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EXPERIMENTING WITH SOUND, PLAYING WITH CULTURE
COLLABORATIVE COMPOSING AS A MEANS FOR CREATIVE ENGAGEMENT WITH THE MUSEUM WORLD*

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ΠΑΙΖΟΝΤΑΣ ΜΕ ΤΟΝ ΗΧΟ ΚΑΙ ΤΟΝ ΠΟΛΙΤΙΣΜΟ
Η ΣΥΝΕΡΓΑΤΙΚΗ ΜΟΥΣΙΚΗ ΣΥΝΘΕΣΗ ΩΣ ΜΕΣΟ ΔΗΜΙΟΥΡΓΙΚΗΣ ΕΠΑΦΗΣ ΜΕ ΤΟΝ ΚΟΣΜΟ ΤΟΥ ΜΟΥΣΕΙΟΥ

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ΠΕΡΙΛΗΨΗ

Το κείμενο επικεντρώνεται σε ένα μουσικοπαιδαγωγικό πρόγραμμα το οποίο αναπτύχθηκε στο πλαίσιο της έκθεσης «Γιώργος Σισιλιάνος Ο Συνθέτης στην Πρωτοπορία της Σύγχρονης Μουσικής» την οποία οργάνωσε το Μουσείο Μπενάκη το 2007, σε επιμέλεια της μουσικολόγου Βάλιας Χριστοπούλου. Βασισμένο σε μία «επιτελεστική, βιωματική προσέγγιση» της μουσειακής εκπαίδευσης (Hooper-Greenhill 2007: 192), σε συνδυασμό με πρακτικές δανεισμένες από τη δημιουργική μουσική παιδαγωγική, το πρόγραμμα αυτό είχε στόχο να οδηγήσει τα παιδιά στη συνεργατική δημιουργία μουσικής, με βάση προτάσεις και αφορμές που προέρχονται από συγκεκριμένα έργα του Σισιλιάνου. Στο πρόγραμμα υιοθετήθηκε μια αντίληψη για

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τη σχέση παράδοσης και υποκειμένου την οποίο ο Randall Allsup ονομάζει «παιδαγωγική των ανοικτών κειμένων» (2013:68). Η αντίληψη αυτή απομακρύνεται από προσεγγίσεις που εκλαμβάνουν την παράδοση ως θέσφατο, και αντιμετωπίζει «τον συνθέτη και την παράδοση που εκπροσωπεί ως προσκεκλημένους στο ίδιο του το έργο», ως προσκεκλημένους τους οποίους «τιμούμε με τη *φιλοξενία* μας» (στο ίδιο: 65). Μέσω συζήτησης, χρήσης μεταφορικής γλώσσας, πειραματισμού και αυτοσχεδιασμού, τα παιδιά συνέθεσαν μουσική, την οποία ηχογράφησαν και στη συνέχεια άκουσαν και συζήτησαν παράλληλα με έργα του Σισιλιάνου. Αυτό τα βοήθησε να ακούσουν τα μουσικά κομμάτια του συνθέτη με μια φρέσκια ματιά, χτίζοντας έναν διάλογο γύρω από δομικές αρχές και πολιτισμικά και στυλιστικά ζητήματα που συνδέονται με τη δημιουργία των αντίστοιχων έργων.

