

Demonstrating
progress during the
compositional process

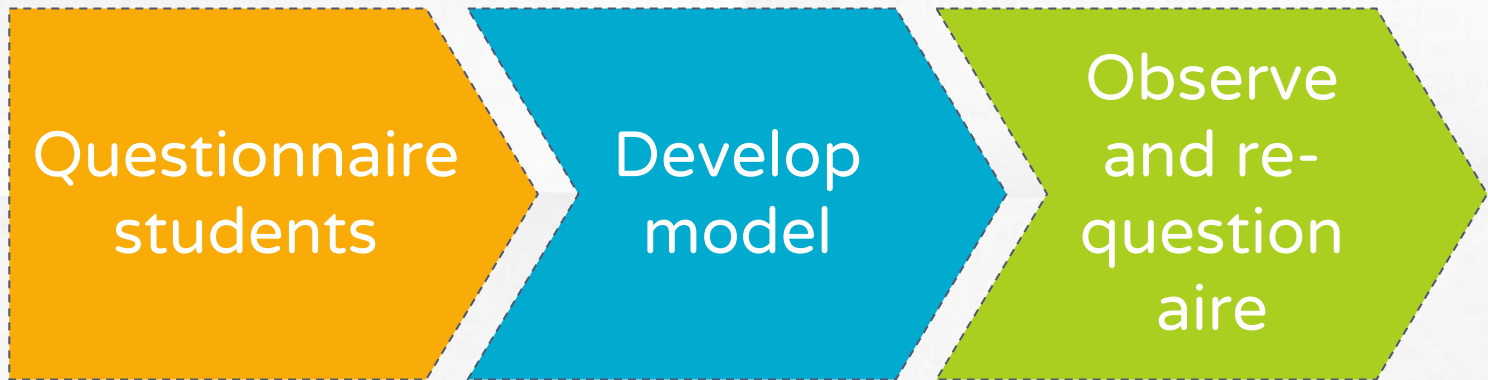
Louise Hayward

How did it all begin?

