STAVROS MAKRIS iD
GRAHAM F. WELCH
EVANGELOS HIMONIDES

Music Teachers' Perceptions of, and approaches to, Creativity in the Greek-Cypriot Primary Education

ABSTRACT

The purpose of this study was to explore music teachers' perceptions of, and approaches to, creativity in Primary education. Even though teachers' perceptions on creativity have been investigated broadly and extensively, qualitative research on music teachers' beliefs nurturing the students' creativity in Primary education are less common. In the present paper, data were collected through in-depth interviews with 10 individuals in the Greek-Cypriot Primary Education. The results of this exploratory study indicated that activities should include the promotion of the students' self-action and autonomy, and the pedagogical initiatives that enable students to come up with original outputs in order to be creative. This understanding, in turn, provided the researchers with access to the teacher participants' perceptions of creativity: a multi-faceted concept related to students' autonomy, initiative, and the application of imagination and unrestrained thinking to any musical activity. These findings offer some initial insights and are discussed with respect to their implications for policy and practice. Suggestions for future research are also made.

Keywords: creativity, music, education, perceptions, qualitative.

Creativity, having been identified as an area for systematic research (Guilford, 1950), has been studied across a wide range of domains (Kaufman, Glăveanu, & Baer, 2017). Its important role in cultural, social, and emotional development, as well as the fact that it has been described as "the driving force that moves civilization forward" (Jauk, Benedek, Dunst, & Neubauer, 2013, p. 213) have been well recognized (e.g., Bakhshi, Downing, Osborne, & Schneider, 2017; Cropley, 1997; Frey & Osborne, 2017; Hennessey & Amabile, 2010; Rosenstock & Riordan, 2016).

Numerous researchers have also stressed the important role of creativity in education (e.g., Fisher, 2005; Gajda, Karwowski, & Beghetto, 2017; Rasulzada & Dackert, 2009; Webster, 1990). Obviously, "[t]he successful implementation of creativity in education is largely dependent on teachers' own beliefs about creativity" (Bereczki & Kárpáti, 2017, p. 25), as well as their self-perceptions of creative identity (Randles & Ballantyne, 2018; Randles & Tan, 2019). Teachers' beliefs about, and perceptions of, creativity, as well as activities employed and instruction techniques used for creativity's development, in a variety of subjects and domains, have been investigated extensively (e.g., Alsahou, 2015; Cachia & Ferrari, 2010; Chan & Yuen, 2014; Karwowski, 2010; Konstantinidou, Gregoriadis, Grammatikopoulos, & Michalopoulou, 2014; Leikin, Subotnik, Pitta-Pantazi, Singer, & Pelczer, 2013; Odena, 2003; Stone, 2015; Zhou, Shen, Wang, Neber, & Johji, 2013).

Researchers suggested practical insights, strategies, and provisions for the educator to develop a creativity-supportive classroom context, including, for example, the need for establishing a positive relationship between him/her-self and the students (Cole, Sugioka, & Yamagata-Lynch, 1999), acknowledging the vulnerable position of the student-improviser (Edmund & Keller, 2020), providing opportunities for creative thinking a daily routine, and acting him/her-self as creative leader (Beghetto & Kaufman, 2014). In addition, studies (e.g., Cole et al., 1999) suggested that the educational environments need to activate movement between divergent and convergent ways of thinking (Guilford, 1950, 1967), for which Webster (1987) considered to be the driving forces for creative thinking. Furthermore, it is essential to supplement solitary practice with group performance (Hallam, 2006), assigning well-balanced challenging activities designed with a variety of task options (Burnard, 1995), as well as constraints that allow the participants to have (or feel they have) ownership and control (Blamires & Peterson, 2014). Emphasis should be placed on allowing students to operate "…at their own 'growing edge' of skill and knowledge development" (Byrne, MacDonald,

& Carlton, 2003, p. 279) and to come up with their own decisions, cultivating in this way their independent thinking (Webster, 2002). This will help to stimulate students' curiosity, motivation (Prabhu, Sutton, & Sauser, 2008) and ultimately make the task constructive, beneficial, and enjoyable, contributing to the ignition of flow (Csikszentmihalyi & Csikszentmihalyi, 1992), which correlates with the quality of the creative output (Byrne et al., 2003).

As for creative music activities, in particular, research has praised the various forms of improvisation (e.g., Addison, 1988; Fratia, 2002; Hickey, 2009; Koutsoupidou, 2008; Nolan, 1995; Rooke, 1990) and composition (e.g., Collins, 2005; Dunbar-Hall, 1999; Hogenes, van Oers, Diekstra, & Sklad, 2016; Reynolds, 2002; Sætre, 2011; Wiggins, 1999; Wilson, 2001). Research has also focused on the developmental differences of students' compositional (Kratus, 1989) and improvisational processes (Brophy, 2005; Kratus, 1995). Furthermore, the employment of music technology has been introduced in the last two decades in music making activities for nurturing creativity (e.g., Stauffer, 2001; Triantafyllaki & Rowe, 2018). Finally, interdisciplinary didactic approaches, or transdisciplinary, have also been suggested in order to positively affect the students' engagement with respect to composing skills (Cuervo, 2018).

With regard to the definition of creativity, after many decades of research, the answer to the criterion problem seems to remain controversial, without a universally accepted definition (Ford & Harris, 1992). As a human construction and a product of culture, the definition of creativity varies according to the temporal and spatial frameworks in which it is situated (Burnard, 2012), it is "…a child of its own epoch" (Glăveanu, 2018, p. 26). The two core elements on which the Western perspective of creativity centers on are novelty (or originality) and appropriateness (or usefulness) (Kaufman & Baer, 2012). The Western perspective of, and approach to, creativity favors and values the notions of individualism and mastery, that is, a singular understanding perspective, which leads to the notion of the cult of uniqueness, master, and genius. Looking at creativity from non-Western points of view, however, the value of innovation in material products becomes less important, with the emphasis shifting to the revelation of "…emotional, personal, and intrapsychic elements" (Lubart, 1999, p. 342), which is the case with Eastern notions of creativity. These two opposing conceptualizations of creativity—the former associated with world-changing creative outputs, while the latter with the personal development of the individual—are placed in two variously labelled categories, such as "Historical and Personal" (Boden, 1990), "Big C and Little c" (Kaufman & Beghetto, 2009) and "Traditional and New" (Elliott, 1971).

In terms of education, "[a] common understanding of what creativity is for education and what it entails is [...] envisaged as the first step toward creative and innovative education" (Cachia, Ferrari, Ala-Mutka, & Punie, 2010, p. 19). Understanding and defining creativity is helpful for implementing a classroom that fosters creativity (Luna, Ernst, Dte, DeLuca, & Kelly, 2018). However, Collard and Looney (2014) assert that "[f]or a variety of reasons, relatively little attention has been given to the quality of creative products in schools" (p. 351). In terms of music teaching, research on the scientific application of creativity revealed that it was frequently used in a "…casual, unnecessary, and sometimes gratuitous manner" (Hounchell, 1985, p. vi), losing thus its meaning and power (Webster, 1990). This diverse, although misinterpreted, usage of the term during the twentieth century has proliferated in the last decades. In fact, while musical creativity may be found in almost any musical activity (Reimer, 2003) and take several forms depending on the functions it serves and the environments in which it takes place (Burnard, 2012), musical creativity in Western educational settings is usually associated with the aspects of composition and improvisation (Running, 2008). In fact, even educational documents define creativity referring either to composition and improvisation and/or to a desirable way of thinking (Odena, 2003, 2011). Both applications, however, need to be addressed carefully: starting with the second case, "…a desirable way of thinking" may be defined as "…imagination successfully manifested in any valued [musical] pursuit" (Odena, 2011, p. 30), which is susceptible to overuse or misinterpretation. As for the first case, the distinction between improvisation and composition in a classroom environment is unclear as musical performances are not always written, especially in the first grades; as a result, the boundaries of the two activities blur to a great extent (Burnard, 2000; Hallam, 2006). Therefore, there is a lack of standards in music education regarding creativity that leaves teachers without guidance and carries questions as to how to define it. This, in turn, suggests that music teachers may have various perceptions of what creativity is, something that may impact their approaches of how to cultivate it in the classroom.

