development of competencies in the long term. The solution is to create a track record of performance for each skill. For example, the teacher chooses a scale that measures the skills he wants to develop in the student, and begins tracking them. This scale is used to motivate and direct the student.

12. The student must be flexible and devise new ways to apply different techniques. Advanced students face a stagnation stage in which they are unable to improve their performance, and it occurs when they start learning a new skill and progress rapidly for a while, then they stop suddenly and are satisfied with performing what they have already achieved without any additions. It becomes routine, and the problem is when they can perform a skill spontaneously without mental effort as if they were flying a drone through autopilot and drive it themselves using conscious thinking. Although autopilot is useful in some other matters of life, but when it comes to developing talent, autopilot is the enemy, they have to disable autopilot by changing their way of practice, and the fastest and best way to do that is to speed things up to force themselves to do the task faster than they are doing usually, they can slow things

down so slowly that previously undetected errors pop up, or they can do the task in reverse order, or flip it around.

Conclusion:

In the end, creativity plays an important role in the development of human thought in general, and it is a behavior that can be acquired if the appropriate conditions are created for the learner, and he develops his skills and owns the three productive functions for him. In the field of playing musical instruments, it is not enough to teach skills and techniques so that the student can be creative in playing and possess his own distinctive style. Rather, the teacher must direct and train him to own the techniques and thinking style he needs that lead him to creativity.

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