

## SOUND IMPROVISATION THROUGH IMAGE AND SHAPE

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**Abstract.** *The authors were engaged in creating activities for workshops in which sound improvisation was combined with artistic expression and introduced to a student-level classroom. The aim of this research is two-fold. The first aim was to examine how students experienced this type of work through workshops. The second was the analysis of students' drawings following the sound improvisation performance. The workshops were attended by 135 students, aged 19 to 24, from three different faculties. The main research question was if art content can, through sound improvisation and image, significantly awaken positive emotions in students by means of two different mediums. Internalising and developing a positive self-image in students show that there is a correlation between the content of music and art, as well as their influence on the intensity of aesthetic experience. The results showed that the students felt relaxed during the workshop and that they were willing to once again participate in a similar activity. Additionally, the drawings they produced during the workshop were analysed. As a conclusion, it is desirable to integrate content in music and art classes as its aim is to intensify experience, process of development and creation of a safe and positive learning environment. This explorative research showed that it is essential to work on developing experiences of social and emotional content through sound and image, as well as mutual connection strategies of learning and emotionally-aesthetic expression.*

**Key words:** *sound improvisation, drawing, artistic speech, intensity of feelings*

### 1. INTRODUCTION

Taking into consideration how the daily environment in which we live is demanding, competitive and stressful, speaks more about how the content of art, in addition to aesthetic and educational, has a creative and therapeutic value. Music therapy, or a narrower term –

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*sound therapy*, is above all, intended for people who have physical, emotional or cognitive difficulties, and it can be useful for deep relaxation, stress reduction, better mood or certain activities involving music. Through music and art, we help our students reach a sequence of goals, including certain communication skills, academic achievements, improvement of focus and motoric skills. On a physical level, sound frequencies impact different organs within the body. Brain functions, heart beats and blood pressure change depending on auditory stimuli which we get through music (Webster and Weir 2005). A recent occurrence of inclusive music therapy which is not only present in hospitals and similar institutions implies knowledge and consultation of different fields such as: systematic therapy, anthropology, sociology and psychology of an entire community. Music therapy is seen as an inclusive type of work with different social categories and is always in concord with health improvement, human development and social needs (Stige et al. 2013). Music and art forms serve to develop personality and emotions through a sharing of experiences. It is gradually observed that listening and active participation in sound improvisation is an excellent way to practice attention and memory, which can help people become aware of their emotions and speak about them (Wigram et al. 2002).

### **1.1. Improvisation in music**

Improvisation is one of the primary types of music creation. We can define it as the art of thinking and simultaneous music performance (Borgo 2013), or, as other sources state, improvisation implies a simultaneous detection and performing of music without prior preparation (Blume 1989). "Music improvisation is a type of creation contrary to a written type of shaping" (Krajtmajer 2005, prema Kazić 2019, 7). This is a claim which is historically founded because it was spontaneously developed through century-long music creation and has, with the development of musical notes, grown even more over centuries. We can easily highlight that improvisation in music is similar to unprepared, improvised expression of ideas in speech. Although there are many works on the importance of improvisation in music education, it has been somewhat neglected (Regelski 1986; Kartomi 1991; Kratus 1991; Zentz 1992; Azzara 1999, Brophy 2002; Paananen 2006a, 2006b; Koutsoupidou and Hargreaves 2009). Improvisation, which is primarily connected to the so-called oral mentality, has its own significant role in its connection to music sheets and literature. Music improvisation is an excellent transfer of cognition and acceptance of musical and aesthetic qualities, learning and accepting of styles, as well as a significant way of elevating technical reproduction of the performance level. In music education, improvisation has profiled itself as a special type of musical creativity whose task is not directed towards artistic expression, but its own creative process as a path to recognition (Kazić 2019). Spontaneous improvisation that is not tied to a music sheet awakens in a person a positive feeling, joy and happiness, contrary to the feeling of fear, or even anxiety, which occur with young musicians during the interpretation of an assigned program. Free and spontaneous improvisation with certain directions can have the same role of expressing a complete musical experience that has an impact on the overall development of an individual (Reimer 1995). We can define improvisation as a creation of new, original ideas, or as an extension of pre-existing ones (Bašić 1973). It is a natural human need for creative expression which can occur in any area of human activity.

