Students' Attitude Towards Creating Musical Content in Primary School

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Engaging in creativity in music offers the potential for enriching educational practices, with students taking an active role and experiencing music through practical activities. Creating one's own musical content fosters a lasting interest in music among students, where positive musical experiences play a crucial role in developing a positive attitude towards music education and a favourable perception of music even in adulthood. The fundamental purpose of the research was to examine the attitude of students (N = 104) towards creating musical content in the subject of Music Art in Slovenian primary school. The results indicate that activities connected with creating musical content are relatively popular among students, with improvisation and composing their own songs being the most favoured. Students perceive creating musical content as an enjoyable activity that makes them feel relaxed.

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ODNOS UČENCEV DO USTVARJANJA GLASBENIH VSEBIN V OSNOVNI ŠOLI

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Ustvarjanje v glasbi nudi potencial za obogatitev učnih praks, pri čemer učenci prevzemajo aktivno vlogo in tako glasbo doživljajo skozi praktične izkušnje. Lastno ustvarjanje glasbenih vsebin spodbuja trajno zanimanje učencev za glasbo, pri čemer imajo pozitivne glasbene izkušnje ključno vlogo pri razvoju pozitivnega odnosa do pouka glasbene umetnosti in ugodnega dojemanja glasbe tudi v odrasli dobi. Temeljni namen raziskave je bil proučiti odnos učencev (N = 104) do dejavnosti ustvarjanja v glasbi pri predmetu Glasbena umetnost v slovenski osnovni šoli. Rezultati kažejo, da je ustvarjanje glasbenih vsebin med učenci dokaj priljubljeno, pri čemer sta najbolj priljubljeni dejavnosti improvizacija in ustvarjanje lastnih pesmi. Učenci ustvarjanje glasbenih vsebin doživljajo kot prijetne dejavnosti, ob katerih se počutijo sproščeno.

1 Introduction

Creativity, as a key 21st century competence (Menard, 2013; Bolden & DeLuca, 2022), is present in numerous domains, offering significant potential in the field of music in particular (Menard, 2015). Authors in the 1990s identified and affirmed the favourable impacts of musical creation, including cognitive, musical, and personality development in children (Gorder, 1980; Gordon, 1989; Webster, 1990; Baloche, 1994). Preschool children spontaneously begin to create music, either by composing songs, engaging in vocal improvisation (Sundin, 1997), or creating improvised or homemade instruments (Borota, 2013). A supportive and nurturing learning environment during primary school education plays a crucial role in the development of children's musical creativity, their individual interests, and internal motivation for engaging with music (Menard, 2013; Papageorgi & Economidou Stavrou, 2023).

Music education in primary school should facilitate the development of musical creativity in all students (Menard, 2013). As such, it should encompass the experiential activities of singing, playing instruments, listening to music, and musical creativity, encouraging students' experience and expression of music (Curriculum. Music Art, 2011) and fostering the development of students' musical abilities, skills, and knowledge (Sicherl-Kafol et al., 2011). Musical activities intertwine and complement each other, with musical creativity serving as the common thread, most prominently expressed thorough creativity in music (involves both interpretative performance and vocal and instrumental creation of musical content) and students expressing themselves through movement, visual arts, and words stimulated by music (Borota, 2013).

Several authors highlight improvisation and composition as the most comprehensive activities in musical creativity (Oblak, 2002; Burnard & Power, 2013; Pucihar, 2016), where both processes result in the creation of new musical content. Improvisation is described as an irreversible act (Biasutti, 2015), involving spontaneous music creation, while composition allows for continuous modification, correction, and thoughtful development of the musical product (Martinović Bogojević, 2021). The concept of composition has been part of the primary school curricula in England, Australia, Iceland, and the United States since the 1970s (Faulkner, 2003), while improvisation and composition are defined within the Slovenian Curriculum for Music Art (2011, p. 25) as part of creating and complementing musical content

(creating accompaniments, musical content and forms, and other forms of improvisation, with outcomes being sonic experiments). Creating musical content also involves making up musical content, the creation of melodies, songs, and rhythmic-melodic entities (Denac, 2012), allowing students to create their own music and engage in group musical activities with peers (Kokotsaki, 2016).