It would seem then that there is a need for qualitative reports on music teachers' perceptions of, and practices for, nurturing students' creativity in the Primary education as they remain a low priority. Exceptions are Snell's (2013) survey of instrumental music teachers' perceptions of the National Standards in New

York, Zbainos and Anastasopoulou's (2012) report on Greek music teachers' perception of creativity, Fairfield's (2010) survey of teachers' creative thinking in Elementary general music, Kladder and Lee's (2019) investigation examining music teachers perceptions of creativity across K-12 and tertiary education contexts, and Odena's (2003) research on Secondary school music teachers. However, the first four studies used quantitative methodology, while the latter focused on Secondary education. Besides these, no specific qualitative studies have been conducted recently on music teachers in Primary education.

PURPOSE OF THE STUDY

Music teachers function as key actors in the process of inspiring students and cultivating their creativity (Randles, 2012). As described above, however, there is limited evidence concerning this group's perceptions of creativity in Primary education using a qualitative approach. Thus, the purpose of this study was to explore Primary music teachers' perceptions of, and approaches to, creativity across musical activities from the perspective of the music teacher and the "personal" creativity concept.

METHODS

Odena's (and2001a, 2018) four-fold framework was adopted in this study,[1] although modified, in order to look at the context of Primary music education in Cyprus from the perspective of the music teachers. In particular, Odena's (2003) study on Secondary music teachers' perceptions of creativity, in which he originally applied the Four "P's" framework (Person, Product, Process, and Place), focused on the Four "P's" from the teachers' perspective regarding their students' composition activities. Our modification includes the music teachers' perspectives with regard to a greater range of activities, both those of their students and their own.

Wong (2010) identifies the fact that "...there are diverse types of music teachers in the field of music education [...] [and] there are usually some government regulations on the basic requirements of the qualifications of school music teachers" (p. 706). Indeed, music teachers in the Greek-Cypriot public Primary education are classified according to three categories: first, those who studied general education at university, yet chose to teach music only. Second, those who studied general education and who may happen to teach music, when there is no colleague in their schools who specializes in music. Finally, the third category involves those who studied music only and thus teach only music. As the study was not concerned with statistical generalizability the choice of participants was non-probabilistic. The participants were purposefully selected according to the needs of the study (Morse, 1991) following a "maximum variation" approach that was based on the participants' educational and professional background. In order to gain insight into the phenomenon under study and look at it from different angles, participants from each category of music teachers in the Greek-Cypriot Primary education were recruited: (a) General education teachers who teach music only; (b) General education teachers who may teach music, along with other subjects; and (c) Music teachers who teach only music.

The procedure for data collection used in this study was based on the visual elicitation technique (VET) (Jewitt, 2012). The VET employed in this study drew upon the works of Silvers (1977), Lennon (1996), and Odena (2001b), who explored their participants' thinking as they reflected on their own choice of video-recorded practices. Videos of musical activities were supplied to the participants by the researchers as points for discussion, and on the basis of which they were asked to reflect on their opinions about creativity. The videos took, in some way, the form of vignettes (Hazel, 1995), which facilitated the discussion of a range of musical activities that participating teachers might not for some reason (e.g., lack of time, limited school facilities, the music teachers' weaknesses resulting from lack of experience and knowledge of particular activities, the students' limited music background, or any other circumstances) apply in their lessons. This generated a systematic comparison of the participants' responses to different musical activities, namely music performance and improvisation, in which students of Primary education, aging from 6 to 12 years old, were involved. Using the interview protocol as a guide, the participants were invited to comment on and discuss the reason(s) and the meanings they attributed to the vignettes, as well as raising issues, making suggestions and validating the choice of them in terms of their applicability in their music educational environment. Thus, ambiguities regarding the objectivity and appropriateness or suitability of the videos were addressed,

---

[1] This article is based on a dissertation study: Makris, S. (2019). *Approaches to creativity by Cypriot Primary music teachers.* Doctoral thesis (Ph.D), UCL (University College London), https://discovery.ucl.ac.uk/id/eprint/10080919. The present work, however, is original and information, materials, data and findings reported herein have not been published elsewhere.

first, because the videos showed activities suggested by the National Music Syllabus of Cyprus (MoEC, n.d.b) and, second, because the participants were also asked to validate the videos in terms of appropriateness.

VALIDITY

This study was engaged in a range of validation techniques as evidence of having produced consistent results. In particular, peer debriefing and external auditing procedures were followed with external researchers in order to assess the accuracy of the analysis and the results. In addition, triangulation was achieved by corroborating evidence from the participants' interviews and the supplementary materials that they brought with them, such as audio and video samples. Finally, in order to adhere to the ethical considerations of the research, the participants' names were coded in the transcripts, and names were deleted from the audio recordings in order to maintain anonymity and confidentiality.

ANALYSIS AND RESULTS

Colaizzi's (1978) seven-step phenomenological method was adopted to guide the analysis of the data. In general, this method includes the following steps: (a) familiarization with the data; (b) identification of significant statements, that is, the initial cycle of coding (Rogers, 2018; Saldaña, 2009): identifying and marking significant statements or natural meaning units (Kvale, 1996) (Table 1); (c) formulation of meanings. In this step, following Graneheim and Lundman's (2003) suggestion concerning qualitative content analysis, codes were grouped into categories, that is, the manifest content (Graneheim & Lundman, 2003) originated from the interviews (Table 2). (d) Generation of themes: using meaning units and combining categories, we ended up with themes, "expressions of the latent content" (Graneheim & Lundman, 2003, p. 111) (Table 3). (e) Exhaustive description: this step involved putting together an exhaustive, thick and rich description of each participant's interview, incorporating the categories produced in step four. (f) Formulation of the fundamental structure: each participant's description was condensed down to short and dense statements that we considered to have captured the essential aspects of the phenomenon. (g) Verification of the fundamental structure: participants were invited to verify if the condensed statements for step six aptly represented their experience.

Two interrelated themes that constitute the major theoretical findings of this exploratory study are as follows: (a) the elements that an activity needs to include in order to be creative, and (b) the music teachers' perceptions of creativity.

THE ELEMENTS THAT MAKE AN ACTIVITY CREATIVE

The participants' general belief is that creativity may be nurtured through a range of activities and practices (e.g., improvisation, composition, orchestration, lyric-writing, sound experimentation with standard and non-standard musical instruments, in-class or out-of-class performance of students' work for self-assessment or peer-assessment, as well as combining with other subjects, thereby making the activities inter-disciplinary) that promote students' self-action, autonomy and initiatives.

For example, Participant 6 mentioned:

I have also done painting, that is, I asked students to create listening to music, or to present... [...] Well, I'm telling you, it was an unbelievable creativity, I combined music with arts [...] I think that pairing music with the Arts is very creative.