Στη βάση της μελέτης αυτής της περίπτωσης, η εργασία μας υποστηρίζει ότι η ολιστική εμπλοκή των επισκεπτών των μουσείων σε ανοικτές εκπαιδευτικές διαδικασίες που δεν αποβλέπουν σε προκαθορισμένες, κλειστές απαντήσεις, αποτελέσματα ή επιτεύγματα, προκαλούν τις δημιουργικές δυνατότητές τους, δυνάμει παρέχοντάς τους νέους τρόπους όρασης, κατανόησης και αντίληψης του εαυτού τους και των «άλλων», της κοινωνίας και του πολιτισμού. Η εμπειρία αυτού του προγράμματος μας οδηγεί στην υποστήριξη της άποψης ότι η δημιουργική, παιγνιώδης προσέγγιση του πολιτισμού, μπορεί να αξιοποιείται σε μουσεία διαφορετικού μουσειολογικού προσανατολισμού, με σκοπό να επιτρέπει σε διαφορετικές ομάδες κοινού να προσεγγίζουν, να αναγιγνώσκουν και να κατανοούν το περιεχόμενο διαφορετικών εκθέσεων, σημασιοδοτώντας τες με τον δικό τους προσωπικό τρόπο. Έτσι, η μουσειακή εκπαίδευση –σε «παραδοσιακά», «μοντέρνα» ή «μεταμοντέρνα» μουσεία– συνεισφέρει στην εδραίωση της αντίληψης ότι η αποδοχή εναλλακτικών προσεγγίσεων και ερμηνειών που δομούν διαφορετικές ομάδες κοινού είναι πολλές φορές πιο σημαντική από τα ίδια τα μουσειακά αντικείμενα και τις συλλογές. Γιατί δεν είναι τα αντικείμενα που παράγουν νοήματα και εμπειρίες για τα υποκείμενα· είναι τα ίδια τα υποκείμενα που παράγουν νοήματα για τα αντικείμενα (βλ. Dewdney, Dibosa & Walsh 2013).

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ABSTRACT

This paper focuses on a particular museum-based music project that accompanied an exhibition dedicated to the life and work of Greek composer Yorgos Sisilianos (1920-2005) (Benaki Museum, Athens, Greece, 2007), curated by musicologist Valia Christopoulou). Based in a "performative, embodied approach" to museum education (Hooper-Greenhill 2007, 192), this project enabled children to compose their own music, based on suggestions and starting points springing from Sisilianos' particular pieces. Rooted in what Randall Allsup (2013) refers to as "a pedagogy of open texts" (p. 68) this project breaks away from notions of tradition as master, preferring to work on the basis of a view of "[t]he composer and his tradition, as a guest in his own work", as a guest who "is owed *hospitality*" (Ibid.: 65). Through discussion, metaphorical language, experimentation and improvisation, the children composed, performed and recorded their collectively created music, which was then listened to and discussed side by side with Sisilianos' works. This enabled them to listen to the composer's pieces with new ears, initiating a dialogue around structural principles and cultural and stylistic aspects that informed the creation of those pieces.

On the basis of this case study, it is argued that museum visitors' holistic involvement in open educational processes that do not rely on predetermined, closed responses, scores or achievements, challenges their creative powers, potentially offering them new ways of seeing, understanding and dealing with themselves and the "others", with society and culture. The experience of this project leads us to suggest that "playing culture" approaches can be used in museums of different museological orientation, with the aim of helping different audiences to approach, read and understand the contents of exhibitions, constructing their own meanings. In this way, museum education –in 'traditional', 'modern' or 'postmodern' museums– might function as a means for emphasising that openness towards and receptiveness to audiences' construction of alternative meanings and interpretations may be more important than museum objects and collections themselves, since it is the subjects that produce meaning for the objects rather than the objects producing meaning and experiences for the subjects (see Dewdney, Dibosa & Walsh 2013).

In memory of Bily Vemi

Introduction:

Children are active agents of their own learning – this belief has been the legacy of more than a hundred years of studying children. Children are not passive receivers of information, but thinkers, who construct "a model of the world to aid them construing their experience" (Bruner 1996: 58). But this is something that is always worked through in particular contexts; it is a fundamentally intersubjective process that develops through the child's participation –using not only her mind, but her body and soul, as well– in specific forms of interactions. Learning does not entail acquisition (of knowledge, skills, etc.) but entrance into dialogue(s), forming a creative "response to what is other and different" (Biesta 2006: 27). However, and despite the deluge of accountability, performativity, and measurement of education processes and outcomes that is currently underway (Apple 2007; Ball 2003, 2005):

> "learning cannot be designed. Ultimately, it belongs to the realm of experience and practice. It follows the negotiation of meaning; it moves on its own terms. It slips through the cracks; it creates its own cracks. […] Those who can understand the informal yet structured, experiential yet social, character of learning – and can translate their insight into designs in the service of learning – will be the architects of our tomorrow" (Wenger 1998: 225).

And it is because of this indispensable creative element, that learning retains a deep link to playfulness, especially flowering in museum environments, by involving different audiences.