Carl Orff, a 20<sup>th</sup> century composer and music educator, consciously applied the concept of improvisation, dealing with the connection between sound and words, but paying

attention that the rhythm is a crucial kinetic component for improvisation. The basic philosophy of this author is the belief that the historical development of music is pre-determined in the life of each individual. Emphasis on improvisation, performing simple songs without a music sheet, connecting melodies, rhythm, movement and playing in a relaxing, creative, non-competitive atmosphere, are some of the characteristics of Orff's improvisation and music playing (Svalina 2015). On the basis of Orff Schulwerk, and with the use of instruments, music therapy was developed in a work by Gertrud Orff. During improvisation, a person with disabilities explores and develops their feelings, solves difficulties, develops musical and general skills (Brusca 1987). Interactive and multi-sensory actions through Orff's music therapy where methods such as speech, rhythm, gestures, mimicking, movement and melody, through spontaneous and guided improvisation give space to develop a potential for the person with difficulties and can be a great pre-condition for creating a positive and inclusive environment (Burić, Nikolić and Prstačić 2012).

Juliette Alvin, one of the pioneers of music therapy, developed the foundations of improvisational music therapy, a concept of free improvisation where we improvise without music rules and where music is an expression of character, personality and certain states or momentary moods. Alvin's method involves actively listening or performing music, the use of unorganised vocal sounds or playing instruments in different ways, enabling a larger freedom of expression and exploration. Musical communication between participants is not tied to the use of pulse, metre, rhythm, melodic topic or harmony (Wigram et al. 2002).

## 2. SOUND WORKSHOP: RESEARCH THROUGH COLOUR AND SHAPE

Researching musical and artistic creativity, is known to recognise the development of improving creative abilities in students throughout specifically created emotionally-aesthetic activities in class. During the 1960s, author Kvaščev, researched the need to train young people in creative expression, not only through insight and objectively experiencing musical work, but by developing the needs for personal creativity (Kvaščev 1960). We cannot develop creativity without creative thought, that is, through different types of work: presentation, reading, discussion, written expression, illustration, practical and performed activities (Porobić and Hrvanović 2014).

In the light of those findings, we looked for ways of how sound improvisation would connect to artistic creativity with the aim of encouraging creativity amongst students. In collaboration with the University of Education in Sarajevo<sup>1</sup>, Academy of Fine Arts in Sarajevo and University of Education in Ljubljana, within the Erasmus mobility program, we carried out educational workshops on two art forms, music and art, that is, temporal and spatial, with the purpose of deepening the meaning of sound improvisation and its reflection through image, colour, rhythm and shape.

Musical instruments we used for this research belong to the percussion group and are primarily used for therapeutic and wellness purposes. Sound bowls, planetary gong Venus, shamanic and ocean drum, and koshi chimes are percussions with a specific and non-specific pitch, specific and pleasant frequencies which, with their abstract range of colour, deeply relax and provide a different auditory experience. Each one of these musical

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<sup>1</sup> Workshops with students of the Faculty of Education, University of Sarajevo, were successfully conducted in PU Youth and Culture Centre, municipality Centre in Sarajevo, so that students would have a different experience in comparison to a typical class surrounding.

instruments has a specific sound frequency, shape and dimension, as well as a special playing technique.