In the creation of musical content, collaborative engagement is often employed (Martinović Bogojević, 2021), which students perceive as enjoyable, effective, meaningful, and less challenging than if done individually (Faulkner, 2003). Collaborative music creation helps students generate more diverse musical ideas, which can emerge through socializing with peers in informal settings. Research by Kokotsaki and Hallam (2007) demonstrated that collaborative creation fosters a sense of group cooperation, providing individuals with a sense of significance and usefulness, as well as the opportunity to overcome challenges that lead to both individual and collective musical achievements.

The Students' Attitude Towards Creation of Musical Content

The students' attitude towards the creation of musical content is shaped by the concepts and theories they acquire from practical experience (Mihladiz et al., 2011), influencing students' motivation for learning music and the development of musical skills (Kokotsaki & Hallam, 2007). Students' interests, emotions, and values play a crucial role in determining their level of musical activity and the quality of musical knowledge (Sicherl-Kafol et al., 2011). Those students for whom music is already a significant value in everyday life attribute greater importance to music and are more motivated in music lessons (Button, 2006; Habe & Tandler, 2013).

Students perceive creating musical content as an interesting and beneficial musical activity (Odam, 2000; Leung, 2008), through which they acquire knowledge of rhythmic and melodic notation, emphasized by students as practical knowledge (Economidou Stavrou & Papageorgi, 2021). Students enjoy and are more motivated in creating musical content that is connected to their daily lives and emotions. In this way, students may view creating musical content as composing real compositions rather than merely a task required by the learning process (Leung, 2008). In Menard's study (2015), which focused on perceptions relating to creating musical content among students in two American high schools, students reported

confidence in their ability to create musical content. They believed they could write a good song and were not intimidated by the process of making music. Students were highly focused during the creative process as they were interested in the final product (Menard, 2015). Creating and realizing new musical content can also be accompanied by negative feelings, such as anxiety, self-doubt, and hesitation (Martinović Bogojević, 2021). Negative emotions during music creation may arise due to a lack of knowledge, as expressing musical ideas can be challenging for students (Menard, 2015). Negative emotions developed during education can influence the development of negative attitudes toward music education and the overall educational experience (Akman, 1992). Through creating their own music, students take on the role of composers (Menard, 2013), reinforcing acquired musical knowledge (Strand, 2006) and gaining positive and authentic learning experiences in music in primary school (Kokotsaki, 2016). Both positive and negative attitudes toward music education can influence an individual's perception of music even in adulthood (Temmerman, 1993; Kocabaş, 1997).

The students' attitude towards creation activities can also be influenced by the collaboration of schools and teachers with composers who guide students through the creative process (Sicherl-Kafol et al., 2011; Žnidaršič, 2022). In Slovenia, the SKUM project ran from 2017 to 2022, encouraging collaboration between schools and kindergartens, artists, and cultural artistic institutions (Kroflič et al., 2022). Participants in the project note that incorporating artistic experiences in music education positively affects several student-related factors: their perception, expression, learning, interpersonal relationships, and emotional expression. During artistic activities, students expressed satisfaction and self-confidence (Smrtnik Vitulić et al., 2022). Involving artists in musical projects within the learning process contributed to students rating musical events as interesting and enjoyable. They particularly enjoyed playing instruments, dancing, singing, and engaging in group musical creation (Rotar Pance, 2022).

Research on students' experiences and attitudes towards music education and music creation indicates that girls tend to be more inclined towards it than boys (Crowther & Durkin, 1982; Button, 2006; Leung, 2008; Kokotsaki, 2016). Attending music school as a voluntary activity and playing instruments can also foster a more positive attitude on the part of students towards music education (Eccles & Wingfield, 2002; Eldemir, 2006; McPherson & O'Neill, 2010). Meanwhile, students attending music

school bring a higher level of musical experience into the creative process (Menard, 2015) and have more confidence in their musical competencies and knowledge (Burnard, 1995). Leung (2008) observes that students who do not play instruments increased their motivation for creating musical content during the creative process. However, the results of the Slovenian study by Habe and Tandler (2013) showed an equal level of motivation for music education regardless of music school attendance.

