

Student Composers' Expressed Meaning of Composition with Regard to Culture

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Abstract

The purpose of this study was to describe characteristics within a cultural network of systems belonging to participants of a state honors composition concert. Sixteen of 21 participants completed an online researcher-devised questionnaire. Four were females and 12 were males (N = 16). Student composers ranged in age from 7 to 18 years. They collectively favored instrumental music in school, preferred taking lessons on guitar or piano, valued family relationships, took great pride in their creative work, employed very different creative processes, composed primarily on the computer, cited teachers as contributing greatly to their composition development, and displayed high levels of both intrinsic and extrinsic motivation while engaging in composition. Student composers of this study spoke passionately about themselves as creative music makers, often citing the fulfillment that composition brought to their lives as a medium of musical expression.

Creativity or the act of creating is sometimes described as a process by which an end product, possessing both *novelty* and *usefulness*, is produced (Amabile, 1996; Csikszentmihalyi, 1996; Gardner, 1993). Musical composition might be described as the process of creating a *novel* or *useful* musical product. Researchers have theorized why creative products are considered to be novel or useful and who makes those decisions (Gruber, 1988; Harrington, 1990). Csikszentmihalyi (1999) uses a systems model to describe the process of creativity.

This view, when applied to music composition, expresses the interaction of the domain (music), the person (individual composers), and the field (specialists who make judgments about quality within a domain). Implicit in this theory is the relationship of culture and context to the composition process. Regarding culture and context and the compositional process then: (a) what meaning does musical composition have for student composers? And (b) what do students say about composition as means of musical expression?

Barrett (2003) poses the question: "What is the continuing role and function of composition in the lives of children?" She states, "a growing body of research probes the ways children compose and the nature of their compositions, but there has been less emphasis on exploring the function of composition in children's lives" (p. 6). Descriptions of children's musical practice and conceptions exist in the literature (Campbell, 1998; Green, 2002). However, further exploration of the meaning of composition to students might be helpful. Barrett describes the process of composing as a "*meaning-making* enterprise" that is "most effectively described as a dialogue between the child as musician and composer, the emerging musical work (these may be products of different cultures), and the immediate setting in which the transaction takes place (2003). Again, context or culture plays a role in the process of composition and in the meaning of composition to student composers.

Burnard (2006) developed a model of the super-culture of children's musical creativity, based on earlier observations (Burnard, 1999, 2000, 2004), to help describe the influence of culture as an interrelated network of systems on composers and their compositions. The model provides a stimulating place to begin an examination of students' expressed meaning of composition as related to culture. In the center of Burnard's model is the "child"; that is to say that each composer is a part of their culture. For the purposes of this study, the working definition of culture will include all human relational context surrounding the life of the composer including their own beliefs about composing, which consequently influence others. An important question then, perhaps, is: what population of composers should be examined? The researcher works in a state that offers an honors composition competition, where students can send their work. If chosen, these students then are able to perform their work at the state music teachers' conference. It seemed appropriate that these students could inform teachers and teacher educators in this area of research. What can be learned from an examination of family lives of successful student composers? What contributions to these student composers' teachers make to their success as composers? What meaning does the teacher's contribution have on the work of the student composer? How does the student composer value music composition as a form of expression? The purpose of this study was to describe the creative cultures of participants of a state honors composition concert using Burnard's model as a place of entry.

Method

Participants of a state honors composition concert were invited by the

researcher to be a part of this study through a letter sent to their place of residence. Their original compositions were selected from among over 200 total entries, as the best in the state by a panel of expert judges. Each music teacher in the state was sent a flyer calling for submissions to the contest. Twenty-one original compositions were selected for inclusion in the state honors concert; which was held during the annual state music teacher conference. All participants were asked to complete an online researcher-devised survey.

The survey contained items addressing students' creative music cultures. These items were formulated by examining research in the area of children's creative social worlds (Burnard, 2006): in-school music contexts, out-of-school contexts, society, and culture (p. 368) were identified as being worthy of description. With this in mind, the researcher asked the: who, what, where, when, why, and how questions regarding each of the four areas of children's creative social worlds. Questions on the survey included: Why do you like to compose? How do you prefer to compose? When do you like to compose? What music do you prefer to compose, and what sorts of tools (piano, guitar, computer, etc.) do you use when composing? And where do you do your best composing? A complete list of survey questions can be found in Figure 1. Answers to these questions and others in light of Burnard's model (2006) guided the researcher's analysis of participants' responses by providing a framework for description. Members of the *Doctoral Colloquium at Michigan State University* were presented the findings of this study and then provided feedback to ensure that the researcher was not expressing a bias in the interpretation of results and in the discussion of research findings.