Sound bowls or small gongs, as they are called, are therapeutic instruments originating from the Himalayan regions of India, China, or countries like Japan and Thailand. Depending on the region they originate, they differ in material and way of production (Hess 2008). During this research, we used three different Peter Hess<sup>2</sup> bowls: small bowl (frequency range between 200 and 1.200 Hz), medium bowl (frequency range between 100 and 1.000 Hz) and a big sound bowl (frequency range between 100 and 2.800 Hz). Planetary gongs are similar in character to the symphonic gong, with a difference of being harmonically connected to the orbital tones of the Sun, the Earth, the Moon and other planets. These gongs started being produced by the Paiste company in the 1990s. The idea of their production was initiated by a team of professionals led by Jens Zygar, with the aim of being primarily used for therapeutic work and meditation (Cousto 2015). For our sound improvisation, we used the planetary gong Venus with an A2 tone (221,23 Hz). During such sound sessions, gongs were usually the main carrier of sound in the sense of its volume and dynamics. Still we consider that they should not be played too loudly as the participants would not be able to relax enough. The shamanic drum is one of the oldest instruments, stemming back 20.000 to 30.000 years. This is an instrument which is still made by hand, from buffalo, horse or goat's skin, and is most often a one-sided or two-sided drum with both sides having a tight skin membrane. Anthropological researches mention how shamans, or healers, in ancient cultures, used this instrument as a means of communication between the spiritual and material world (Drake 2002). Thanks to new technology and new materials that are being used, we also find that the ocean drum fits into this group of percussions as its sound is inspired by nature. This instrument has a wooden or plastic frame and a synthetic membrane which is stretched on both sides, the inside of the instrument contains small metal balls made of special material whose sound reminds us of the rain rod instrument. Koshi chimes, together with the ocean drum, stones, shells and similar objects from nature give the improvisation, apart from a uniform rhythm of the shamanic drum or monumental sound of the gong, subtle and soft tones which are necessary for holding attention and actively listening to all the participants during improvisation.

The sound of koshi chimes is a specific sequence of eight chords in a resonant bamboo tube that creates specific sounds and aliquots which have their own characteristic colour of sound. Koshi chimes are divided into four types, modelled after the four elements of nature, all of which have their own melody: earth, water, air and fire (Whittaker 2010). One of the most significant advantages in working with these instruments is their simple playing technique which enables their larger and widespread application. These musical instruments can be used not only by musicians, but also by different therapists, educators and social workers.

The initial requirement for the actualization of sound workshops during the research was to organise the space and equipment. We paid attention that each workshop lasted for 45 minutes to an hour. We prepared the space, lighting and tried to give students the freedom to choose a place within the space during the active listening part of the workshop. We made an effort, through content and a relaxed atmosphere, to leave an impression of a different, creative class, without the pressure of evaluating, strict control or criticism. We took into account the most important aspect during listening to the sound improvisation, which was the preparation, or introduction, by which we increase focus and concentration

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<sup>2</sup> Peter Hess, German author and founder of sound massage, methods in sound therapy.

during active participation in the workshop. In that way, the probability of accepting sound improvisation on a personal level is higher. The participants experienced sound improvisation through the performance of specific rhythmic patterns, dynamic gradation of the instruments and active communication during the workshop. The student's task was to draw, or paint, their experience using an abstract form and avoiding any template. Through conscious playing, we used elements of silence or pause, taking into account the sound space which supports the technique of calmness and relaxation with its frequencies. Some participants were so relaxed whilst listening and expressed a desire for the workshop to last longer. They wanted to surrender to the sounds in a lying position while completing their works.

### 3. RESEARCH METHODOLOGY

The research we conducted was to explore. The first aim of the research was to examine how the students experienced the workshop. In accordance to that, the following tasks were defined:

- examining to which extent the students felt relaxed during the workshops
- examining to which extent the students managed to feel relaxed during the workshops so their minds did not wonder
- examining whether the students would attend similar workshops and the reasons they name for attending, or not attending
- examining whether the experiences of students from different universities differ.

The second aim of the research was to analyse the drawings which were produced by following the workshops and sound improvisation performance. Research tasks were to analyse drawings, taking into consideration the following aspects: representation of symbols, patterns and shapes, figurativeness, presence of art rhythm and expressiveness.

The workshops included students from three different universities: the Faculty of Education in Sarajevo, the Faculty of Education in Ljubljana, and the Academy of Fine Arts in Sarajevo. The participants were mainly young ladies (92%). It is consistent with the structure of the chosen faculties.