During the last decades, museums' increasing interest to exhibit aspects of intangible culture[1] has led to the increased role of music in museum contexts. Thus, contemporary museum practices have often attempted to create links between music, sound, and the museum (Dzuverovic 2007). This has taken a variety of forms: sound has been used as an accompaniment to visual exhibitions; it has also entered the museum space in the form of performances taking place as part of a particular exhibition. In those cases, music is being thought of as a clearly framed practice that centres on complete, finished musical 'objects' and their rendition in performance, which enriches the context in which museum objects are exhibited.

However, ever since the advent of sound art in the post-war period, sound has also invaded the museum space via the creative work of sound/visual artists who have created mixed-media exhibitions (Licht, 2007). In more recent years, exhibitions such as *Sonic Boom*, curated by David Toop (Hayward Gallery, London, 2000) have focused on sound experience as a core element of the museum experience.[2] Vienna's *Haus der Musik* "is an interactive discovery museum […] providing the public with the opportunity to touch, try out, experiment and experience music with all five senses" (Lenhardt 2007: 6). Walter Maioli's explorations of pre-historic music through *in situ* performances at archaeological sites have expanded "our understanding and experience –as listeners, spectators, and participants– of the natural world, music, sound, and performance, across time and place" (Nicolescu 2007: 3). And Marina Rosenfeld's *Sheer Frost* Orchestra workshop and performance at Tate Modern in 2006 focused on noise-based music processes that induced explicit feminist-political delineations.[3]

But, in contrast to the use of other arts (painting, drama), museum education practices that aim at young audiences tend to neglect the educational potential of creative music making,[4] an activity, which might play a significant role in challenging stereotypical cultural, social, musical, historical and even political preconceptions that still exist in many socio-cultural contexts. Creative music making in museum contexts might be seen as a means for countering reproductive educational methods, resisting reified views of knowledge, and challenging one-sided, monolithic and static historical narratives, encouraging perspectives that acknowledge the existence of several different and evolving readings that are built through different subjects' life-long dynamic procedures of knowing and understanding themselves (Liakos 2007: 206) in relation to the "others". Moreover, creative music-making within museum contexts, aiming at giving "voice" to all those who have traditionally been cast as "voiceless" audiences, and especially to children, should be understood as a deeply democratic educational and cultural process that, among other things, enables people to construct themselves as subjects, not by listening and reproducing dominant (music) narratives, but as producers of music, sounds and meanings. As Abatzoglou (2015) argues, a child's

"speech" might be seen as a process that renders possible the emergence of a space and a status for her and, thus, for her subjectivity.

> Children speak to us only when we are ready to let them speak and ready to listen to them narrating a story in their own way. What they say depends to a great extend to how we listen to them (p. 187).
>
> [U]ltimately, narration is built in dialogue with listening. Not being careful while listening prevents narration or enables stereotyped versions of narration to emerge. This is even truer in the case of working with children, for children are always extremely sensitive to the complications and subtleties of our availability (p. 196).