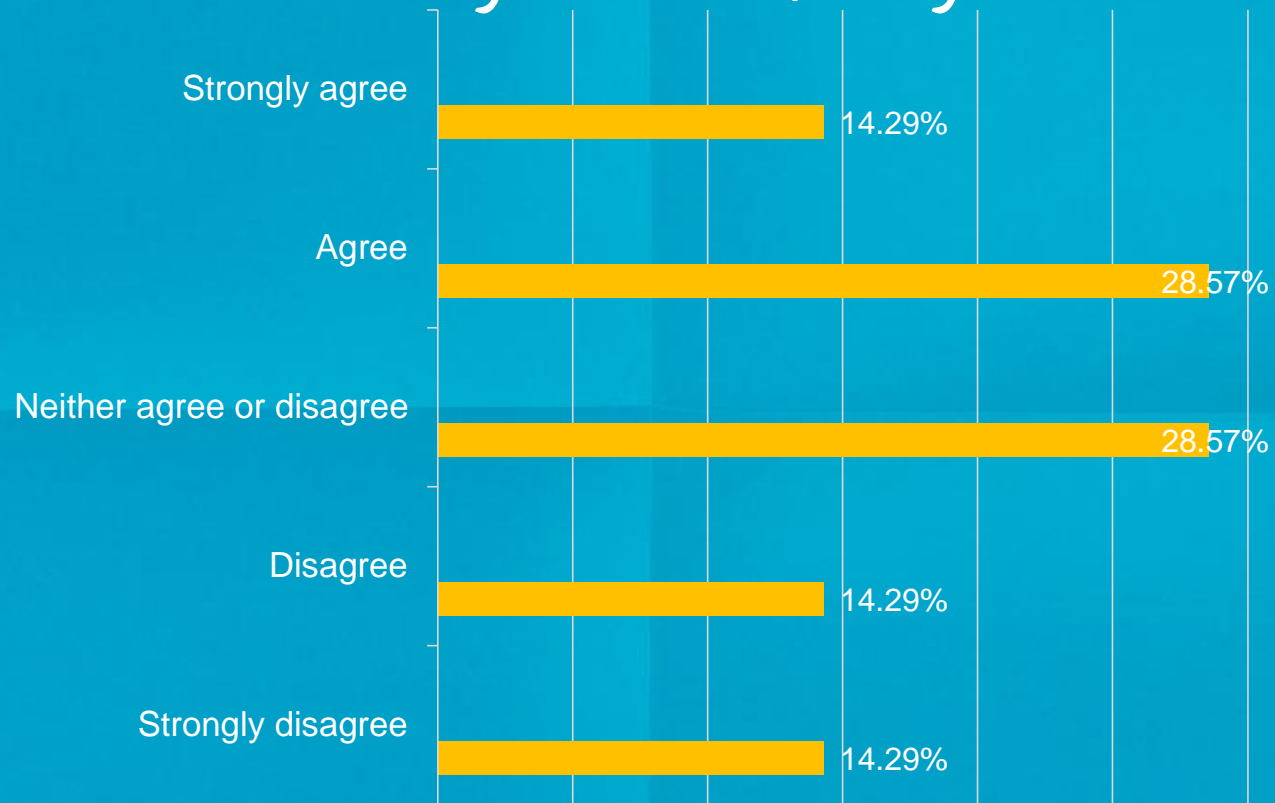


'unlike language, mastery of the written form of music is neither viewed as necessary for musical ability, nor as an index of musical understanding.'
Davidson and Scripp (2005:195)