**Table 1**

*Sample size*

Faculty	Frequency	Percent	Valid percent
Faculty of Education, University of Sarajevo	86	63.7	66.2
The Faculty of Education of the University of Ljubljana	27	20.0	20.8
Academy of fine art, University of Sarajevo	17	12.6	13.1
Missing system	5	3.7	100.0
Total	135	100.0	

#### 3.1. Instruments and data analysis

Following each workshop, the participants filled in a short questionnaire in which they reported how relaxed they felt during the workshop and how successful they were in relaxing and not allowing their thoughts to wonder. The respondents evaluated their

relaxation during the workshop by circling a number from 1 to 7, taking into account that number 1 indicates that they did not feel relaxed at all, and 7 that they felt extremely relaxed. Similarly, on a seven-point scale, they also assessed how successful they were in relaxing and keeping their thoughts from wondering: number 1 indicated that they were not successful at all, and 7 that they were absolutely successful. They also had the opportunity to assess whether they would participate in similar workshops again, circling the answer yes or no, and to answer an open-ended question stating the reasons for which they would or would not participate in the workshops. The reasons were categorized using the content analysis method. The unit of analysis was the individual reason given by the respondent. One respondent could give several reasons. At the end, they evaluated, on a scale of 1 to 5, of how much what they experienced during the workshops differed from what they had expected. Number 1 indicated that it did not differ at all, and 5 indicated that it was very different. Respondents had the opportunity to explain their opinion, as in the previous case, and here the method of content analysis was applied with the same unit of analysis.

Throughout the workshops, the respondents expressed their experiences through drawing. A total of 135 drawings were produced. Their drawings were analysed with regard to the representation of symbols, templates and shapes, figurativeness, the presence of artistic rhythm and expressiveness. During the analysis of the drawings, it was taken into account that the analysis and evaluation of the results of art works represents a complex systematic collection of data in the process of learning, acquiring knowledge, abilities and the achieved level of competences and achievements in the adoption of the educational content. In order for such a process to be fulfilled in its complexity, it is necessary to observe it primarily through the layering of realization and development in the acceptance and building of an ever-permeating relationship towards art. The application of a formal analysis, as well as the evaluation of the art work itself, alleviates the work of the educator, the art pedagogue, but as such, it must not stop at such an application, but it is necessary to approach the language of form and equations from an aesthetic and emotional aspect. That is extremely important because every art piece is also an artistic piece of work if it is led by emotions of an individual creative spirit. Therefore, it is necessary, in addition to a formal system of grading artistic language, to understand and recognise the realisation which relate to the artistic speech of an individual and their authentic creative charge. In this way, every art pedagogue, through a subjective evaluation of the work, would not disrupt the student's creativity, but on the contrary, they would motivate and encourage them in the independent search for an authentic artistic solution. By establishing a balance between formal evaluation and achievement of the task in interaction with the artistic creativity of the individual, that is, their freedom of expression, is knowledge of the art profession and pedagogical foundation.

#### 4. RESULTS

##### *Workshop satisfaction*

The participants felt relaxed during the workshop (average mark 6,15). When observing frequencies, two thirds of the respondents chose mark 7 or 6 (76%). None of the respondents chose mark 1 or 2. Participants gave a somewhat lower mark for how successful they were in feeling relaxed during the workshop, nevertheless, the mark is still quite high (average mark is 5,72). In order to analyse the differences between students from

different universities, the statistical method ANOVA was used. This analysis showed that there is not a significant statistical difference in how much the students felt relaxed during the workshops ( $F(2, 126)=2,56; p=0,86$ ), nor how the students estimated they would be successful in relaxing and not letting their minds wonder ( $F(2, 124)=3,05; p=0,052$ ).

The majority of the respondents, 92% of them, would participate in similar workshops again. It was expected due to such an unequal distribution of responses between the different universities ( $F(2, 87)=1.14; p=0,33$ ). Reasons stated for future participations, or non-participations, were grouped into five categories. A total of 101 responses were categorised.

More than half of the responses (54%, or 56 responses) belong in the first category which states the relaxing aspect of the workshops. The workshops helped the participants to feel pleasant and relaxed. This relaxation was sometimes so present that it enabled the participants *"to empty" their minds and let themselves be guided by music*. This relaxing aspect of the workshop helped the participants to not feel daily stress, to release negative thoughts and surrender to the music. Relaxation helped some to distance themselves from their immediate reality: *I had a feeling as if I was in a different dimension, which I liked; I drifted into my own world in which I wished to stay forever*.

