

Re-thinking Compositional Pedagogy in an age of Multiple Musical Creativities



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Re-thinking pedagogy as composer-teacher-researcher-artist:

A performance metaphor

We talk, we learn, we teach, composing

How this or that

rap or rhythm can move us

How year after year that

album or this song or a certain sound or sonority still makes

us ache, move, play with ideas

The idea of creativities repertoire is paramount_____

We re-'search' composing

We do it into the night

Above the houses

the moon inspires, halfway through its phases, paints

the porch silver

The idea of composing creativities repertoire is paramount_____

We 'do' composing

For without composing our voice is silent

Our sound life in choreography

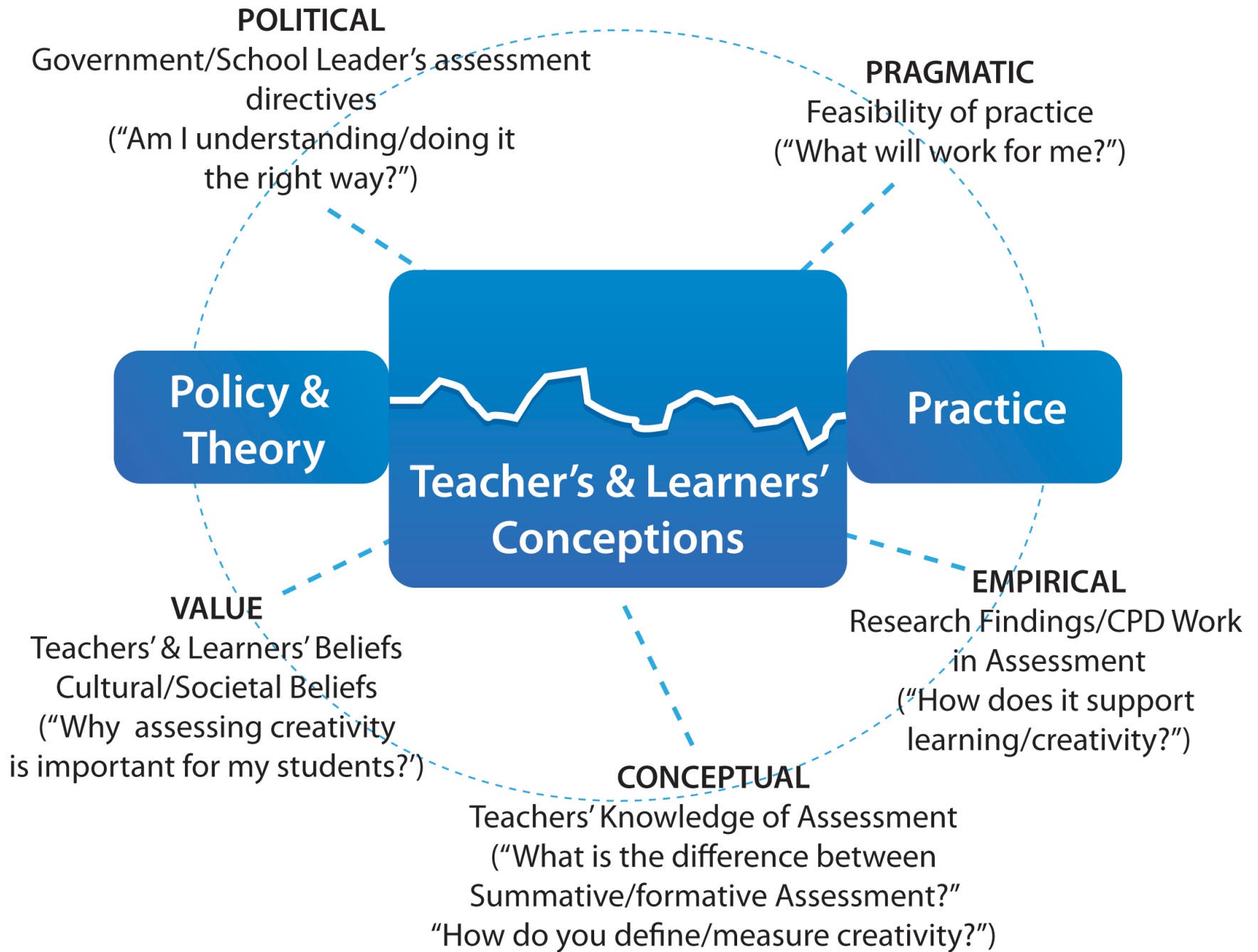
Our mind and body in conversation

Composing conversations

Composing communities

Composing possibilities

The idea of composing pedagogical creativities repertoire is paramount_____



Mihaly Csikszentmihalyi

“...for creativity to occur, a set of **rules and practices** must be transmitted from the **domain** to the individual. The **individual** must then produce a **novel variation** in the content of the domain. The variation then must be selected from the **field** for the inclusion in the domain.”

