Composing in the (Post)Digital Age

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Context:
Postdigitality as a framework concept emphasizing the complete digital permeation of all areas of life

“Compositional Turn in Music Education” (Allsup, 2013: 50; Kschaph Smith 2013) ensures high relevance of generative processes (composing) in music education. The British Musical Futures project (Green 2008), a concept of open learning with informal methods in music lessons.

RESEARCH QUESTIONS:
• What does cultural digital practices can be identified in collective songwriting?
• How are informal and extracurricular actors involved in the formal learning process?

METHODOLOGY:
• Grounded Theory (Charmaz 2014, Clarke 2012)
• Qualitative Network Analysis (Hollstein/Straubü 2006; Rüup et al. 2015)

HEURISTICS:
• Social network theory (White 1992)
• Community of Practice (Wenger 1998; Kenny 2016)

METHODS:
• Videography, guided video-stimulated-recall interviews, drawing network methods, learning diaries

Research Objective
Development of teaching concepts and didactic conclusions based on a comparative study of informal and formal learning practices in bands under the conditions of postdigitality.

Research Association MusCoDA

The research association MusCoDA: Musical Communities in the (Post)Digital Age investigates songwriting processes as an example of collective creativity in (post) digital communities.

SUBPROJECT ERFURT

Songwriting at school

First research phase

Second research phase

Development of Design 1 based on didactic literature & impulses of music educators

Investigation of classroom learning practices based on Design 1

Development of Design 2 based on consolidation of results

Investigation of classroom learning practices based on Design 2

Consolidation of results

Comparative Research

Empirical model of collective musical creativity and learning in the era of postdigitality

JOINT RESEARCH RESULTS

Teaching concepts and design principles for music education in the era of postdigitality

Results from the MusCoDA pilot study: Design phases of a song

How do bands develop musical ideas and how do ideas become songs? Songs are treated as design objects. Learning music corresponds to designing songs. The design is an actor network that goes through different process stages. In the course of the design process, the social and technical mediation processes change as human and non-human mediators join or leave. The idea of the song therefore appears in different socio-material states and spaces: In the ‘quiet closet’, ideas first emerge eventually as self-contained, mutating organisms. In the virtual world of the DAW, you can be whoever you want. In the rehearsal room an iterative process starts. In the course of sending the song via mail or messenger programs to announce among band members, editing with and adapting to workspaces and tools, the idea is transformed into a transportable, home-based and transportable workspace fulfilling specific demands on the musicians. Here the song is what is possible for bodies and things, what band identity and conventions demand. Finally, the song is translated into different performance contexts (concert stage, playlists, Facebook, YouTube) for which it must become a standard product. Here the song is what is technologically possible and what the audience expects.

SUBPROJECT POTSDAM

Songwriting in bands

Literature