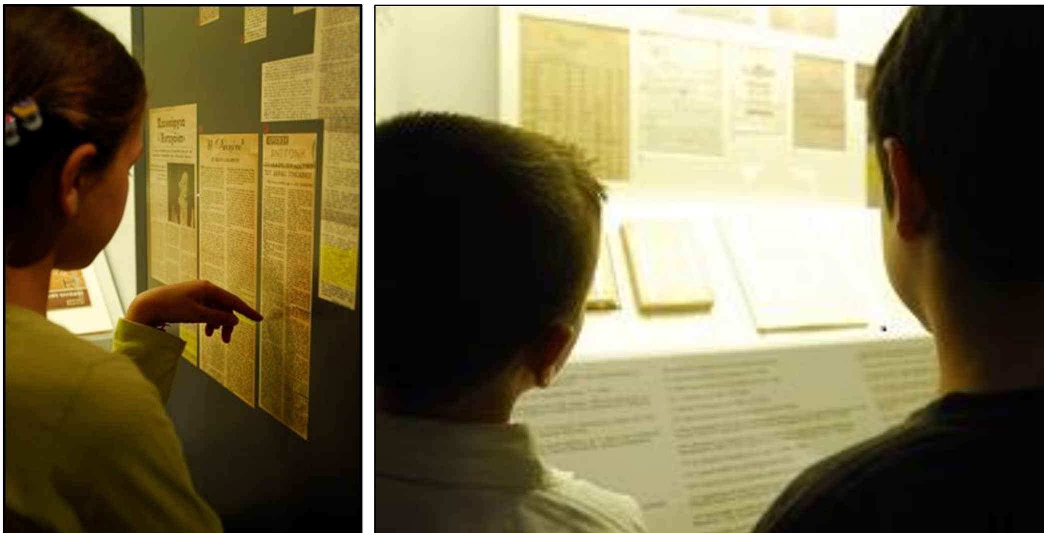
In this paper we address the issue of the role of music in children's creative engagement with the museum world, through examining a particular music-making project realized as part of an exhibition dedicated to the Greek contemporary composer Yorgos Sisilianos (1920-2005), held in 2007 at the Benaki Museum, Athens, Greece[5] and curated by musicologist and Sisilianos expert Valia Christopoulou, (see Christopoulou 2009, 2010). The exhibition provided a comprehensive overview of both the composer's life and creative work, providing a rich overview of the cultural environment of his era. The project design was based on a contextualist approach to both musical ontology and musical experience (Davies 2001). This approach emphasises that the identity of each piece does not travel through historical time as a given and unalterable substance. Its

historical trajectory involves a continuous contextualisation and re-contextualisation, so that different music-cultural practices lead it to take on different, sometimes diverse, meanings.

It is important to note that, by and large, music education approaches to music history have been dominated by a monumental view of the musical past, treating it as the sum of masterpieces handed down to us by great composers, whose genius brought those works into life: "[M]usic history has traditionally being presented rather in the manner of a series of stepping stones, a journey form one masterwork to another" (Cook 1998: 68), in line with 'traditional' chronological approaches to history. Cook emphasises that

> it was in the years after Beethoven's death that a new and powerful metaphor came into play which can be seen as underpinning the idea of music as aesthetic capital. This was the metaphor of the musical museum. […] What classical musicians call 'the repertory' (or 'the canon') is, in effect, the music that was selected for inclusion in the musical museum (Cook 1998: 28-29).

These works have been regarded as "complete, independent, unchangeable, and indestructible" (Goehr 2008: 137). Contemporary Western music has operated within this rationale to such an extent that composers, critics and audiences often concern themselves with the work's "pastness", from the very moment of its creation (see Goehr 2008).



But as contemporary approaches to history education argue, history, historical knowledge and thinking do not just refer to the past but are products of *the present*, based on the use and interpretation of sources and fragments of the past. Historical knowledge is the result of a selective process through which we search for ways of

understanding the present based on a (by definition selective) reading of the past, and according to present attitudes, questions and needs. Accordingly, the basic premise on which this project rests is that contemporary museums could enable children to create a dialogue between their personal creativity and aspects of the musical past. Contemporary museums do not just exhibit how things were, but invite children to travel through fragments, creating their own reading of the past, linking it to their own "present" (Nakou 2001; Witcomb 2003). Therefore, museum exhibitions that focus on aspects of musical cultures might consider visitors' creative engagement as a core dimension of their development.

Museums might thus be seen as fertile contexts educational activities that go beyond the confines of 'school' music education. Creative music making in museum contexts might address school groups, children and youngsters, but adults as well, in order to enable museums to better communicate with different audiences. It is worth noting that the Department of Education at many museums is now called Learning Department or Department for Education and Public Programmes. This change reflects the deep changes that have occurred in our understanding of museum's educational role: from a museum-educator to a museum that supports learning processes by which different audiences can approach the (museum) world, building knowledge and experiences according to their own skills, needs, interests and questions. In such context, museum education could lead to a reconceptualisation of museums' physiognomy and role as social and cultural institutions. For example, Dewdney, Dibosa & Walsh (2013) have argued that the collaboration between the educational and curatorial departments for the co-curation of certain displays at the Tate Gallery, London, enabled the Gallery

> to break with the paradigms of art historical canons and the connoisseurial model of the museum that the Tate Gallery had historically assumed (Dewdney et.al 2013: 26).