Csikszentmihalyi, M. (1999). "16 Implications of a Systems Perspective for the Study of Creativity." Handbook of Creativity: 313.

Morris Stein

“ the creative work is a *novel* work that is accepted as *tenable* or *useful* or *satisfying* to a group in some point in time”

Stein, M. I. (1953). "Creativity and culture." *The Journal of Psychology* 36(2): 311-322.

All compositional creativities share the following practices:

- improvisation
- flexibility in the choices of performance forces
- collaboration and performance participation

*No one ever told us we had to study our lives,
Make of our lives a study, as if learning natural history
or music, that we should begin
with the simple exercises first
and slowly go on trying
the hard ones, practising till strength
and accuracy became one with the daring
to leap into transcendence, take the chance
of breaking down in the wild arpeggio
or faulting the full sentence of the fugue*

Adrienne Rich, 1978

Me ☺ (2012, 2013)

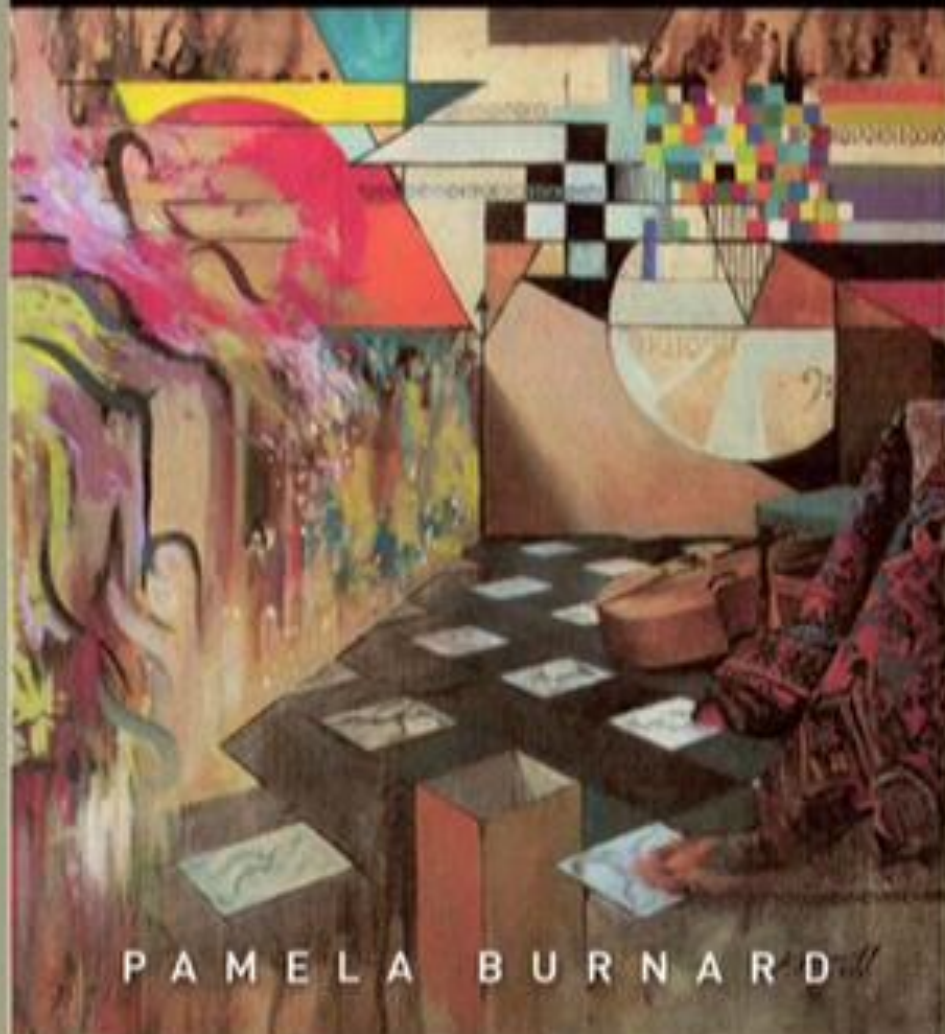
We need productive ways of theorising multiple positioning of creativities in professional practice by asking such pivotal questions as:

- 1) **who** makes and performs the music?
- 2) **where** is it being made?
- 3) for **whom** is it being made?
- 4) **how composers (re-)position themselves across multiple fields? (developing multiple forms of authorship, mediating modalities and practice principles)**

Burnard, P. (2012). Rethinking 'musical creativity' and the notion of multiple creativities in music. Musical Creativity: Insights from Music Education Research. O. Odena. England, Ashgate Publishing, Ltd 5-27.