In fact, the idea of combining music with other forms of art, such as dancing, mime, and acting, thus making the lessons inter-disciplinary, was supported by other participants as a contribution to the creativity of an activity.

For instance, Participant 7 mentioned:

So I asked a student, who doesn't speak very good Greek, [...] but he is very good at painting to do it. We used a canvas, I gave him colours and he was painting while we were singing; at the background we projected the students' paintings about peace. Our theme was about peace, [...] [a] nd all the students of the school did their paintings about peace, I used a movie-maker and we presented it in this way [...]. It was as much creative as it could be, I think.

In addition, Participant 9 did something similar:

TABLE 1.   Coding Example—Participant 7—Transcript (excerpt)

Track 1	Transcript	Line	Codes/Tags	Categories & sub-categories
02.43	What makes you think of it as creative?	9		
02:47	Well, because **they changed the lyrics, they came up with their own, it's totally their own work**, they started slowly… we first listened to the song, OK they already knew it, the fact that they would step, let's say, on the melody, finding similar expressions [phrases] matching with the music, I think it's a skill that they developed it a bit and the percussion, because **I provided them with the percussion box and I let them choose, I didn't assign them**: "You will take this one, you will take that one", **it was by themselves, they did it alone, they said "We'll do it this way."**	10	Lyric-writing, originality Percussion/ Orchestration Self-action, students' choice Initiative, independence	Definition, creative activities Definition Assessment
03:36	It was collaboratively…	11		
03:38	It was something **they did alone**.	12	Independence	Definition, Assessment
03:40	Did you present it anywhere?	13		
03.41	No, no, but they want to upload it on YouTube to watch it. Because I tell you, they are crazy about YouTube, about games, about these songs. Just to give you another example, we did this and we were also rehearsing "I diki mou I patrida" ["My own land"] for the October's 1st event. I told them: **"We'll do that song that we want for the event and then we'll devote time to work on the song that you want"**	14	Traditional song Motivation	School events Practices

It [the activity] was inter-disciplinary, yes, it was creative because we combined it, let's say, with painting, making their own masks, so that they could impersonate roles based on each music piece of the Carnival [of the Animals].

Moreover, Participant 1 supported that "…there needs to be inclusion of other forms of art (…) the more subjects you can engage in the more you can help students to be even more creative."

Furthermore, Participants 3 and 5 added that creative activities need to promote students' critical thinking:

…it may not be composition as such, like 'Write a piece of music;' but just the question 'What do you think about what we have done here?' You activate their critical thinking to assess the music output, the final music product, and ask them to tell you whether they like it or not.

(Participant 3)

Let's say we'll teach a song in the classroom, we may listen to various [recorded] interpretations; some students may like some of them, while others will not. They have to be able to judge why they like this better, why do I like this less? What is it that makes this one better and what is missing from the other that makes it less good? It's critical thinking that needs to be developed about what is nice… So, there needs to be as much stimuli as possible.

(Participant 5)

In addition, participants emphasized that activities need to challenge and motivate students, using songs that the students are familiar with, so that the activities are fun and offer enjoyment and satisfaction.

TABLE 2.   Example of Qualitative Content Analysis: From Meaning Units to Codes

Participant	Meaning Unit	Condensed Meaning Unit	Codes	Categories
7	it is a video that we made with the students of the fourth level. […] I thought that, as an attempt to attract their interest and to introduce them to the percussion instruments, we could do something that they wanted. […] "Miss, let's do 'Despacito', reorchestrate it, do it as we like", anyway, we added original lyrics in the Greek-Cypriot dialect, we used percussion and we made a video in which we made over Despacito. That's it.	Using the students' favourite song as a motivation, aiming to introduce them to the percussion instruments, adopting orchestration, lyric-writing and video recording.	Motivation Satisfaction Playing percussion instruments Orchestration Lyric-writing Video-recording	Students' reactions Musical activities Various/ Non-musical activities
7	Making sound stories I also think is creative, […] you start with a story and you add sounds with objects, papers, or […] we may go to the 'Health Education' classroom and use the pots to make music.	Such an activity provides the opportunity for experimentation with non-musical instruments	Sound stories Experimentation Non-musical instruments	Musical activities

I do consider performance as a creative activity when we don't play school songs, but songs that students like, songs from their everyday life, songs which they can identify themselves with. (…) There needs to be motivation and then some kind of satisfaction. Satisfaction that derives from listening to it and so we like it [or] "Mrs, next time can we add in this instrument?" Now if a group just played it once and that's it, I don't consider it creative. There needs to be a desire from the students to keep it on, (…) something that will inspire them to move forward.

(Participant 2)

Participant 7 mentioned that creative activities are those "…expanding the students' horizons, that is, ask them 'What do you see here? A glass; well, is it only a glass, or if you knock it it may make a sound?' [so] you evoke their [students'] interest in thinking that, 'Aha, maybe I can do more things with the objects around me.'"

Participant 3 explained that such opportunities as writing music for presentation, function as motivators for students: "[It was] something that greatly enthused them. And this song received distinction, it ranked second in a competition, so their pride was much greater." In fact, students' enthusiasm about presenting in upcoming school events raises their desire to practice and prepare for it: "…and you can see them 'Oh my God!' [excitement], they were trying, they devoted time from their break […] to create music, […] which would help the whole process of the theatrical play. […] You notice that their little eyes are shining more when they perform such activities."

In fact, a group of other participants held also the opinion that presenting students' work, without the process becoming compulsive, is important as it cultivates their motivation, helps them to be expressive, and open to music, and it promotes their critical thinking when used as an assessment activity, either for self-assessment or peer-assessment. For example, Participant 1 explained that

TABLE 3.   Example of Qualitative Content Analysis: From Codes and Categories to Theme

Codes	Singing Lyric-writing Orchestration Percussion performance Clapping Improvisation Composition Music listening Playing-along/ Accompanying Sound story Using sonic objects/non- musical instrumental objects Identifying instruments Extending the story	Original Emotional satisfaction Accomplishment Sophistication	Self-action Students' choice Initiative Independence Self- expression	Video-making Body- movements Dancing Making instruments Mask-making Impersonate roles	Dislike of "traditional" songs Satisfaction/ enjoyment Motivation Curiosity Ecstatic Amusement Participation
Categories	Musical activities	Product/Output	Process	Various/Non- musical activities	Students' reactions
Theme	*Music teachers adopt a wide range of activities that they consider creative. The most important elements an activity needs to have in order to be considered creative is to promote the students' self-action, autonomy and initiatives, enabling them to come up with original outputs*				

"[s]o the performance in front of all their classmates is very important, since it is part of creativity and since you introduce to the rest of the students a different way of music thinking." She went on to add that "I prepare them 'We'll do this and as soon as we finish the lessons [of the unit], because it may take you four lessons until you finish it, we'll invite the A'2 class to come and listen to it'. Yes, they will like it as a challenge, they will try even harder to do something better."

It is also worth-mentioning that for some participants' activities in which the students' potential for gaining something different from the original is limited, are considered preparatory, providing the students with knowledge and skills that they may later apply to more creative activities:

Participant 8 for example, explained that

We have a guided process here [...] I wouldn't say there is creativity here because it is something guided, their [students'] actions are given. [...] She [the teacher] just guides [directs] them, helps them to be able to do something creative later on. They don't perform something original. [...] if after this activity we continue with something else, that is, do something on their own, collaborate to adopt the rhythms they've learned or something, then [...] it will help them create by themselves.