1. Background Information

- a. Age:
5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18
 - b. Gender:
Boy, Girl
 - c. List the in-school music activities that you are involved with:
 - d. List your out-of-school music (garageband, ethnic ensemble) contexts:
 - e. What is your greatest source of musical joy?
 - f. List your ethnicity and/or religion:
 - g. How important is your ethnicity/religion to your creative music making (1 being not important-5 being really important)?
1, 2, 3, 4, 5
 - h. Were either of your parents musicians either past or present?
Yes, No
 - i. How many of your parents are still musicians?
0, 1, 2
 - j. How close are you to your family (1 being the weakest-5 being the strongest)?
1, 2, 3, 4, 5
 - k. Do you take private lessons on an instrument or voice?
Yes, No
 - l. List the instruments you take private lessons on:
-

2. On Composition

- a. Describe yourself as a composer. Who are you when you compose?
 - b. Why do you like to compose?
 - c. How do you prefer to compose (your preferred sequence of activity)?
 - d. When do you like to compose?
 - e. What music do you prefer to compose and what sorts of tools (computer, piano, guitar) do you prefer to use while composing?
 - f. Where do you do your best composing?
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3. Context of Creativity

- a. Which individuals (teachers, friends, family) contribute most to your creativity in music? Please describe these relationships. How do they help you?
 - b. Who listens to your compositions?
 - c. How do your closest friends, family, and teachers respond to your music when they hear it? How do you like them to respond?
 - d. Why do you think they like your music?
 - e. When do you share your music with others?
 - f. What makes you want to continue sharing your music with other people?
 - g. Where do you prefer to share your music with others?
 - h. What is the best thing about composing?
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Figure 1. Researcher-devised questionnaire.

Results

Sixteen of 21 participants completed the online researcher-devised questionnaire ($N=16$). The gender proportions represented those of the students in the honors composition concert. Of the 16, 4 were females and 12 were males. Participants ranged in age from 7 to 18 years.

In-school Music Involvement, Out-of-school Music Involvement, and Private Lessons

Student composers were representatives of a number of school music areas including band, choir, orchestra, and alternative ensemble. Instrumental ensembles indicated by survey responses include: concert band, jazz band, marching band, musical pit orchestra, and symphony orchestra; vocal music ensembles represented include: small and large ensemble choir as well as mixed and homogeneous choirs by gender; other offerings represented include general music, popular music ensemble, student conductor of women's choir, and independent music studies. Eight student composers indicated being exclusively instrumentalists, 2 indicated being exclusively vocalists, and 6 indicated being a combination of both. Students listed the following out-of-school music activities: composition lessons, director of various church ensembles, garage band, jam sessions, jazz combo, guitar ensemble, praise band, recording workshops, recording studio musician, rock band, string ensemble, and voice/lute duo.

Ten student composers indicated taking private lessons on at least one instrument. Instruments listed include: cello, drum-set, flute, guitar, organ, piano, viola, violin, and voice. Of the ten student composers indicating private lessons, nine indicated either guitar or piano. Six student composers took lessons on instruments that were offered in school.

Family and Ethnicity

Eight student composers indicated that ethnicity was not important to their creative music making. Of the other eight student composers indicating a moderate to high level of importance of ethnicity, all indicated being a Christian. Of those individuals indicating a low-level of importance of ethnicity, responses included: atheist, no religious affiliation, and Haitian/American. Nine participants indicated that at least one of their parents was a musician either in past or present. Five indicated that at least one parent was still a musician. Two indicated that both parents were still musicians. All participants indicated having a moderate to high level of closeness to their family.

The Creative Self

Nine of the 16 student composers indicated musical composition as their greatest source of musical joy. Other music experiences mentioned were: improvised harmonies sounding good, listening to the radio, live performance, playing in a group, playing the saxophone, praise music, and singing. A specific instrument was mentioned as a part of students' greatest source of musical joy in 4 of 16 responses.

In response to the question, "Why do you like to compose?" student composer varied regarding orientation towards intrinsic or extrinsic motivation (see Figure 2). Student responses were passionate, using expressive words such as: "freedom," "fulfilling," "life," "love," "meaning," "fun," "happy," "joy," "non-mundane," "expression," "rewarding," "strong connection," and "something beautiful." Music composition fulfilled various roles in the participants' lives; these role descriptions include: "art of richest possibilities," "keeps me sane," connecting with people, "stress relief," "passing time,"

hobby, “creative soul shine like a bright star,” and “means of communication.”

I think life needs some kind of creative activity to be exciting, and composing happens to be my primary such activity. It seems to me to be the art richest in possibilities.

It keeps me sane, keeps me from being bored, and so my parents think I'm worth something in life.

Because it is a more challenging way to express my life and personality.

The very rewarding challenge of turning an intangible idea into something tangible, meaning you can hear it or portray it by way of music.

To connect with people.

I like composing because I like to create my own harmonies and melodies and I love music.

Composition offers me the opportunity to put the melodies in my head down on paper. It's a bit of a stress reliever, as well.

Composing is a hobby. It helps me show who I am and how much I love music. It also has my creative soul shine like a bright star.

Because it gives me a way to express my feelings by making them into something that I love, music.

It's a meaningful way of expressing myself. I have always had a strong connection with music and love it dearly. It is a part of me and I enjoy having the freedom to create of myself something beautiful.

A variety of reasons. Sometimes it is just to pass the time, while other times it is to meet the deadline of a commission or a contest. The majority of my composition is done just because I love it. I love expressing myself through music.