OXFORD

MUSICAL CREATIVITIES
in practice



PAMELA BURNARD

Composers

Composed musics

Compositional practices



Creative Practice



Digital musicians/Programmers



Originals bands: Twelve Foot Ninjas



Compositional practices

Originals bands	Game sound designers
<p>Authorship: collaborative</p> <p>Modalities: performance-composition</p> <p>Practices: fan- and sound-signatures</p>	<p>Authorship: Corporate</p> <p>Modalities: studio-composition</p> <p>Practices: entrepreneurial, audio-visual</p>
DJ turnablists	Contemporary art composers
<p>Authorship: distributed, networked</p> <p>Modalities: de- and re-composition</p> <p>Practices: socio-spatial</p>	<p>Authorship: Personal, self-social</p> <p>Modalities: composition-performance</p> <p>Practices: symbolic-cultural</p>

DJ musics



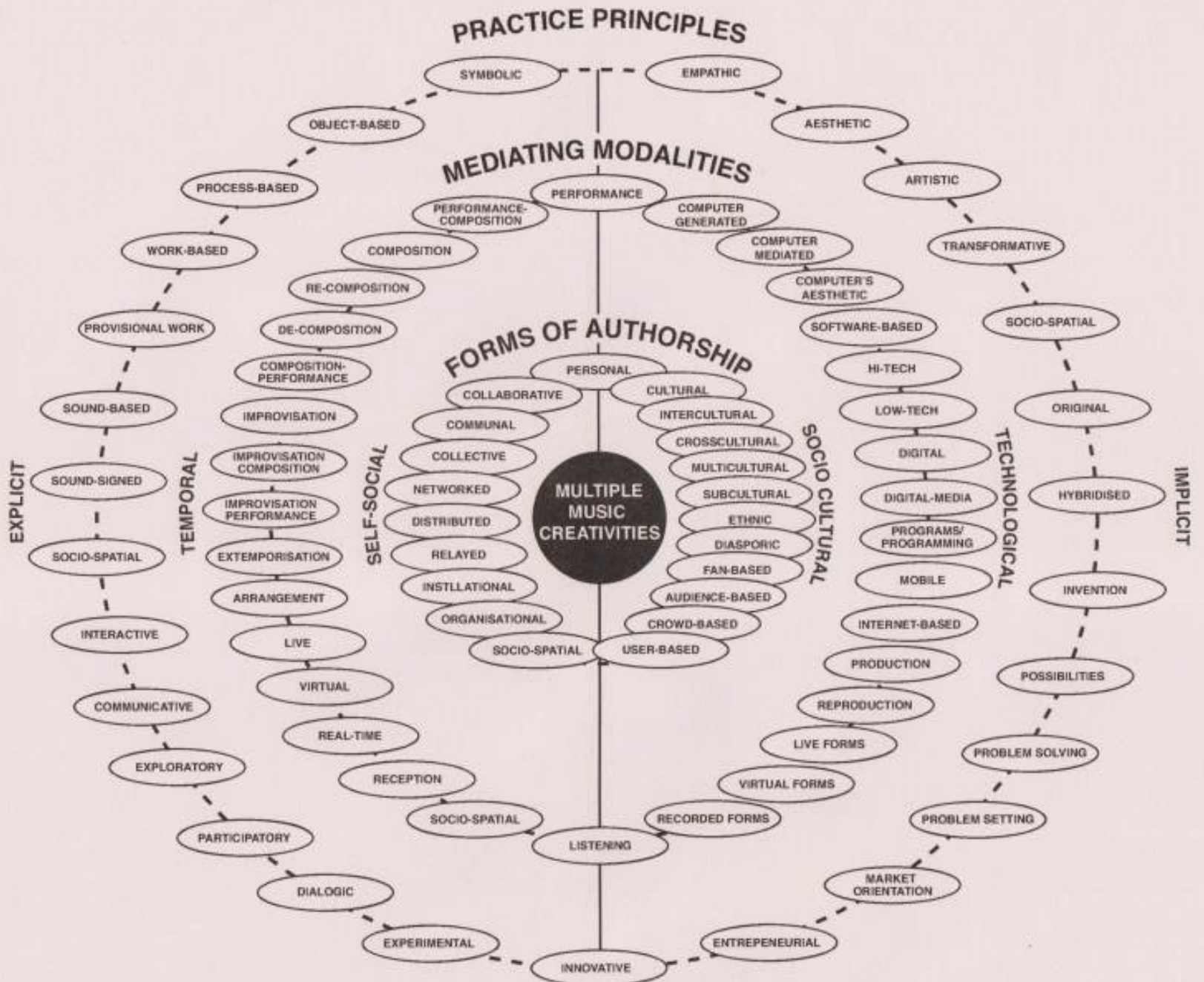


Figure 9.3 Mapping the diversification of Multiple Music Creativities

Ferny Grove High School - a performance practice-

'Railroad Rhythm' performed by Ferny Grove High School Percussion 1

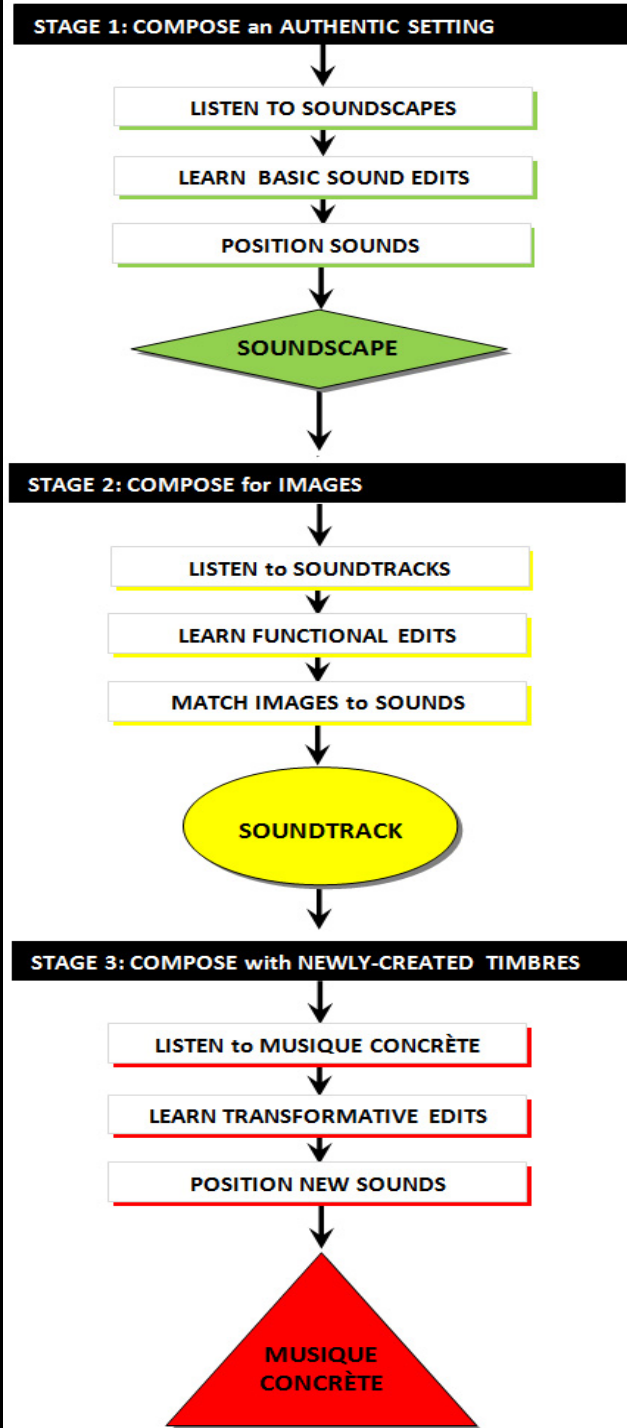
*innovative teaching and
learning

*embodied pedagogy

•community of practice involving
of joint enterprise,
mutual engagement
shared enterprise



http://www.youtube.com/watch?v=6Xp_T1st2Eg



Higgins, AM (2013). *Facilitating Approaches for Understanding Musique Concrète Classroom Composing in Secondary Schools in Ireland: Towards a Pedagogy*. Unpublished doctoral thesis, University of Cambridge, UK