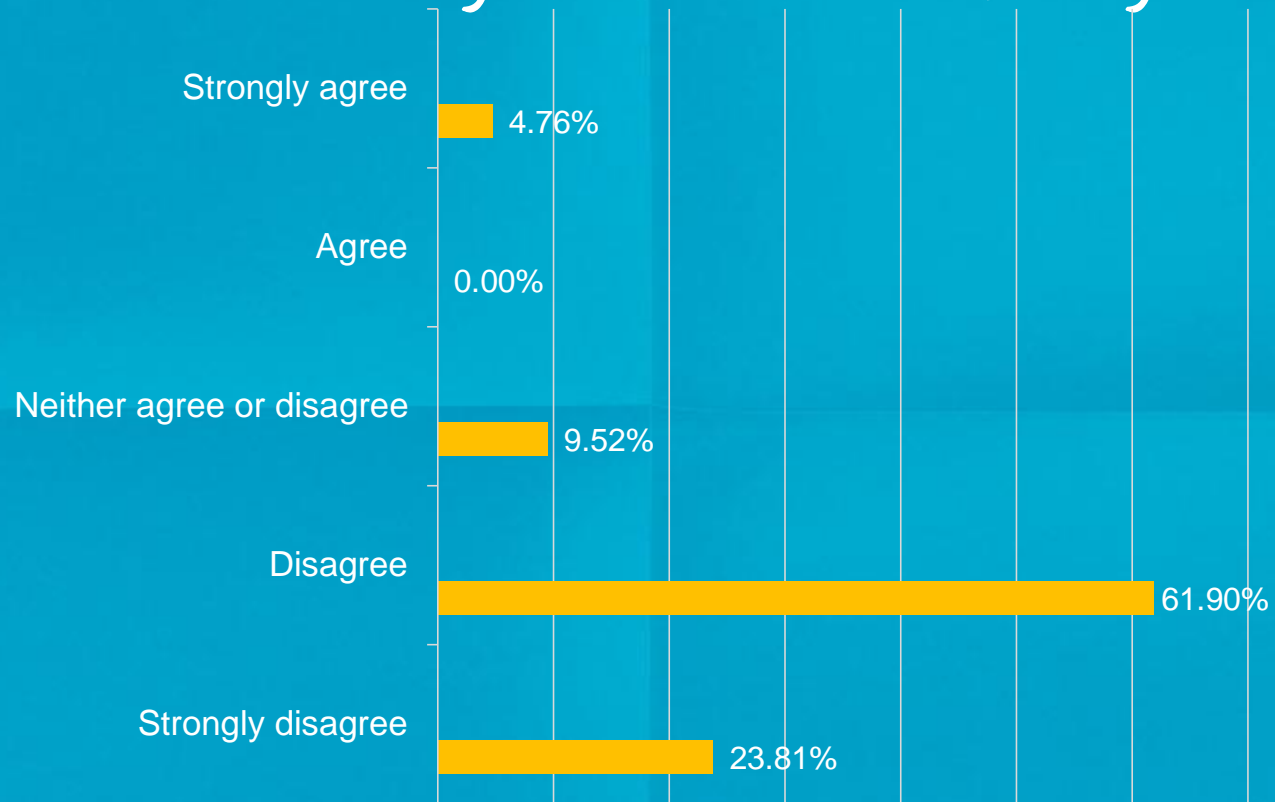
Research Method



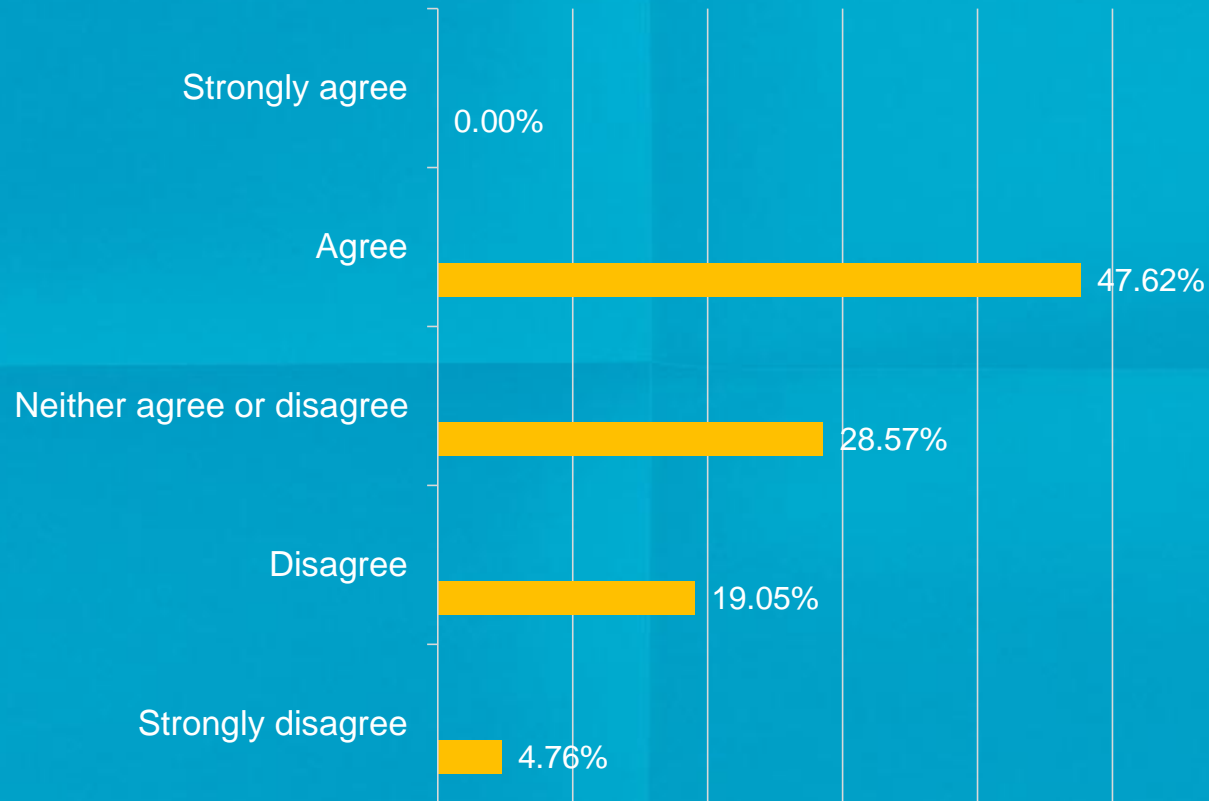
I am good at composing



You cannot get better at composing



I could explain to someone the steps you take when writing a song



Look at the list below. Using 1 - 7 (with 1 being the first thing you would do) put them in the order you think you should take when composing a piece.

Extend – Adding another section/idea/adding dynamics and articulation

Improvising/Initial Creating – Improvising ideas/experimenting with ideas/deciding which ideas you will use

Final Performance – Handing in your piece for marking/performing piece to class or teacher

Understand/Plan – Understand the task the teacher has set/talk to group about what you will do/make a plan in your head about key decisions

Editing – Changing your work depending on your evaluation

Ordering – Putting your ideas into an order/deciding on an overall structure/writing up ideas onto a score

Evaluate – Listening or performing your work and deciding what needs to change or what you will do next.

Results

14 different combinations



Results

▣ Just over 76% of students put Understand/Plan as the first thing they would do.

▣ Around 90% of students put final performance as the last thing they would do, with Improvising and Evaluate also being put in that slot.



'I would like to focus on the agreement across accounts about the existence of two stages in composition: the first called 'inspiration' by Sessions, where a skeletal idea or theme appears in consciousness; the second called 'execution' where the idea is subject to a series of more conscious and deliberate processes of extension and transformation.' (Sloboda 1985:116)

Wallas (1926) Creative Process



My process



Key Findings



Students were more productive when using the model, as more work was completed in the lessons.



Students appeared to be more confident to commit their ideas to their score.



Students were able to work better independently and asked for help less frequently.



Students were able to talk about where they were in the process and had a better understanding of where they were in terms of completing their work.



'It helps me understand the terms and techniques I could use better...such as realising I should edit my work whilst making more additions to it.'



'It helped me plot my work and extend my
work.'



'It shows me the meaning of things'



'This gives me a clear order on what to do
and doesn't leave me clueless.'



QUANTITY VS QUALITY

Is completing a composition a sign of progress?

References

Davidson L. & Scripp L. (2005) Young children's musical representations: windows on music cognition, in Sloboda J., *Generative Processes in Music*. Oxford, Oxford University Press

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Wallas G. (1926) *The art of thought*. Kent: Solis Press