Research involving Slovenian music teachers indicates that the least amount of time is devoted to creative activities in music education in primary schools (Črčinovič Rozman 2009; Traven, 2019; Martinovič Bogojević, 2021; Juhart et al., 2023). Slovenian third educational cycle[1] teachers include creative music activities the least in music education classes (Traven, 2019). Music teachers often struggle to find enough time for all the content that needs to be presented in class (Menard & Rosen, 2016). They face challenges such as feeling professionally unprepared to carry out creative music content activities, meet curriculum demands, as well as contend with large student numbers, and insufficient hours of music education (Martinovič Bogojević, 2021). Teachers also mention that creating musical content is not considered a meaningful activity in their classes (Strand, 2006), and students are most creatively productive only in the second educational cycle of primary school (Martinović Bogojević, 2021). The author believes that musical knowledge is necessary for creating musical content, leading to doubts about the feasibility, effectiveness, and practicality of such activities (there). Music teachers are unsure how to motivate their students to create musical content, which also hinders students' motivation for such activities (Leung, 2008). On the other hand, research indicates that third-cycle students are most favourable towards performing and creating activities (Juhart et al., 2023). Habe and Tandler (2013) found in their research that Slovenian primary school students have a high affinity for music education, and they also did not find differences in preferences for music education between students in the second educational cycle (5th and 6th grade) and third educational cycle (8th and 9th grade). Meanwhile, authors investigating the perception of the learning environment in different grade levels note that younger students perceive the classroom learning environment more positively than older students (Burnett, 2002; Papageorgi & Economidou Stavrou, 2023).

[1] The basic school programme in Slovenian primary school is divided into three educational cycles; each cycle covers three grades (Taštanoska, 2019).

We observe that in the Slovenian general education system, musically talented students are encouraged to gain experience in creating musical content through the Slovenian Music Olympiad (Rotar Pance & Igličar, 2017). However, there are gaps in implementing creative music activities in music education classes. Gaps can also be found in the analysis of literature on the study of students' attitudes towards activities connected with creating musical content in the Slovenian context. With this research, we aimed to determine students' attitudes towards creative activities in music education in Slovenian primary schools. We sought answers to the following questions: (1) whether activities connected with creating musical content are enjoyable for students in grades 6 to 9, (2) how do students in grades 6 to 9 perceive activities connected with creating musical content and (3) what are students' opinions regarding the actual implementation of activities connected with creating musical content?

2 Methods

2.1 Objectives and Research Questions

In the study, we investigated students' attitudes toward creative activities in music. More specifically, we explored the popularity and perception of different activities connected with creating musical content among students in grades 6 to 9, examining potential differences based on gender, grade level, and music school attendance.

The research questions were as follows:

1. Which music activities are more and less popular among students?
2. How popular are activities connected with creating musical content?
   2.1 Are there differences based on music school attendance?
   2.2 Are there differences based on the grade level of the students?
3. Which activities connected with creating musical content are more and less popular?
4. How do students perceive activities connected with creating musical content?
   4.1 Are there differences based on gender?
   4.2 Are there differences based on the grade level of the students?
   4.3 Are there differences based on music school attendance?

5. What are the opinions of students regarding the actual implementation of activities connected with creating musical content in the subject Music Art?

2.2 Research Methods

In the study, we employed a quantitative approach and a descriptive method, utilizing a causal non-experimental method of empirical research.

2.3 Research Sample

The non-random purposive research sample consisted of 104 primary school students (6th grade: $N = 12$, 7th grade: $N = 18$, 8th grade: $N = 29$, and 9th grade: $N = 45$) in central Slovenia, including 50 boys ($f\% = 48.08\%$) and 54 girls ($f\% = 51.92\%$). Within the research sample, 12 students attended music school ($f\% = 11.54\%$), while 92 students did not attend music school ($f\% = 88.46\%$).

2.4 Measuring Instruments

Data for the study were collected using a survey questionnaire consisting of 10 closed and open-ended questions and rating scales. Participants required approximately 10 minutes to complete the questionnaire. In the first part, we gathered demographic information about the students, including gender, grade level, and whether they attended music school. The second part included questions using a 5-point Likert scale, assessing the popularity and perception of creating musical content. The scale provided responses ranging from "dislike" to "like" and "strongly disagree" to "strongly agree". The reliability of the measurement instrument was assessed by calculating the Cronbach alpha coefficient. With a calculated value of $a = .91$, we confirmed the questionnaire's appropriate psychometric characteristics.

2.5 The Process of Collecting and Processing Data

After initial discussions with the administration of the central Slovenian primary school, the data collection process took place through surveys during music lessons between December 11th and 15th, 2023.

For data analysis, we used the JASP Statistics program and presented descriptive statistics in tables. To test the significance of differences between independent samples, we used the Mann-Whitney and Kruskal-Wallis tests, t-test, and the Chi-square test of independence hypothesis.

3 Results

3.1. Popularity of Music Activities

Table 1: Frequency (*f*) and Structural Percentages (*f*%) of the Most and Least Popular Music Activities among Students.