But before turning to the Sisilianos exhibition creative music-making project, we need to address the role of creative music composing and improvising in children's learning, emphasizing its importance for enabling children to construct their own personal relationships with the musical past.[6]

Learning through musical creativity: Inventing the present, re-contextualising the past

Ever since the advent of creative music in education movement in the 60s (Finney 2011; Kanellopoulos 2010), a good deal of research has documented the importance of composing and improvising in the music education of all students (see for example Barrett & Gromko 2007; Barrett 2003; Berkley 2004; Fautley 2005; Glover 2000; Gromko

2003; Kanellopoulos 2007, 2008; Kaschub & Smith 2009; Kaschub 1997; Major & Cottle 2010; Wiggins & Espeland, 2012). The playful engagement with sound experimentation, improvisation, creative invention and elaboration of compositional ideas has been the cornerstone of educational approaches that link children's natural creativity and playful relation to materials and ideas with music. Improvising and composing allow children to get to the core of music-making from the very beginning of their education to its most advanced stages, through posing central questions to the making of music: How do we select sounds for musical use? How do we invent sound patterns? How do these patterns relate to one another? How do they lead to different patterns? How could ideas be developed? "How do we know when it's 'right'?" (Paynter 2000: 20). What do sounds mean? How do they relate to one's life? How do the ideas we invent relate to other people's musical ideas, invented in different times and contexts?

> Improvising helps to draw out the musical potential of the sounds and to relate them to one another; and it encourages players to think imaginatively and quickly with those resources. Composing then concentrates upon the refinement of forms, and the relationships between specific features which can be elaborated through creative experiment (Paynter 1992: 48).

Creative music education emphasises the ability of every child to experiment, improvise and compose. The element of playfulness is the *sine qua non* of the creative engagement with music invention. Trial and error, experimentation, deep concentration on the sheer power of a particular sound or pattern, are considered processes that develop musical imagination and understanding. Creative music education sprang from the illuminating work of contemporary composers who became interested in the educational potential of musical experimentation. This became possible because of particular qualities of contemporary music, and of the open compositional attitude developed by its practitioners. As composer Peter Maxwell Davies stated,

> watching these kids compose, I realised that they were getting wonderful musical images which I was not getting; and that gave me… envy, if you like! (Dufallo 1989, quoted in Glover 2000: 11).

Contemporary composers have often emphasised the role of openness, experimentation, and child-like innocence (which was regarded as a way of breaking barriers) in their own work. Therefore, it is reasonable to argue that children may approach contemporary music in the same spirit:

> our understanding of the professional artists' work may depend considerably on our ability to participate, even a little, in their activities (Paynter & Aston 1970: 4).

This will be the beginning of creating a dialogue between children's creative musical

endeavours and aspects of contemporary musical history:

> [I]t will be useful, as our pupils experiment with sounds, to let them hear music by composers of this century who have explored similar territory (Paynter 1972: 12).

This has been the basis on which the *Sisilianos exhibition* creative music-making programme was developed, seeking to create links between a twentieth-century composer's creative output and children's creative musical imagination. And it is to this project that we now turn.

Improvising and composing in the museum

“Music speaks through imagination”
(Primary school child, workshop participant).

Yorgos Sisilianos,[7] one of the foremost exponents of Greek musical modernism, strived to create a deeply expressive musical language, constantly experimenting with all major techniques associated with post-1945 art music (dodecaphony, serialism, and to a certain extent, indeterminacy). In designing the music education programme that accompanied the Sisilianos exhibition, I (Panagiotis) tried to look at particular instances of the composer’s creative output, so as to extract ideas that could trigger the participants’ imagination. We worked with two groups of students, 7-10 and 11-15 years old respectively. Children first participated in a guided tour through the exhibition, discussing with exhibition curator Valia Christopoulou various aspects of the composer's life and work. We then initiated an open discussion that addressed the issue of what music is, what might qualify as a 'musical' sound, and what does it mean for one to engage in composing music. Leaving the exhibition space, we then moved into a workshop space, filled with musical instruments (including a variety of melodic percussion, an electronic piano, a gong, cymbals, and a guitar).