Compositional Creativity utilising Collaborative Creativity

Listen Imagine Compose is a partnership project led by *Sound and Music* with the University of Cambridge, Birmingham Contemporary Music Group, Birmingham City University and 6 teams of music education researchers, composers, teachers and their pupils

(Burnard, Fautley, Finney, Savage et al 2012)



PRINCIPLES OF TIM'S PRACTICE

1. Being passionate about composing and to PRACTICE COMPOSING daily
2. Advocating the idea of students developing a UNIQUE SOUND and voice
3. Striving for EXCELLENCE – editing and refining ideas and constantly searching for new ideas
4. Use the resources you DO have
5. STUDENT-COMPOSER-DIRECTOR involves every student in a group being asked to fulfil this role for 15-20 minutes each week (with close monitoring). The 'director' has complete autonomy over the process, owning the piece.

...

6. Commissioning individuals (rather than pieces) to write and direct a piece of music for the skills and instruments represented in their group i.e. catering for the instrumentalist's ability ie writing for beginner ensembles in primary schools or community groups.

7. At the end of each directed session students are required to record the work they had produced. This enabled the composer-director to go away, listen to and reflect on the process/product in order to prepare for the next session.

8. Commission students to incorporate a solo line for a professional musician (inspiring excellence/learning)

Rethinking...

Repertoires:

Multiple creativities

Organisational interaction

Teaching talk

Learning talk

Assessment practices

See Alexander, R. (2008) *Essays on Pedagogy*. London: Routledge

Rethinking...

Pedagogic repertoires
through partnerships
with:

- computer scientists –
(Raspberry Pi
Foundation)
- arts organisations –
(Wigmore Hall)
- professionals

What challenges?

...for shifting from past curricula focused on the narrowly specialised 'subject' of music, to an orientation that champions contemporary practice

...for moving compositional creativities into the curriculum spotlight and become subject to change

... for introducing different pedagogic repertoires for developing compositional creativity

CHAMPIONS of CHANGE

Björk (*Biophilia* Recent Album/App)

Diverse creativities as contemporary artist, composer, singer-song writer, performer, inventor, designer, academic, educator



"Core"

Music by composer Leah Kardos.

Video art by Matthew Greasley.

<http://www.youtube.com/watch?v=p4AUcdz-fmQ>

Leah's blog <http://thisticklesleah.tumblr.com/> <http://www.leahkardos.com/>

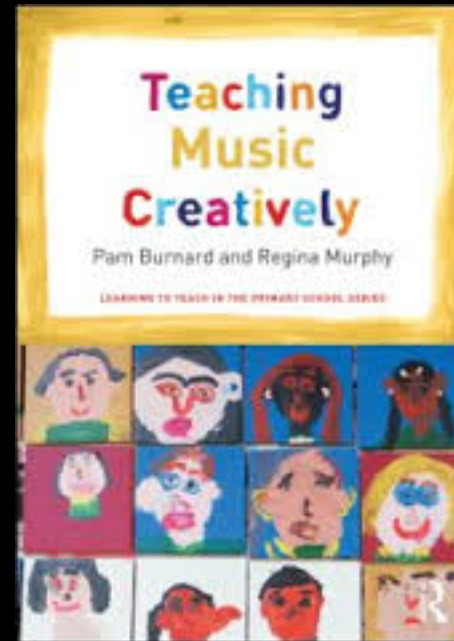
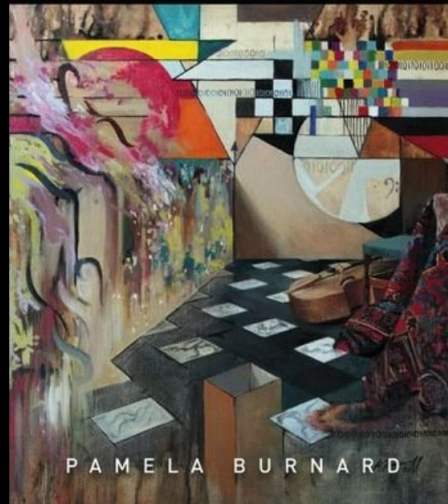
Developing Creativities in Higher Music Education:

International Perspectives and Practices

Edited by Pamela Burnard

Routledge

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MUSICAL CREATIVITIES
in practice



Professional Knowledge in Music Teacher Education

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creative learning 3-11

AND HOW WE DOCUMENT IT

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