Music activity	Most popular activity		Least popular activity	
	f	*f*%	*f*	*f*%
Singing	25	24,04 %	25	24,04 %
Playing instruments	36	34,62 %	7	6,73 %
Listening to music	34	32,69 %	4	3,85 %
Interpretative reproduction of musical content	2	1,92 %	9	8,65 %
Creating musical content	3	2,88 %	34	32,69 %
Creative activities stimulated by music	4	3,85 %	25	24,04 %
Total	104	100,00 %	104	100,00 %

Table 1 presents an analysis of responses to two questions in the survey questionnaire. We were interested in understanding which music activities are more and less popular among students during music lessons. In both questions, students could choose only one activity. The most enjoyable music activity is playing instruments (34.62%), followed by listening to music (32.69%) and singing (24.04%). A significant portion of students (32.69%) rated creating musical content as the least enjoyable music activity.

3.2 Popularity of Activities Connected with Creating Musical Content

Students evaluated the enjoyment of individual activities on a 5-point Likert scale. Students were undecided in their evaluations (neither dislike nor like) or, on average, rated them as fairly enjoyable ($2.99 < M < 3.54$). The most popular activities are improvisation ($M = 3.54$) and creating songs ($M = 3.42$).

Table 2: Descriptive Statistics (Mean, Standard Deviation) of Popularity of Activities Regarding Creating Musical Content Music.

Activities connected with creating musical content	Descriptive statistics		
	N	*M*	*SD*
Improvisation	104	3,54	1,11
Creating songs	104	3,42	1,15
Creating a melody to a given text	104	3,19	1,03
Creating a melody to a given rhythm	104	3,14	1,09
Creating a text to a given melody	104	3,05	1,14
Creating melody	104	3,03	1,11
Creating rhythm	104	3,02	1,09
Creating rhythmic and melodic accompaniment	104	2,99	1,09

Table 3: Descriptive Statistics (Mean, Standard Deviation) and Mann-Whitney Test for Differences in the Popularity of Activities Connected with Creating Musical Content, based on Music School Attendance.

Popularity of activities connected with creating musical content	Descriptive statistics			Mann – Whitney test	
	N	*M*	*SD*	*U*	*p*
Attends music school	12	4,25	0,62	869,500	<.001
Does not attend music school	92	3,16	1,10		
Total	104	3,29	1,11		

Students rated how much they enjoyed creating musical content on a 5-point Likert scale, where 1 indicated "dislike" and 5 indicated "like very much." On average, students were indecisive (neither dislike nor like), with a mean rating of $M = 3.29$. The standard deviation was $SD = 1.11$, suggesting that students perceive activities connected with creating music as fairly enjoyable. Given the proportion of the mean taken by the standard deviation, there is a higher level of variability in the assessment of the enjoyability of music creation among students ($KV\,\% = 33.74$) – indicating a greater deviation of individual results from the mean. Therefore, it can be concluded that how much they enjoy creating musical content varies widely. The outcome of the Mann-Whitney test indicates that activities connected with creating musical content are more popular among students who attend music school than among those who do not attend ($p < .001$).

The outcome of the Kruskal-Wallis test for differences in the rating of the popularity of activities connected with creating musical content among students based on grade level ($p = .024$) indicates that music creation is most popular among 6th-grade students ($M = 4.08$), where the activities are, on average, enjoyable or very enjoyable. They are followed by 7th-grade students ($M = 3.50$), then 8th-grade students ($M =$

3.14), and finally, 9th-grade students (M = 3.09), who, on average, are undecided in their assessment of the enjoyability of these activities (neither dislike nor like). The standard deviation in the rating of 9th-grade students is SD = 1.18, suggesting that despite being undecided, they still find the activities fairly enjoyable. Figure 1 illustrates that the popularity of music creation activities decreases as students' progress to higher grades.

Table 4: Results of the Kruskal-Wallis Test for Differences in the Rating of the Popularity of Activities Connected with Creating Musical Content, based on Grade level.