Another example comes from Participant 9:

We introduce the beat, because there are kids who, literally, can't do this. So the point is, what comes next. [...] where would creativity be? I would say to the students: "Keep on with this beat, do what you like here with this [singing a rhythm]" but they are on the beat; and that's where it starts to be creative. Or play 'titi' [eighth notes] wherever you want; that's where creativity begins. Now, this [performance activity] is a very good introduction [...], because it's 'copy and paste', that's why I don't think it's creative.

In addition, Participant 3 explained that

We can also regard singing or playing as creative, but [emphasis in the original dialogue], honestly, I think their creativity will be beyond that point, they will learn from that, they will be able to express themselves and they will get the knowledge so that it will help them for what comes next.

Furthermore, Participant 4 mentioned that "Yes, it [singing] is creative for the students because they acquire skills and knowledge and expand their perceptions about music."

Finally, improvisation, composition, orchestration, and lyric-writing dominated the activities that all the participants mentioned as the most appropriate for nurturing students' creativity. Lyric-writing, in fact, was mentioned repeatedly:

...we discuss it [song] and then we try to find suitable words; some key words may be given and then we have to make the phrases that fit rhythmically, melodically. [...] first you do some exercises so that they know what they may play and then you let them try by themselves. [...] And after all this we will move into changing it, changing the lyrics, so that it becomes their own." (Participant 5)

"I thought that, as an attempt to attract their interest and to introduce them to the percussion instruments, we could do something that they wanted. [...] "Miss let's do 'Despacito', reorchestrate it, do it as we like"; anyway, we added original lyrics in Greek Cypriot, we used percussion and we made a video in which we made over Despacito.

(Participant 7)

To sum up, even though the participants' general belief is that creativity cannot be taught, they all agree that it may be nurtured. This nurturing may be achieved by adopting activities that promote students' self-action, autonomy, divergent and critical thinking, allowing them to act freely, experiment, take initiatives and work collaboratively, in an effort to produce an original output. It is also important that activities challenge and motivate students, using songs that students are familiar with, but also introducing students to musical styles that they may not be acquainted with. In either case, activities need to be fun, offering enjoyment and satisfaction. Particular activities mentioned as ideal for enhancing creativity in the classroom are improvisation, composition, orchestration, lyric-writing, sound experimentation with standard and non-standard musical instruments, in-class or out-of-class performance of students' work for self-assessment or peer-assessment, as well as combining with other subjects, thereby making the activities inter-disciplinary.

MUSIC TEACHERS' PERCEPTIONS OF CREATIVITY

Creativity for Primary music teachers is perceived as the combination of students' self-action, autonomy, initiative, and unconstrained thinking in activities they enjoy, in which they also take initiatives to go beyond the teacher's instructions, to act independently and collaboratively, to approach activities alternatively and imaginatively and to try to produce an original output that expresses their inner and emotional world, while staying within the teachers' assigned topic.

For example, the following excerpts reveal that the definition of creativity for music teachers revolves around the application of students' knowledge, including alternative approaches, their own original ideas, unconstrained thinking and imagination, in an activity.

Because they [activities such as composition and improvisation] give [the students] the opportunity to act by themselves. [...] In order to be creative you [have to] give to them the raw material and let them build something alone.

(Participant 1)

Creativity for me is expressed in many ways. Creativity is first of all the composition, not the music composition, [that is] to compose from your knowledge, from what you see around you, to apply your critical thinking so as to find a solution for something or to make a table. [...] you will use all of your knowledge about music, or the styles, or anything else, to compose them, to put them together, having as a goal to do something new.

(Participant 3)

"The children need to be left free to demonstrate creativity either with movement, with their voice or with performing freely on a musical instrument; this means that we let children create by themselves." Moreover, the participant added that creativity means "...using their imagination to come up with a result that shows me they have enjoyed what they did, that is, they felt the joy of learning and its outcome. For me this is important." (Participant 6)

Creativity equals satisfaction, creativity means I go a step further, creativity means that I discover things inside me, creativity means that I become better, creativity means that I assess what exists around me, what exists inside me... [...] children being [or] feeling free to use sounds, to enjoy the process [...] [T]hey have to come up with their own suggestions and ideas, I will definitely provide instructions, but they have to be in a position to assess what additions they will do.

(Participant 5)

[R]ealising that they can produce music with anything, not just with musical instruments, I think it's creative on its own. (...)...this [activity] is much more creative. [...] well, because they did their own orchestration... they collaborated with each other [...] they improvised trying to make something that sounds good to their ears and, indeed, they achieved it [or, at least,] they were about to achieve it.

(Participant 7)

It's the student's expression, that is, through creativity you see that unique element that defines a kid; which kid, while creating, will externalise his inner emotional world. And through creativity, either by experimenting with an instrument or creating something else, you can see that he externalises himself.

(Participant 10)

From a similar point of view, for Participant 9 the definition proposes students' unguided initiative for self-expression:

...to let our students be free, without being guided, as a first effect [step], to do things, either movement, moving with no guidance, and with musical instruments with guidance; with guidance and with no guidance sometimes. But, we have to let them relax, let's say, through a process and do things more freely, to feel that they are part of the lesson.

Participant 10 believes also in students' inner expression emerging when they have the opportunity to experiment and apply their imagination:

I thought that the next we could do was 'Carnival of the Animals' in which we did further exploration of the orchestral musical instruments, [...] the story was more appropriate in that they could express themselves and create more easily.

To conclude, the participants described creativity as a multifaceted process, that is, the combination of students' initiative, autonomy, unconstrained thinking, original ideas, alternative approach, as well as inner/emotional and self-expression in the activities they enjoy performing. In particular, participants defined music creativity in education as the students' initiative or self-action to go beyond the teacher's instructions, to function independently and collaboratively, to approach an activity in alternative ways and imaginatively, also applying original ideas and trying to produce an output that expresses their inner and emotional world, while still staying within the teachers' assigned topic and enjoying the whole process.

DISCUSSION
CREATIVE ACTIVITIES AND PRACTICES

The findings of this exploratory study reveal the range of activities and practices that participants consider creative. Improvisation, experimentation, composition, orchestration, and lyric-writing dominate the activities, while respective practices include challenging and motivating students, strengthening critical, and divergent thinking, using songs that students are familiar with, to provide them with enjoyment and satisfaction, as well as songs with which they are not familiar, in order to enrich their music and artistic horizons. These findings are broadly in line with studies mentioned in the literature review focusing on the importance of improvisation and composition for nurturing creativity in education (e.g., Addison, 1988; Collins, 2005; Dunbar-Hall, 1999; Fratia, 2002; Hickey, 1997; Koutsoupidou, 2005; Nolan, 1995; Reynolds, 2002; Rooke, 1990; Sætre, 2011; Wiggins, 1999; Wilson, 2001), as well as the inclusion of music that students listen to at home as a motivating force (e.g., Abrahams & Head, 2005; Green, 2002; Ho, 2016; McPherson & Welch, 2018). However, there was also an unexpected consideration of lyric-writing as a creative activity. Even though research focusing on this activity is evident (e.g., King, 2018; McQueen, Hallam,

& Creech, 2018; Söderman & Folkestad, 2004), it is by no means close to the research on the duet of composition and improvisation. What makes it interesting here is that lyric-(re)writing was mentioned repeatedly and extensively in the findings, something that highlights its importance for this particular group of participants. A possible explanation for this somewhat unexpected finding is that the participants have a wider general educational background than that of music. Therefore, without diminishing the value and difficulty of such an activity, they find lyric-(re)writing closer to them and, thus, easier to apply.