Two pieces from the solo piano version of his *Études compositionnelles*[8] (opus 32, composed between 1972 and 1974) became the reference points for our educational programme: (a) *Pour la melodie* (IV), and (b) *Pour la forme III – Themes juxtaposés libres* (VIII). *Études compositionnelles* is a collection of 8 *études*, each of which concentrates on a particular aspect of composition. The first five explore rhythm, timbre, harmony, melody, dynamics, with the last three parts concentrating on form, tackling it from three different angles: theme and variations, serial treatment of musical material, and free juxtaposition of thematic material (which includes the use of musical quotations).

Much contemporary music has been accused as detached, difficult, and excessively formal. But it has always seemed to us that there is a playful, surprising, unsettling, element in this music that most often goes unnoticed. In this project, specific features of the selected Sisilianos' pieces were used as a base for devising a set of open improvisation and composition strategies that sought to place playful experimentation that unsettles imposed hierarchies at the very centre of the process. Through these strategies we engaged in exploratory activities, which led to improvisations on concrete ideas, images, or musical elements stemming from the pieces; in turn, these led to the making of larger compositions. It was only *then* that we listened to Sisilianos' *Pour la melodie* and *Pour la forme III*.

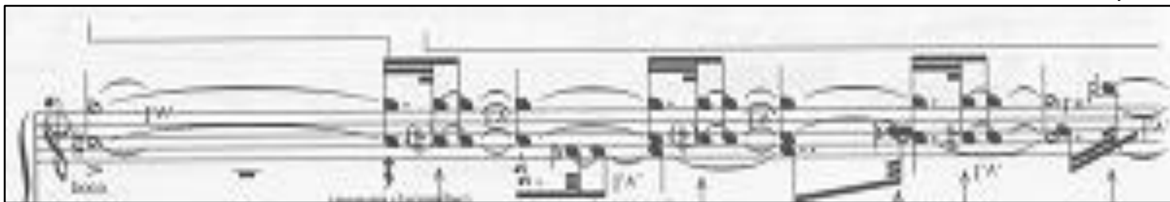
***Pour la melodie*:**

Stasis, kinesis, chaos: Playing a harmonic interval of a seventh. Repeating it steadily, creating a sense of stasis, imbued with a feeling of anticipation (1).

Score example 1

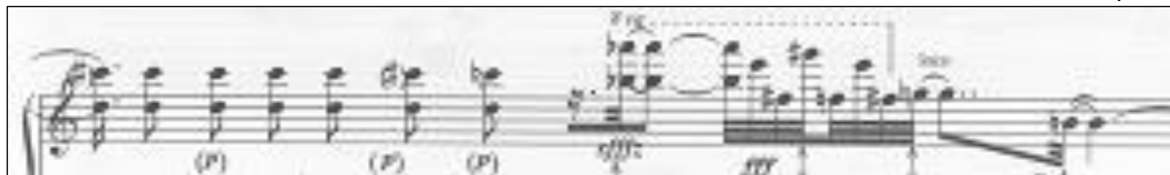
Using this pattern as a background, we improvise; first freely, then creating melodies around the two pitches that formed the seventh – like a bee that flies around a flower (2).

Score example 2



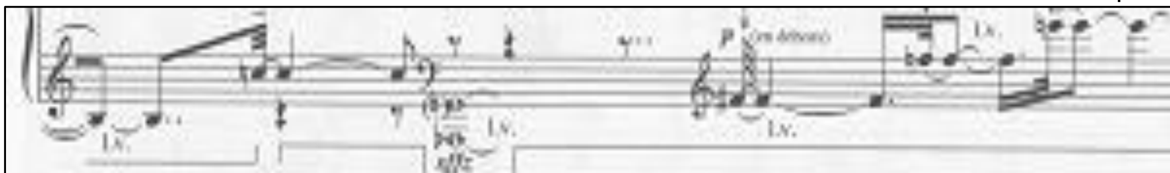
Introducing the idea of short quick notes, which intrude into the picture – like a flock of birds attacking (3).

Score example 3



Playing improvisations that are based on the idea of contrast between slow and simple melodies, and sudden intrusions of dissonant chords. Going further: Composing a melody employing different melodic sevenths (4).