	Grade	Descriptive statistics			T-Test		Kruskal – Wallis test	
		N	*M*	*SD*	*F*	*p*	x^2	*p*
Popularity of activities connected with creating musical content	6th grade	12	4,08	0,67	3,100	.030	0,433	.024
	7th grade	18	3,50	1,30				
	8th grade	29	3,14	0,88				
	9th grade	45	3,09	1,18				

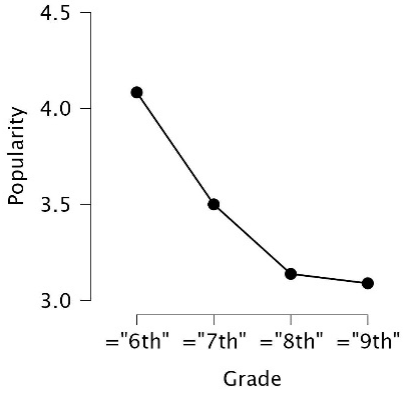

Figure 1: Diagram of the Popularity of Music Creation Activities based on the Grade level.

3.3. Perception of Activities Connected with Creating Musical Content

Most students perceive activities connected with creating musical content positively, as more than half of them feel relaxed (60.32%) while creating, 38.48% feel happy, and just over a quarter of the students feel excited (28.08%). Among students who feel negatively about the creation process, a good quarter of them find it boring (23.92%), and just under a fifth have no interest in creating music at all (18.72%). The fewest students feel restless (7.28%), and 4.16% feel afraid. Under "Other,"

students listed positive perceptions of creating musical content, such as fun, interest, full of ideas, playful, and happy, as well as negative perceptions like stage fright, restlessness, and awkwardness when presenting the created musical content.

Table 5: Frequencies (*f*) and Structural Percentages (*f*%) of Students' Responses Regarding the Perception of Activities Connected with Creating Musical Content.

	Perception	*f*	*f*%
Positive perception	**Relaxed**	58	60,32 %
	Excited	27	28,08 %
	Happy	37	38,48 %
	Positive perception in total	129	134,16 %
Negative perception	**Restless**	7	7,28 %
	Awkward	11	11,44 %
	I am afraid	4	4,16 %
	Uninterested	18	18,72 %
	I am bored	23	23,92 %
	Negative perception in total	71	73,84 %
	Other	15	15,60 %
	Total of all responses*	215	223,60 %

*The sum of categories (f) is not equal to the sample size due to a multiple-choice question.

The outcome of the Chi-square test for independence shows that girls express more excitement during creation than boys ($\chi^2 = 5.098$; $p = .024$), while boys feel more restless during creation compared to girls ($\chi^2 = 4.645$; $p = .031$). Interestingly, 9th-grade students, compared to 6th-grade students, feel more bored while creating ($\chi^2 = 8.981$; $p = .030$) and feel more restless ($\chi^2 = 8.232$; $p = .041$). It is also noted that students attending music school feel more relaxed while creating compared to those who do not attend ($\chi^2 = 4.608$; $p = .032$).

On a 5-point Likert scale, students rated their agreement with statements that conceptually covered the perception of activities connected with creating musical content, where 1 meant "strongly disagree," and 5 meant "strongly agree."

The Mann-Whitney test for differences indicates that students attending music school, compared to those who do not, more strongly agree with the statement *I am good at creating musical contents* ($U = 903.000$; $p < .001$) and *I enjoy creating musical content independently* ($U = 774.500$; $p = .020$). On the other hand, students who do not attend music school more strongly agree with the statements *Creating musical content is hard*

(U = 303.000; p = .009) and *Creating musical content is a challenge* (U = 200.500; p < .001).

Table 6: Results of the Mann-Whitney Test for Differences in Agreement with Statements regarding Activities Connected with Creating Musical Content, based on Music School Attendance.

Statement	Music school attendance	Descriptive statistics			Mann – Whitney test	
		N	*M*	*SD*	*U*	*p*
I am good at creating musical content	Yes	12	4,25	0,94	903,000	<.001
	No	92	3,05	1,13		
I enjoy creating musical content independently	Yes	12	3,25	1,14	774,500	.020
	No	92	2,41	1,14		
Creating musical content is hard	Yes	12	2,33	1,44	303,000	.009
	No	92	3,40	0,98		
Creating musical content is a challenge	Yes	12	2,08	0,79	200,500	<.001
	No	92	3,24	0,88		

3.4 Opinions of Students regarding the Actual Implementation of Activities Connected with Creating Musical Content in Subject Music Art

Lastly, we were interested in students' opinions and suggestions for improving the implementation of activities connected with creating musical content. More than half of the students (57.20%) believe that creating musical content is interesting, and they would not change anything in the activity's implementation.