INTERDISCIPLINARITY

The participants' emphasis on integrating other art-related disciplines, such as dancing, painting, miming, and acting, into their music lessons, thus making their lessons inter-disciplinary and more creative, was another finding consistent with the studies of Cuervo (2018) and Henriksen (2016). It is also resonant with Eisner (2002), who supports the motivational role of the arts. The participants' strong general, other than musical, education background, apart from the group of music teachers only, justifies their efforts to cultivate students' creativity through activities which are alternative or complementary to composition and improvisation. This by no means devalues their work; on the contrary, it shows an approach toward a holistic nurturing of creativity in education and highlights the participants' creative habits of mind and thinking skills. In addition, it confirms Wang and Kokotsaki's (2018) argument for adopting art forms and playful activities, such as the use of dramatic activities and storytelling, to facilitate creative teaching, finding new ways, forms, content, and methods of familiarizing students with music (Sydykova, Kakimova, Ospanov, Tobagabylova, & Kuletova, 2018).

SELF- AND PEER-ASSESSMENT

The findings indicate also the value that the participants place on assessment. As it emerged, presenting students' work to their classmates or even to the school community, without the process being compulsory, cultivates students' motivation, self-esteem and feeling of contributing to/paying back the community, it helps them to be expressive and open to music and it promotes their critical thinking. In particular, the participants highlighted the significance of giving pupils the opportunity to assess their peers' performance (formative assessment) by providing targeted and constructive feedback, in order to help them understand what they had to do next time in order to achieve a better outcome (Fautley, 2010). The participants referred also to students' self-assessment, comparing their latest performance to a previous one (ipsative assessment) in order to let pupils themselves locate their progress (Fautley, 2010). This is an interesting finding for, as mentioned already, creativity in music education is most often associated with improvisation and composition. Taking advantage of such creative learning opportunities, music teachers develop students' "creative learning conversations" (Chappell & Craft, 2011), self-esteem (Hallam, Creech, & McQueen, 2009), critical thinking, musical tastes, and self-criticism, which, as other researchers have mentioned (e.g., Blamires & Peterson, 2014; Hallam, 2006), is a strategy of assessment for learning.

DEFINITION

Creativity according to the participants is a multifaceted concept, which pertains to students' autonomy, initiative and application of imagination and unconstrained thinking in activities they enjoy, as well as the effort made to produce an original output that expresses their inner and emotional world, while staying within the teachers' assigned topic. While elements of this definition may be found within other scientific definitions, such as "imagination successfully manifested in any valued pursuit" (Odena, 2012, p. 30), what is important here is the orientation toward an applicable educational definition that escapes from the duality of originality and usefulness (or the various attached synonyms), as well as from generalizations and oversimplifications. Instead, it encompasses both process (i.e., autonomy and initiative) and product (i.e., imaginative and original) dimensions of creativity; it contextualizes itself within a framework (i.e., teachers' instructions) and it takes into consideration the person involved by embracing non-Western viewpoints. This encapsulates Eastern notions of creativity, which involve "…a state of personal fulfillment, a connection to a primordial realm, or the expression of an inner essence of ultimate reality" (Lubart, 1999, p. 341).

WHAT MAKES AN ACTIVITY CREATIVE

This study also brought to the surface the elements that an activity needs to have in order to be considered creative. In particular, these elements include the promotion of students' self-action, autonomy, and initiatives, enabling them to produce output that, for the students, is original. This means that activities, in

which students' potential for gaining something different from the expected prototype is limited, are considered preparatory, that is, less or non-creative, although their usefulness should not be underestimated. Such activities have been described as knowledge- and skill-builders which the students may later apply to the so-called (more) creative activities. This also explains why the participants believe that creativity cannot be taught as such, but only nurtured: self-action and autonomy are not teachable, but can be cultivated. This finding is compatible with that of Myhill and Wilson (2013), whose participants believe that creative techniques may be taught, but creativity cannot, or with that of Zbainos and Anastasopoulou (2012), whose participants consider creativity as partially teachable.

IMPLICATIONS FOR POLICY AND PRACTICE

The findings from this exploratory study offer tentative insights that may eventually (after further research) hold implications for policy and practice at individual and academic levels. For example, at an individual level, the results of this study may inform pre- and in-service educators within, as well as beyond, the Greek-Cypriot context. The participants' understanding of creativity is generally well-aligned with the findings of scientific research. In particular, participants acknowledged creativity as a capability of all students and referred to a range of activities and practices they consider creative and apply to their teaching, as well as to the integration of other art-related subjects into their music lessons in order to enrich their lesson plans and make them inter-disciplinary. In addition, they articulated a holistic approach to the nurturing of creativity, in which they take advantage of creative learning opportunities, something that proves their creative mental habits and thinking skills. However, issues have been raised about the frequency of activities involving improvisation and composition, the need for the development of the lyric-(re)writing into full song-writing activity, as well as the need for more frequent collaborative teaching with artists. Therefore, music educators, both pre- and in-service practitioners, as well as head teachers and curriculum designers may benefit from the findings and suggestions of this study provided by a group of experienced music teachers. In particular, the suggested range of activities and the practices they consider creative, the elements that an activity needs to contain in order to be considered creative, the need for an inter-disciplinary approach when teaching music, and the lack of music-teaching-time lead to the limited application of various activities.

At an academic level, which includes researchers interested in musical creativity, Primary music education and, generally, in creativity and the so-called Four "P's," the contributions of this study are diverse: first, they offer a synthesized definition of creativity to researchers and theorists interested in the definition of creativity that is applicable to the educational environment, with an emphasis on "personal" creativity which, as mentioned in the statement of the problem, is one of the goals of this study. In addition, it reports the participants' approach to assessing creativity and their beliefs about the elements an activity needs to include in order to be considered creative. It needs to be stated again; however, that the implications offered from this exploratory work require further testing in subsequent research and practice.

LIMITATIONS

This study interviewed music teachers of three different statuses: general education teachers who teach music only, general education teachers who may/occasionally teach music (along with other subjects), and music teachers. The intention was to have a rich source of information from the agents constituting the music educational system in Cyprus, in order to obtain a complete picture of it. However, this approach may be accused of a lack of homogeneity in the groups of participants, since their backgrounds define, to a great extent, their beliefs. This limitation is acknowledged; hence a qualitative research study focusing on each group separately is suggested.

Another limitation of this study has to do with identifying the ingredients that comprise the music teachers' perception of creativity without digging deeper, for example, specifying whether one of those ingredients is more important to the participants than others. This, however, allows the opportunity for future research to be conducted on whether any of those has more weight. In addition, based on the identification of these ingredients, a future study may be conducted on designing a model for creativity assessment and nurturing.

CONCLUSION

Creativity has been praised for its numerous benefits in human life and its important role in education. Researchers have investigated the ideal conditions for a learning environment, including the activities and

the educators' approach that support and promote creative thinking, behavior and output. Educators, in fact, play a determinant role in nurturing students' creativity. Studies, however, evidence that the definition of creativity in music education lacks standards, which, in turn, may leave teachers without guidance as to its definition and development in the classroom. The limited evidence regarding Primary music teachers' perceptions of creativity using a qualitative approach was the springboard of this study.