Some respondents (19%) emphasise that, besides reaching a state of relaxation, the workshops helped them to express their feelings through art. Reaching a state of relaxation is exactly what helped some respondents "free themselves enough" to "feel themselves through music" and to creatively express. They state: *We could express ourselves, relax and wonder; this is a way of transferring my emotions, which I often feel with music, on to paper; with this type of workshop, we can express what deeply lies and lingers within us*.

Seventeen participants stated that they were drawn to the workshop because it represents an interesting and uncommon experience which they would like to repeat. The fourth group contains responses in which participants describe how the workshops and state of relaxation helped them on a personal level to get to know their own selves better or to face their fears.

Therefore, two of them state: *I got to know a different side of myself. The workshop awoke a series of emotions within myself. It is very relaxing; it encourages the imagination and takes you back to certain prior events*. Also, in addition to getting to know themselves better, the workshop helped participants to perceive their professional calling in a different way: *I am thrilled with the fact that music is a part of everything and that we can connect music to all subjects, from Art to Mathematics*

The final group contains only four responses in which the participants express their dissatisfaction with the workshop. What they complained about were the difficulties they faced during the request to draw what they had felt. Those responses were: *I think the activity of drawing was too long. In the beginning, I was excited, but the activity seemed too long and I started to get bored; I had problems with my concentration because I like to draw alone and it is how I express my thoughts in the best way; In a music workshop yes, without artistic expression; I am not very relaxed whilst drawing (I think too much about what to draw)*.

#### 4.1. Analysis of drawings

Art motifs are a type of stimulus which do not represent art content on its own, but assists in its layered production. In art class, motifs are things which should be drawn, painted and modelled, and they should gradually be introduced into artistic content. An artistic motif is everything which can be seen by the naked eye, but also everything which

can be felt and imagined – everything that is drawn and through which something is artistically expressed and express artistic interest. Therefore, we divide them into three categories which are: visual, non-visual and artistic and compositional elements as stimulation. A visual motif is everything one can visually perceive, i.e., everything that is noticed through sight. Contrary to the visual are the non-visual motifs which imply all those motifs which we register through other senses: hearing, smell, taste and touch. Those are feelings such as happiness, sadness, fear, anger, etc.

In this research we exclusively worked on a non-visual motif. The surveyed students created art works from sound stimuli, without an assigned topic or visual motif and figuration, which gave advantage to internal stimulation, spiritual experience and experiencing the world created from within.

Therefore, in the analysis of the art works of all research participants who artistically reacted/responded to the spectrum of frequencies and sound waves, what was primarily noticeable was a connection with the inner state that is in a symbiosis with their art creation, devoid of figurative visual motifs, which appears in slight statistical proportions, i.e., only on 7 out of a total of 135 works. The influence of sound and therapeutic sound effects on artistic performance is emphasised because it was reflected on the mood of the participants/respondents and their emotions, from which they gained inspiration for creating art, and it is thus clearly manifested in attempting to create illustrations of what they hear to a gradual connection of what they feel.

The presence of templates and symbols included in artworks of all participant/surveyed groups was minimal. More specifically, there are two drawings from students attending the Academy of Fine Arts which contain templates, the reason why was because it was observed that the student used *horror vacui*, i.e., a fear before the emptiness, which probably resulted in the use of a template. In a detailed analysis of the works of art, figurativeness is minimally represented, only visible in a total of only 7 out of 135 works of art, from which one portrait with a strong expressive manner in a pronounced, almost Fauvist colour selection, stands out. The portrait belongs to a student of the Academy of Fine Arts and is at the same time artistically mature, while other motifs from the world of actual reality are omitted in more than 95%. It was recorded that the most represented shapes were rounded, that is, a circular linear performance, regardless of the pressure of a pencil, felt-tip pen or chalk on the paper, and copied onto a further abstract picture conducted through sound stimuli. Spiral, meandering, long, short, dotted lines, are present in 80% of the works, which is connected to sound titrations that cannot be seen by the naked eye, but through sound and body senses from the vibrations, the movement of sound and wave of frequency is "copied" on to paper.