Some responses pertained to the execution of music education itself. Interesting suggestions were highlighted: "I wish there were no assessments in music lessons.", "I wish there were no grades in music lessons because it puts extra pressure on me.", "I would like music lessons to take place in smaller groups, because that make it easier to work together.", "I wish there were fewer students in the classroom because then it wouldn't be so loud when we're working on musical content." and "I wish we could have music lessons outside in nature more often."

Students commented on the implementation of activities related to the creating musical content in groups: "I like that we can choose our own pair or group when creating music content." and "I would prefer it if we could always choose our own pair or group when creating."

The students also suggested some improvements in the execution of the musical content: "The ability to play different instruments, not just Orff instruments.", "Having access to more instruments." and "I would prefer not to have to perform our own songs at class concerts."

Finally, one of the students suggested the use of digital technology in the creation of music content: "To write songs with a computer program."

4 Discussion

Firstly, we highlight the finding that among students from 6 – 9 grades, the most popular musical activities are playing instruments, listening to music and singing. This confirms the observations of Juhart et al. (2023), who found that among students in the third educational cycle, playing instruments and singing are the most popular activities. However, activities connected with creating musical content are also popular among students participating in Juhart et al. (2023) study, while our results indicate that they are the least popular. Nevertheless, we find that students are generally undecided (neither yes nor no) about the enjoyment of activities connected with creating musical content, or they perceive them as enjoyable. This is confirmed by the opinions of more than half of the students, stating that they would not change anything in the execution of creative activities in music during Music Art classes because they find it enjoyable and interesting. The most popular activities connected with creating musical content are improvisation and creating their own songs. The study aligns with the findings of Leung (2008), who suggests that creating one's own songs fosters higher levels of interest and enjoyment among students.

The results indicate significant differences in students' attitudes towards activities connected with creating musical content based on gender, grade, and music school attendance. We find that the popularity of activities connected with creating musical content decreases with age, as it is more popular among sixth graders than among ninth graders. This supports findings (Burnett, 2002; Papageorgi & Economidou Stavrou, 2023) that point to age-related decreases in satisfaction with the learning environment, or that younger students perceive the classroom environment more positively than older students. At the same time, this contradicts Habe and Tandler (2013), who do not find differences in the favourability of Music Art classes between fourth and fifth graders and eighth and ninth graders in Slovenian elementary

schools. Creative activities in music are also more popular among girls than boys, supporting studies (Crowther & Durkin, 1982; Button, 2006; Leung, 2008; Kokotsaki, 2016) that have established that girls show a greater inclination towards creativity than boys. Lastly, the study also supports observations (Eccles & Wingfield, 2002; Eldemir, 2006; McPherson & O'Neill, 2010) that students attending music school exhibit a more positive attitude toward music education.

The results relating to the question on perception of activities connected with creating musical content show that students generally have a positive experience with creating music and feel relaxed on average while engaging in creative activities. The study supports the observations of Menard (2015) that creating music is a pleasant activity and that, on average, students are not intimidated by musical creation. We observe that compared to boys, girls express more enthusiasm for creating musical content and feel less restless while creating. We find that there is a difference between students attending music school and those who do not. Students attending music school prefer to create music independently and believe that they are good at it. This supports the observations of Burnard (1995), who notes that students with knowledge of an instrument have more confidence in their musical competencies. Students who do not attend music school perceive creating musical content as a challenge and a more demanding activity.

5 Conclusion

The findings of the study provide a better understanding of students' attitudes and perceptions related to activities connected with creating musical content, emphasizing the importance of experiential learning in music education. The results indicate that creative activities in music are relatively popular among students from 6-9th grade, with improvisation and creating their own songs emerging as the most favoured forms of creative expression in music. The research highlights significant differences in the attitudes and perception of activities connected with creating musical content based on gender, grade, and music school attendance. The majority of students perceive creating music as an enjoyable activity. The limitations of the study are acknowledged in the limited scope of the convenient research sample, which was restricted to students from a single primary school. Additionally, the self-assessment responses of students are subjective in nature and may contain biases. In extending and improving the research, it would be meaningful to explore the

influence of teachers on students' attitudes toward music activities, differences in attitudes toward creating musical content between first, second and third educational cycles, and the attitudes of students toward music creation in primary schools across various Slovenian regions.

The study provides insights into students' experiences and attitudes toward creating musical content, opening the door for further research. Simultaneously, it raises important questions about adjustments to music education during the third educational cycle that could stimulate greater interest in creative activities and strengthen students' relationships with music and music education.

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