Score example 4



We now have three distinct elements added on the repeated seventh: (a) Melodies that move around the two pitches that formed the seventh, (b) melodies that are based on

the interval of the seventh, and (c) outbursts of short quick notes. From a sense of stasis, we have moved to a sense of kinesis. We pause for a while, to discuss and rehearse what we have done up to this point. In this way our improvisations are gradually transformed to rather fixed parts that form the basis for our composition. Following that, the question arises: How can we move towards creating a structured sense of chaos? We begin experimenting with clusters, discussing how we could build on this idea, relating it to our starting point (the harmonic seventh). We are thus led to a cluster which is formed by adding one by one all the notes that lie in between our harmonic seventh (5).

Score example 5

This leads to a dynamic climax that is abruptly cut off. From within the resonating sounds soft high-pitched sounds emerge, scattered around – like a shadow, or fog, gradually fading away, while little shining ‘stars’ begin to appear momentarily from various corners (6).

Score example 6

***Pour la forme III*:**

Stick to just one note, play it steadily, rather fast. It is important that we feel comfortable with the speed, so as to be able to play effortlessly, keeping a steady beat (7).

Score example 7

Unexpected, strangely familiar visitors suddenly appear: playing improvised dialogues based on this background, as a preparation for more directed improvisations on the same background on which we focused later on.

Introducing a variation to the initial idea: each player repeats a single note, but at certain moments they jump unexpectedly onto neighbouring notes, returning right away to the starting note (8). We make new small group improvisations based on this idea.

Score example 8

We then introduce soft randomly created chords, paying particular attention to smooth chord transition. A further complication is introduced: playing with chords based on the interval of fourth (9).

Score example 9

We rehearse the two ideas (note repetition and chord sequence) and then introduce a third element: random high-pitched notes, played as fast as possible (10).

Score example 10

Sometimes, this can be seen as a sudden intrusion of unexpected visitors – a flock of birds, maybe? We then create short improvisations that use all combinations of these three ideas. Following this, a variation of the first idea is introduced: Departing from the repeated note pattern using chromatic notes (11).

Score example 11

Finally, more unexpected visitors appear, this time in the form of well-known tunes. What is *Twinkle Twinkle Little Star* doing here? Where did this marching tune come from? We discuss the idea of how these melodies sound strange when played in the context of our piece. It's like familiar persons turning up unexpectedly, dressed in

funny, unusual ways. Using this kind of metaphor to discuss the uses of musical quotations, we begin elaborating on the idea, playing, for example, these tunes in parallel seconds (12).

Score example 12

Our work culminates in creating different versions of possible combinations of these ideas. We then perform and record our piece.

Through experimentation, improvisation, visual imaginaries, and metaphorical language, the children composed music that was then listened to and discussed side by side with Sisilianos' works. This enabled them to listen to the composer's pieces with new ears, initiating a dialogue around structural principles and cultural and stylistic aspects that informed the creation of those pieces. In trying to make their own music, an-'other' music began to seem less strange, becoming a possible source of and trigger for personal expression. In this way, aspects of the musical and cultural past offered to the children through the actual exhibition were put in dialogue with personal sound exploration.

Conclusion: Playing culture

In this paper we have described a creative project that is rooted in what Randall Allsup (2013) refers to as "a pedagogy of open texts" (p. 68). Open text pedagogy breaks away from notions of tradition as master, preferring to work on the basis of a view of “[t]he composer and his tradition, as a guest in his own work", as a guest who "is owed *hospitality*” (Ibid.: 65). This project initiated a set of learning strategies that concord with the *Learning with Understanding* Generic Learning Outcome (GLO) as discussed by Hooper-Greenhill (2007). In addition, the *Enjoyment, Inspiration and Creativity* GLO, which also played a central role in the planning and realization of the project, is of central importance, because it enables museum education to move beyond ‘traditional’ educational practices. The *Enjoyment, Inspiration and Creativity* GLO has been a key element in this project because it enabled young audiences to change their role within (and potentially beyond) museums: from visitors, viewers or listeners to producers of meaningful original musical discourse, that potentially could enrich museum exhibitions with new interpretations, opening new communication networks between the museum and its audiences.