The speed and intensity of the spread of sound during the workshop was recorded mostly through the flow of the pen. Light drawing movements were changed only by the change of sound or instrument which was the basic non-visual motif from the beginning to the end, and even the sound of the pen, whilst drawing, became part of sound improvisation. Out of a total of 135 works of art, only eight stand out for their strong expressive manner, the rest are more or less harmonious and exceptionally rhythmic. In the additional analysis of the students' art maps of their earlier works, this way of expression was not recorded or visible, and in subsequent conversations and interviews with the students, they themselves said that it was the first time they created artwork like this. Stimuli came precisely from a holistic approach to painting and a free choice of materials according to the students' personal preferences.



Research titled "*Using visual art-based interventions for a primary school student with difficulties in perseverance, attention, and concentration*" states:

"During our study, we found that the student's concentration and perseverance improved when he worked with visual art techniques and materials that he was using for the first time, or those that he preferred. He reported that his artwork was more holistic, had more complex content, and contained more detail. Despite the difficulties that arose under these circumstances, he persevered until he successfully achieved what he had envisioned. However, he put less effort into more complex visual art techniques and materials that were less interesting for him because he thought that the product would not be good enough due to his lack of mastery of visual art techniques" (Bradeško and Potočnik 2022, 80).

What is characteristic of all the works of this research is the higher quality of representation of individualised artistic speech, and even in the previously mentioned works, of figurative representations, rather than when the teaching is conducted according to a less experimental or holistic method. In almost all works of art, the artistic element of rhythm, both non-alternating and alternating, is especially noticeable, which differs from any other work through abstracted forms and the choice of colour. This is actually where the authenticity of an individual's artistic speech lies.

"Understanding the essence and purpose of art and works of art, in learning and teaching the subject of Art, is based on the layering of educational sciences and fine arts. Such teaching is part of the cultural context of society, which aims to understand the role of art and artist as an essential and indispensable member of the social community. Art ennobles and ensures, in its achievements, the existence of the human soul, its entire knowledge, and only such a society reorganises and structures the modern man" (Žmukić 2021, 30).

Several works of art, around 60%, exude freedom from the fear of filling the space and forming the composition in the way learned so far, which indicates that sound dominated in its therapeutic intention and opened, freed the students from the burden of comprehensibility of observation and the formation of art works, because they forgot formal principles and created exclusively according to the impulse of sound stimuli.

The main feature of the difference in the comparison of the works of the students of the Academy of Fine Arts with the works of the students of the Faculty of Education of the University of Sarajevo and the Faculty of Education in Ljubljana is primarily expressed in the bolder use of art techniques and a freer artistic manner, while there are no significant differences between the students of the FE in Sarajevo and the FE in Ljubljana. Although the student respondents are from three different groups, and according to one of the variables, the two groups belong to the same faculty program from different countries. The vast majority of the works still exude the artistic unity of the whole. Although they did not have an assigned or proposed topic, artistic problem and artistic motif, the works are connected by compositional similarities which, in their diversity of artistic speech, nevertheless, resemble each other, with a remark that during the exposition of sound improvisation, the influence of rewriting was almost not noticed or recorded. It is possible only in insignificant proportions of the individual.

The results of the table analysis in relation to the age and study year, those of whom were enrolled in the 3<sup>rd</sup> and 4<sup>th</sup> year of study, show no difference in opinion amongst the surveyed, nor was there a difference in art work production. It can therefore be said that there are no differences between the received responses and the results. Also, in the results of the analysis in relation to the Department of the Faculty of Education in Sarajevo and Faculty of Education in Ljubljana, there are no significant statistical differences in relation

to the set goal of artistic activity, while the works of students of the Academy of Fine Arts are visibly different in their more mature technical aesthetics. However, all of the works recorded feelings caused by a non-visual stimulus, which was the goal of the research, not an artistic aesthetic performance. So, it can be concluded that the works of all student respondents achieved the goal of producing a fine art painting, but also that the works of the students of the Academy of Fine Arts are distinguished by their artistic impression.