The findings, even as tentative insights, of this exploratory study contribute to the studies regarding the activities that nurture students' creativity (e.g., Addison, 1988; Dunbar-Hall, 1999; Hickey, 2009; Koutsoupidou, 2008; Sætre, 2011; Wiggins, 1999), such as improvisation, experimentation, composition, orchestration, and lyric-writing. The contribution of the findings relates also to the studies on the practices that the educators apply in their teaching (e.g., Cole et al., 1999; Cuervo, 2018; Henriksen, 2016; Sydykova et al., 2018), such as challenging and motivating students, as well as strengthening their critical and divergent thinking through the integration of other art-related disciplines. Further research needs to be conducted particularly on lyric-(re)writing, which emerged as an important creativity nurturer activity for this group of music educators.

The findings are also significant when it comes to illuminating the music teachers' understanding of the elements an activity needs to contain in order to be considered creative. In particular, the findings provided an applicable educational definition of creativity that escapes from the duality of originality and usefulness (or the various attached synonyms), as well as from generalizations and oversimplifications. Such a definition encompasses both the process (i.e., autonomy and initiative) and product (i.e., imaginative and original) dimensions of creativity, it contextualizes itself within the framework of the teachers' instructions and takes into consideration the Eastern notions of creativity. Further research needs to be carried out on the elements that an activity needs to contain in order to be considered creative to find out whether there is a hierarchy of these elements and whether they influence music teachers' approach to assessing students' creativity.

Finally, this is one of the first studies, if not the first, reporting 10 music teachers' perceptions of, and approaches to, creativity in the Greek-Cypriot Primary education. As an exploratory study it sets the basis for further research into this topic by providing a general sense of the broad image of music education in the Greek-Cypriot community in relation to creativity.

CONFLICTS OF INTEREST
We have no conflicts of interest to disclose.

DATA AVAILABILITY STATEMENT
Data available on request due to privacy/ethical restrictions.

REFERENCES

Abrahams, F., & Head, P.D. (2005). *Case studies in music education* (2nd edn). Chicago, IL: GIA.

Addison, R. (1988). A new look at musical improvisation in education. *British Journal of Music Education*, *5*(3), 255–267.

Alsahou, H. (2015). *Teachers' beliefs about creativity and practices for fostering creativity in science classrooms in the State of Kuwait*. Exeter, UK: University of Exeter. Available from: https://ore.exeter.ac.uk/repository/handle/10871/19224. Accessed August 14, 2018.

Bakhshi, H., Downing, J.M., Osborne, M.A., & Schneider, P. (2017). *The future of skills: Employment in 2030*. London: Pearson & Nesta. Media.nesta.org.uk. Available from https://media.nesta.org.uk/documents/the_future_of_skills_employment_in_2030_0. pdf. Accessed June 5, 2020.

Beghetto, R.A., & Kaufman, J.C. (2014). Classroom contexts for creativity. *High Ability Studies*, *25*, 53–69. https://doi.org/10.1080/13598139.2014.905247.

Bereczki, E.O., & Kárpáti, A. (2017). Teachers' beliefs about creativity and its nurture: A systematic review of the recent research literature. *Educational Research Review*, *23*, 25–56. https://doi.org/10.1016/j.edurev.2017.10.003.

Blamires, M., & Peterson, A. (2014). Can creativity be assessed? Towards an evidence-informed framework for assessing and planning progress in creativity. *Cambridge Journal of Education*, *44*, 147–162. https://doi.org/10.1080/0305764X.2013.860081.

Boden, M.A. (1990). *The creative mind: Myths & mechanisms*. London: Weidenfeld & Nicolson.

Brophy, T.S. (2005). A longitudinal study of selected characteristics of children's melodic improvisations. *Journal of Research in Music Education*, *53*, 120–133. https://doi.org/10.1177/002242940505300203.

Burnard, P. (1995). Task design and experience in composition. *Research Studies in Music Education*, *5*, 32–46. https://doi.org/10.1177/1321103X9500500104.

Burnard, P. (2000). How children ascribe meaning to improvisation and composition: Rethinking pedagogy in music education. *Music Education Research*, *2*, 7–23. https://doi.org/10.1080/14613800050004404.

Burnard, P. (2012). *Musical creativities in practice*. Oxford University Press.

Byrne, C., MacDonald, R., & Carlton, L. (2003). Assessing creativity in musical compositions: Flow as an assessment tool. *British Journal of Music Education*, *20*, 277–290.

Cachia, R., & Ferrari, A. (2010). *Creativity in schools: A survey of teachers in Europe* (pp. 48-71). (No. JRC59232). Ispra, Italy: Joint Research Centre (Seville site).

Cachia, R., Ferrari, A., Ala-Mutka, K., & Punie, Y. (2010). *Creative learning and innovative teaching: Final report on the study on creativity and innovation in education in EU Member States. (No. EUR24675)*. Seville, Spain: JRC-IPTS.

Chan, S., & Yuen, M. (2014). Personal and environmental factors affecting teachers' creativity-fostering practices in Hong Kong. *Thinking Skills and Creativity*, *12*, 69–77. https://doi.org/10.1016/j.tsc.2014.02.003.

Chappell, K., & Craft, A. (2011). Creative learning conversations: Producing living dialogic spaces? *Educational Research*, *53*, 363–385. https://doi.org/10.1080/00131881.2011.598663.

Colaizzi, P. (1978). Psychological research as a phenomenologist views it. In R. Valle & M. King (Eds.), *Existential-phenomenological alternatives for psychology* (pp. 48-71). New York: Oxford University Press.

Cole, D.G., Sugioka, H.L., & Yamagata-Lynch, L.C. (1999). Supportive classroom environments for creativity in higher education. *The Journal of Creative Behavior*, *33*, 277–293. https://doi.org/10.1002/j.2162-6057.1999.tb01407.x.

Collard, P., & Looney, J. (2014). Nurturing creativity in education. *European Journal of Education*, *49*, 348–364. https://doi.org/10.1111/ejed.12090.

Collins, D. (2005). A synthesis process model of creative thinking in music composition. *Psychology in Music*, *33*, 193–216.

Cropley, A.J. (1997). Fostering creativity in the classroom: General principles. In M.A. Runco (Ed.), *Handbook of creativity research: Volume one* (pp. 83–114). Norwood, NJ: Ablex.

Csikszentmihalyi, M., & Csikszentmihalyi, I.S. (1992). *Optimal experience: Psychological studies of flow in consciousness*. Cambridge, UK: Cambridge University Press.

Cuervo, L. (2018). Study of an interdisciplinary didactic model in a secondary education music class. *Music Education Research*, *20*, 463–479.

Dunbar-Hall, P. (1999). Composition as the site of music teaching: Pre-service students' attitudes to teaching through creative activities. *Australian Journal of Music Education*, *1*, 44–62.

Edmund, D.C., & Keller, E.C. (2020). Guiding principles for improvisation in the general music classroom. *General Music Today*, *33*, 68–73. https://doi.org/10.1177/1048371319885361.

Eisner, E.W. (2002). What can education learn from the arts about the practice of education? *Journal of Curriculum & Supervision*, *18*, 4–16.

Elliott, R.K. (1971). Versions of creativity. *Proceedings of the Philosophy of Education Society of Great Britain*, *5*, 139–152.

Fairfield, S.M. (2010). *Creative thinking in elementary general music: A survey of teachers' perceptions and practices*. PhD (Doctor of Philosophy) thesis, University of Iowa. Available from: https://ir.uiowa.edu/etd/798. [last accessed 15 August 2018].

Fautley, M. (2010). *Assessment in music education*. Oxford, UK: OUP.

Fisher, R. (2005). *Teaching children to think*. Cheltenham, UK: Nelson Thornes.