The experience of this project leads us to suggest that “playing culture” approaches can be used in museums of different museological orientation, with the aim of helping different audiences to approach, read, and understand the contents of exhibitions, and construct their own meanings (Bennett 1995, 1998; Nakou 2001). Moreover, such playful educational activities can be used as a key design principle, particularly of exhibitions focusing on art, and especially on music. For experimentation, improvisation and composition –as playful educational processes offering a deep understanding of art/music making– may be seen as enabling people of different ages and background to both enjoy and create an insider’s view of particular art or musical practices. A “performative, embodied approach” to museum education (Hooper-Greenhill 2007: 192) seems to enable different individuals and groups to approach the museum world according to their special abilities and needs, encouraging all visitors’ involvement in the social and cultural proceedings of the museum world (Black 2005; Hooper-Greenhill 1997).

Thus, it allows them to go beyond conventional, linear ways of understanding, and to find new and alternative creative ways to express their ideas, articulating their own voice and meanings. Visitors’ holistic involvement in open educational processes that do not rely on predetermined, closed responses, scores or achievements, challenges their creative powers, potentially offering them new ways of seeing, understanding and dealing with themselves and the “others”, with society and culture. Thus, besides specific individual learning outcomes, museums’ potential to contribute to social

inclusion and change is enhanced (Hooper-Greenhill, 2000). In this sense, alternative educational activities in museums provide a field on which the game is never over, mainly because of the dynamic implications of creativity to individual, social and cultural development (Sandell 2002).

In this way, museum education –in 'traditional', 'modern' or 'postmodern' museums– might function as a means for emphasising that openness towards and receptiveness to audiences' construction of alternative meanings and interpretations may be more important than museum objects and collections themselves, since it is the subjects that produce meaning for the objects rather than the objects producing meaning and experiences for the subjects (see Dewdney, Diboza & Walsh 2013).

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Endnotes

[1] "Intangible Heritage" was the theme of the 20th General Conference of the International Council of Museums (ICOM) in Seoul, 2004 (see ICOM News, 2004).

[2] See Jean Martin's review of this exhibition at: http://www.musicweb-international.com/sandh/2000/may00/SonicBoom.htm

[3] ""Sheer Frost Orchestra is an all-female 17 electric guitar ensemble featuring amateur musicians. The orchestra play their guitars with nail polish bottles in a range of techniques devised and instructed by Rosenfeld. The performance at Tate Modern was preceded by a day long workshop in which the players learn how to play a guitar using unique scratching and rubbing techniques and are taught to follow a graphic score created by Rosenfeld especially for the performance". See:
http://www.electra-productions.com/projects/2006/sheer_frost_orchestra/overview. shtml

[4] There are exceptions to this situation, which, however, are instruction-based, rather than creative in their orientation: the first retains an explicit commercial orientation, while the second employs learning a traditional music style as part of an introduction to a past culture. Kids Rock Free® Educational Program, run by Fender® Museum of Music and the Arts offers children music lessons focusing on rock music (http://www.fendermuseum.com/corona-music-lessons.html). The Nordic Heritage Museum offers regular violin classes and ensemble workshops that focus on traditional Scandinavian music. See:
http://www.nordicmuseum.org/education.aspx

[5] http://www.benaki.gr/index.asp?lang=en&id=3020401&sid=153

[6] This approach to music education relates to contemporary "disciplinary" approaches to history education that urge for students' involvement in the use and interpretation of different (written, oral, visual, material, intangible) 'fragments' in order to create their own readings of the past, linking it to their own present (see Lee 2006; Nakou 2009; Nakou & Barca 2010).

[7] For biographical information on Sisilianos (in English) see Christopoulou (2010), and http://www.hellenicmusiccentre.com/index.php?option=com_virtuemart&page=shop.browse&manufacturer_id=2&Itemid=1&lang=en

[8] *Études compositionnelles* belongs to the second period of Sisilianos' creative output, a period "characterised by his seeking of and experimentation in contemporary musical trends (the twelve-tone technique, serialism, post-serialist techniques, electronic music)." Christopoulou:
http://www.hellenicmusiccentre.com/index.php?option=com_virtuemart&page=shop.browse&manufacturer_id=2&Itemid=1&lang=en
The score has been published by Philippos Nakas Music House, Athens Greece (1992).