## 5. CONCLUSION

This work presents a unique attempt to combine therapeutic instruments with the possibility of artistic expression and incorporate it into forms of lessons for students attending faculties of education and art. To actualise sound improvisation on therapeutic instruments and reflexions through colour, rhythm, and shape, a total of 135 students from three different faculties participated. They were the Faculty of Education in Sarajevo, Faculty of Education in Ljubljana and The Academy of Fine Arts in Sarajevo. The aim of this research was to test if sound, as a non-visual artistic motive, through action and inner emotion, can encourage artistic performance of an individual. Students had the opportunity to express their thoughts and emotions in an overall impression of sound improvisations played on gongs, sound bowls and similar therapeutic instruments. Connecting two such art forms, music and art, had an aim to deepen the significance of sound improvisation and impact creative art and the effect of emotional creativity. This mutual correlation between these two art forms implies a mutual dependency, and, as encouragement, it can motivate larger creativity, a freer and more honest emotional reality, and have a therapeutic effect within different domains: emotional, intellectual and spiritual. By unifying music and art forms in this research, additional attention was given to developing a listening ability in students and an artistic visual expression in which experience and recognition is achieved in a perceptive way. With the application of sound in such education, a special significance was given to the interdisciplinary practice of education and upbringing, as well as new and innovative methods in classrooms.

Based on the feedback, we can conclude that the workshops with therapeutic instruments were successful in achieving the task of relaxation. During the workshop, the majority of the respondents managed to feel relaxed and not let their minds wonder. Additionally, the participants stated the reason for attending such workshops was exactly to achieve the feeling of relaxation. Achieving a relaxed and calm state is important for the process, and it is especially important in today's time which is characterised by overwhelming stress. The results we received show that the state of relaxation helped some respondents to express themselves better and to transfer their experiences to paper. Also, it helped some of them to learn more about themselves on a personal level. A small number of students have problems when attempting to artistically express themselves. This is an important piece of information because that type of blockage can be transferred to future students. The analysis of drawings showed that action through sound worked and resulted in a more therapeutic purpose than the formation of artwork, however, exceptional aestheticism was emphasised upon analysing the drawing work. Therefore, we come to a conclusion where the influence of sound, specifically sound therapy, as a non-visual art motive in the interaction with art performance, besides both activities, listening and reading, have cognitive effects. It also contributes to students having an opportunity to express their emotions through art and to

experience the entire impression of sound improvisation, all of which was encompassed in this research. This resulted in a comprehensive education and understanding of the roles of music and art forms in the process of education.

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## ZVUČNA IMPROVIZACIJA KROZ SLIKU I OBLIK

*Autorke su se bavile osmišljavanjem aktivnosti u vidu radionica u kojima se zvučna improvizacija kombinuje sa likovnim izražavanjem i uvodi u nastavu na studentskom nivou. Cilj ovog istraživanja je dvojak. Prvi cilj je bio ispitati kako studenti doživljavaju ovaj vid radioničarskog rada. Drugi je bio analiza crteža studenata koji su nastali posle izlaganja zvučnim improvizacijama. Kroz radionice je prošlo 135 studenata sa tri različita fakulteta, uzrasta od 19 do 24 godina starosti. Glavno istraživačko pitanje je bilo može li umjetnički sadržaj kroz zvučnu improvizaciju i sliku bitno pobuditi pozitivne emocije studenata putem ova dva različita medija. Interiorizacija i razvoj pozitivne slike o sebi kod studenata pokazuje da postoji korelacija između sadržaja muzičke i likovne umjetnosti, kao i njihov uticaj na intenzitet estetskog doživljaja. Rezultati su pokazali da su se studenti tokom radionica osjećali opušteno, kao i da bi voleli da opet učestvuju u sličnoj aktivnosti. Takođe, analizirani su njihovi crteži nastali tokom radionica. Zaključak je da su u nastavi muzičke i likovne kulture poželjni integrirani sadržaji u cilju intenziteta doživljaja, procesa stvaranja i kreiranja sigurnog i pozitivnog okruženja za učenje. Ovo eksplorativno istraživanje je pokazalo da je neophodno raditi na razvijanju doživljaja socijalnog i emocionalnog sadržaja kroz zvuk i sliku i na međusobnoj povezanosti strategija učenja i emotivno-estetičkog izraza.*

*Ključne riječi: zvučna improvizacija, crtež, likovni govor, intenzitet doživljaja*