Ford, D.Y., & Harris, J. (1992). The elusive definition of creativity. *The Journal of Creative Behavior*, *26*, 186–198.

Fratia, M.A. (2002). The creative link: An introduction to jazz improvisation. *Canadian Music Educator*, *43*, 16–17.

Frey, C.B., & Osborne, M.A. (2017). The future of employment: How susceptible are jobs to computerisation? *Technological Forecasting and Social Change*, *114*, 254–280.

Gajda, A., Karwowski, M., & Beghetto, R.A. (2017). Creativity and academic achievement: A meta-analysis. *Journal of Educational Psychology*, *109*, 269–299.

Glăveanu, V.P. (2018). Educating which creativity? *Thinking Skills and Creativity*, *27*, 25–32.

Graneheim, U.H., & Lundman, B. (2003). Qualitative content analysis in nursing research: Concepts, procedures and measures to achieve trustworthiness. *Nurse Education Today*, *24*, 105–112.

Green, L. (2002). *How popular musicians learn: A way ahead for music education* (New edition edition). Farnham, UK: Ashgate Pub Ltd.

Guilford, J.P. (1950). Creativity. *American Psychologist*, *5*, 444–454. https://doi.org/10.1037/h0063487.

Guilford, J.P. (1967). *The nature of human intelligence*. New York: McGraw-Hill.

Hallam, S. (2006). *Music psychology in education*. Bedford Way Papers. London: Institute of Education, University of London.

Hallam, S., Creech, A., & McQueen, H. (2009). *Musical futures: A case study investigation, an interim report from the Institute of Education, University of London for the Paul Hamlyn Foundation*. London: Institute of Education, University of London.

Hazel, N. (1995). *Elicitation techniques with young people, social research update* (Issue 12(4), pp. 1–8). Guildford, UK: Department of Sociology, University of Surrey. http://www.soc.surrey.ac.uk/sru/SRU12.html. [last accessed 17 December 2016].

Hennessey, B.A., & Amabile, T.M. (2010). Creativity. *Annual Review of Psychology*, *61*, 569–598.

Henriksen, D. (2016). The seven transdisciplinary habits of mind of creative teachers: An exploratory study of award winning teachers. *Thinking Skills & Creativity*, *22*, 212–232.

Hickey, M. (1997). Teaching ensembles to compose and improvise. *Music Educators Journal*, *83*, 17–21.

Hickey, M. (2009). Can improvisation be 'taught'?: A call for free improvisation in our schools. *International Journal of Music Education*, *27*, 285–299. https://doi.org/10.1177/0255761409345442.

Ho, W.-C. (2016). *Popular music, cultural politics and music education in China*. London and New York: Routledge. https://doi.org/10.4324/9781315601441

Hogenes, M., van Oers, B., Diekstra, R.F., & Sklad, M. (2016). The effects of music composition as a classroom activity on engagement in music education and academic & music achievement: A quasi-experimental study. *International Journal of Music Education*, *34*, 32–48.

Hounchell, R.F. (1985). A study of creativity and music reading as objectives of music education as contained in statements in the Music Educators Journal from 1914 to 1970 (Doctoral dissertation, Indiana University, 1985). *Dissertation Abstract International*, *46*, 3643A.

Jauk, E., Benedek, M., Dunst, B., & Neubauer, A.C. (2013). The relationship between intelligence and creativity: New support for the threshold hypothesis by means of empirical breakpoint detection. *Intelligence*, *41*, 212–221. https://doi.org/10.1016/j.intell.2013.03.003.

Jewitt, C. (2012). *An introduction to using video for research*. NCRM Working Paper. National Center for Research Methods. Available from http://eprints.ncrm.ac.uk/2259. [last accessed 12 August 2016].

Karwowski, M. (2010). Are creative students really welcome in the classrooms? Implicit theories of "good" and "creative" student' personality among polish teachers. *Procedia-Social & Behavioral Sciences*, *2*, 1233–1237.

Kaufman, J.C., & Baer, J. (2012). Beyond new and appropriate: Who decides what is creative? *Creativity Research Journal*, *24*, 83–91. https://doi.org/10.1080/10400419.2012.649237.

Kaufman, J.C., & Beghetto, R.A. (2009). Beyond big and little: The four C model of creativity. *Review of General Psychology*, *13*, 1–12.

Kaufman, J.C., Glăveanu, V., & Baer, J. (2017). *The Cambridge handbook of creativity across domains*. New York: Cambridge University Press.

King, F. (2018). Music activities delivered by primary school generalist teachers in Victoria: Informing teaching practice. *Australian Journal of Teacher Education (Online)*, *43*, 175.

Kladder, J., & Lee, W. (2019). Music teachers perceptions of creativity: A preliminary investigation. *Creativity Research Journal*, *31*, 395–407. https://doi.org/10.1080/10400419.2019.1651189.

Konstantinidou, E., Gregoriadis, A., Grammatikopoulos, V., & Michalopoulou, M. (2014). Primary physical education perspective on creativity: The nature of creativity and creativity fostering classroom environment. *Early Child Development & Care*, *184*, 766–782.

Koutsoupidou, T. (2008). Effects of different teaching styles on the development of musical creativity: Insights from interviews with music specialists. *Musicae Scientiae*, *12*, 311–335. https://doi.org/10.1177/102986490801200207.

Koutsoupidou, T. (2005). Improvisation in the English primary music classroom: Teachers' perceptions and practices. *Music Education Research*, *7*, 363–381. https://doi.org/10.1080/14613800500324432.

Kratus, J. (1989). A time analysis of the compositional processes used by children ages 7 to 11. *Journal of Research in Music Education*, *37*, 5–20. https://doi.org/10.2307/3344949.

Kratus, J. (1995). A developmental approach to teaching music improvisation. *International Journal of Music Education*, *os-26*, 27–38. https://doi.org/10.1177/025576149502600103.

Kvale, S. (1996). *Interviews: An introduction to qualitative research interviewing*. London: Sage Publications.

Leikin, R., Subotnik, R., Pitta-Pantazi, D., Singer, F.M., & Pelczer, I. (2013). Teachers' views on creativity in mathematics education: An international survey. *ZDM*, *45*, 309–324.

Lennon, M. (1996). *Teacher thinking: A qualitative approach to the study of piano teaching*. Unpublished PhD thesis, Institute of Education, University of London.

Lubart, T. (1999). Creativity across the cultures. In R.J. Sternberg (Ed.), *Handbook of creativity* (pp. 339–350). Cambridge, UK: Cambridge University Press.

Luna, E., Ernst, J., Dte, A.C., DeLuca, V.W., & Kelly, D. (2018). Enhancing classroom creativity. *Technology and Engineering Teacher*, *77*, 26–31.

Makris, S. (2019). *Approaches to creativity by Cypriot Primary music teachers*. Doctoral thesis (Ph.D), UCL (University College London). Available from: https://discovery.ucl.ac.uk/id/eprint/10080919. [last accessed 1 July 2021].

McPherson, G., & Welch, G.F. (2018). *Music and music education in people's lives: An Oxford handbook of music education*. Oxford, UK: Oxford University Press.

McQueen, H., Hallam, S., & Creech, A. (2018). Teachers' and students' music preferences for secondary school music lessons: Reasons and implications. *Music Education Research*, *20*, 22–31. https://doi.org/10.1080/14613808.2016.1238059.

MoEC. (n.d.b). Available from: http://www.moec.gov.cy/en/ [last accessed 27 December 2016].

Morse, J.M. (1991). Strategies for sampling. In J. Morse (Ed.), *Qualitative nursing research: A contemporary dialogue* (Rev edn, pp. 117–131). Newbury Park, CA: Sage.

Myhill, D., & Wilson, A. (2013). Playing it safe: Teachers' views of creativity in poetry writing. *Thinking Skills & Creativity*, *10*, 101–111.

Nolan, E. (1995). Focus on improvisation: Music Content Standard 3: Orchestra—Drawing creativity out of your students. *Teaching Music*, *2*, 28–29.

Odena, O. (2001a). Developing a framework for the study of teachers' views of creativity in music education. *Goldsmiths Journal of Education*, 4, 59–67.

Odena, O. (2001b). The construction of creativity: Using video to explore secondary school music teachers' views. *Educate*, 1, 104–122.

Odena, O. (2003). *How do secondary school music teachers view creativity? A report on educators' views of teaching composing skills*. Available from: http://www.leeds.ac.uk/educol/documents/00003133.htm. [last accessed 19 November 2015].

Odena, O. (2011). *Musical creativity: Insights from music education research*. Burlington, VT: Ashgate.

Odena, O. (2012). *Creativity in the secondary music classroom*. http://www.oxfordhandbooks.com/view/ https://doi.org/10.1093/oxfordhb/9780199730810.001.0001/oxfordhb-9780199730810-e-31. [last accessed 18 January 2017].

Odena, O. (2018). *Musical Creativity Revisited*. London: Routledge.

Prabhu, V., Sutton, C., & Sauser, W. (2008). Creativity and certain personality traits: Understanding the mediating effect of intrinsic motivation. *Creativity Research Journal*, 20, 53–66. https://doi.org/10.1080/10400410701841955.

Randles, C. (2012). Music teacher as writer and producer. *The Journal of Aesthetic Education*, 46, 36–52. https://doi.org/10.5406/jaesteduc.46.3.0036.

Randles, C., & Ballantyne, J. (2018). Measuring self-perceptions of creative identity: A cross-cultural comparison of the creative identities of pre-service music teachers in the US and Australia. *Music Education Research*, 20, 231–241.

Randles, C., & Tan, L. (2019). Measuring pre-service music teachers' creative identities: A cross-cultural comparison of the United States and Singapore. *British Journal of Music Education*, 36, 197–210. https://doi.org/10.1017/S0265051719000172.

Rasulzada, F., & Dackert, I. (2009). Organizational creativity and innovation in relation to psychological well-being and organizational factors. *Creativity Research Journal*, 21, 191–198. https://doi.org/10.1080/10400410902855283.

Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd edn). Upper Saddle River, NJ: Pearson Education.

Reynolds, N. (2002). Computers, creativity and composition in the primary school: An analysis of two compositions. *Australian Journal of Music Education*, 1, 16–26.

Rogers, R. (2018). Coding and writing analytic memos on qualitative data: A review of Johnny Saldaña's the coding manual for qualitative researchers. *The Qualitative Report*, 23, 889–892.

Rooke, M. (1990). Technique and creativity, par 4: To coin a phrase (improvisation and composition as aids). *Music Teacher*, 69, 14–15.

Rosenstock, L., & Riordan, R. (2016). Changing the subject. In R. Beghetto & J. Kaufman (Eds.), *Nurturing creativity in the classroom (current perspectives in social and behavioral sciences* (pp. 3–5). Cambridge, UK: Cambridge University Press. https://doi.org/10.1017/9781316212899.002.

Running, D.J. (2008). Creativity research in music education: A review (1980–2005). *Update: Applications of Research in Music Education*, 27, 41–48.

Sætre, J.H. (2011). Teaching and learning music composition in primary school settings. *Music Education Research*, 13, 29–50. https://doi.org/10.1080/14613808.2011.553276.

Saldaña, J. (2009). *The coding manual for qualitative researchers*. Los Angeles: Sage.

Silvers, R.J. (1977). Appearances: A videographic study of children's culture. In P. Woods & M. Hammersley (Eds.), *School experience* (pp. 129-161). London: Croom Helm.

Snell II, A.H. (2013). *Creativity in instrumental music education: A survey of winds and percussion music teachers in New York State*. Rochester, NY: University of Rochester.

Söderman, S., & Folkestad, G. (2004). How hip-hop musicians learn: Strategies in informal creative music making. *Music Education Research*, 6, 313–326. https://doi.org/10.1080/1461380042000281758.

Stauffer, S.L. (2001). Composing with computers: Meg makes music. *Bulletin of the Council for Research in Music Education*, 150, 1–20.

Stone, D.L. (2015). Art teachers' beliefs about creativity. *Visual Arts Research*, 41, 82–100.

Sydykova, R., Kakimova, L., Ospanov, B., Tobagabylova, A., & Kuletova, U. (2018). A conceptual approach to developing the creativity of a music teacher in modern educational conditions. *Thinking Skills & Creativity*, 27, 160–166.

Triantafyllaki, A., & Rowe, V. (2018). Employing technology in creative music making: Case studies of classroom applications. In *Music for and by children* (pp. 6–17). Available from: http://revistas.ua.pt/index.php/musichildren/article/view/9347.

Wang, L., & Kokotsaki, D. (2018). Primary school teachers' conceptions of creativity in teaching English as a foreign language (EFL) in China. *Thinking Skills & Creativity*, 29, 115–130. https://doi.org/10.1016/j.tsc.2018.06.002.

Webster, P.R. (1987). Conceptual bases for creative thinking in music. In J.C. Peery, I.W. Peery & T.W. Draper (Eds.), *Music and child development* (pp. 158–174). New York: Springer-Verlag.

Webster, P.R. (1990). Creativity as creative thinking. *Music Educators Journal*, 76, 22–28. https://doi.org/10.2307/3401073.

Webster, P.R. (2002). Creative thinking in music: Advancing a model. In T. Sullivan & J. Willingham (Eds.), *Creativity and music education* (pp. 16–33). Edmonton, AB: Canadian Music Educators Association.

Wiggins, J. (1999). Teacher Control and Creativity: Carefully designed compositional experiences can foster students' creative processes and augment teachers' assessment efforts. *Music Educators Journal*, 85, 30–44.

Wilson, D. (2001). Guidelines for coaching student composers. *Music Educators Journal*, 88, 28–33.

Wong, M.-W.-Y. (2010). Music teacher education. In E. Baker, B. McGaw & P. Peterson (Eds.), *International encyclopedia of education* (3rd edn) (pp. 706–711). Oxford, England: Elsevier. https://doi.org/10.1016/B978-0-08-044894-7.00636-9.

Zbainos, D., & Anastasopoulou, A. (2012). Creativity in Greek music curricula and pedagogy: An investigation of Greek music teachers' perceptions. *Creative Education*, *3*, 55.

Zhou, J., Shen, J., Wang, X., Neber, H., & Johji, I. (2013). A cross-cultural comparison: Teachers' conceptualizations of creativity. *Creativity Research Journal*, *25*, 239247.

Stavros Makris, Graham F. Welch, Evangelos Himonides, UCL Institute of Education

Corresponding concerning this article should be addressed to Stavros Makris, 17 Stravonos Street, Nicosia 2335, Cyprus. E-mail: s.makris@hotmail.com

AUTHOR NOTE

This article is based on a dissertation study: Makris, S. (2019). Approaches to creativity by Cypriot Primary music teachers. Doctoral thesis (Ph.D), UCL (University College London), https://discovery.ucl.ac.uk/id/eprint/10080919.

The present work is original and information, materials, data and findings reported herein have not been published elsewhere.