I enjoy the creation of new ideas and experimentation with different instrumentations and harmonies. It always amazes me what kind of feelings certain chords can induce. The way in which different pitches can interact with one another to conjure up feelings of sorrow or joy is, I believe, one of the greatest mysteries of the world.

I like to compose because it's what I feel most connected to in life. I love to write music because it is a way of expressing life; my life and the things that occur every day. The emotions I feel, the things I see, the sounds I hear... everything. Composition is FREEDOM for my soul.

I like to compose because it provides a non-mundane, if you will, means of communication. It's a great medium of expression, and hearing the final product being played by a real band is very rewarding.

I love music. Composition is more fulfilling than performance.

I like to make music. It makes me happy. Hearing the music after I create is fun.

Figure 2. Responses to “Why do you like to compose?”

When asked to describe themselves as composers, student composers responded in a variety of different ways. Responses could be categorized on a continuum of identity sameness to identity difference. Here are some examples: (a) "I am myself. There is no difference between my musical self and me in real life ...;" (b) "I am myself, but uninhibited. I can make any sound that I want to;" (c) "I am a girl sitting at her computer, imagining my piece played by a famous orchestra. My imagination flows through the music I write;" and (d) "I would say that when I'm composing a song that I'm strong in creativity, in mind, and in passion for music. I am always thoughtful about what I write. I'm inspired by nature and many other things I would have to say, I am the sun, the wind, the rain, and the rainbow after the storm."

Composition Process

Questions were asked of student composers regarding the process of composing. The first pertained to where they felt they did their best composing; answers included: at home, in my bedroom, at my piano at home, at the computer, "in a place that I feel comfortable and relaxed," "in the shower, listening to other music, playing with other musicians," and "anywhere I'm alone without major distraction." Fourteen composers indicated a place of solitude as where they compose.

Another research question related to when they composed. Answers ranged from specific times to any time. Sample responses include: "I compose after I eat breakfast at five in the morning. I sometimes work for shorter amounts of time later in the day, if I have an especially good idea, or if I need to finish something for someone else;" "When I'm alone... most of the time. This provides an opportunity for me to REFLECT;" "I most often compose in the afternoon or at night;" and "whenever a melody pops into

my head." There seemed to be limited relatedness to *when* these student composers worked.

The sequence of events while composing seemed to be equally unique to each composer. There seemed to be a general trend of inspiration followed by playing around with sounds on an instrument or a computer. One student composer wrote:

The first thing that goes into my compositions is inspiration. How can you write music without knowing what's behind it? Then, I try to interpret my life and inspiration through keys on a keyboard. I improvise. I come up with chord progressions, melodies, and musical ideas that I feel an emotional connection with. Then, if the song is appropriate, I will write lyrics. Believe it or not ... writing lyrics is my biggest challenge every time I compose. For reasons I cannot explain, it's always a challenge for me to write down in words what happens to me in life. Anyways, after coming up with chord changes, melodies, and lyrics in my head and on the piano, I'll sit down at the computer and write out the music as best I can. After that, let the music begin. I try to play my piece with as many other musicians as possible.

Another composer wrote of how the sequence had changed for him:

I used to come up with something that I found interesting on the piano and then build it from there. However, one of my teachers told me to step back and re-evaluate with out staff paper or an instrument when I hit a dead end. So I wrote down what each section (movement) would be (I: Storm One, II: Calm One, III: Reflection, IV: Storm

Two, V: Calm) and then I drew with pastels on paper what it would look like. I used blue for percussion, red for voice, orange for winds, and green for strings. It read from left to right as time, and bottom to top as volume. This allowed me to plan each entrance, dynamic, blend, etc. without the confinement that musical notation presents. I wrote (on staff paper) the notes, fitting into the framework I wrote/drew.

Although there did not seem to be a pattern to how student composers indicated their sequence of compositional activity, each spoke fervently about their own process.

Regarding compositional tools, student composers indicated a number of tools that assist in the creation of their music. Eleven participants indicated using the computer as a tool for music creation. Seven out of 11 indicated using notation software; 4 indicated using sequencing software. Software notation applications specifically mentioned were *Finale* and *Sibelius*; sequencing applications mentioned were *GarageBand* and *Reason*.

Culture's Influence On Composing

When asked to identify who listened to their compositions, responses ranged from desiring "anyone" to hear their work to desiring "very few people" to hear their work. The most cited individuals were friends, family, teachers, extended family, college professors, and individuals who attended the honors composition concert. As for which individuals contributed most to their success in composing, 11 indicated teachers playing a role in their development; 7 indicated friends or peer musicians; 5 indicated family as playing a role. When asked how these individuals respond, participant responses followed general trends. Student composers indicated that when extended family listens, they listen on

the surface, saying things like "that sounds really pretty," "they dance and clap and tell me how good it sounds," and they "always want to hear it again." When parents listened, depending on their musical background, they offered comments similar to the extended family or "mom constructively criticizes ... dad just listens." One participant wrote, "I don't care how they respond to it ... as long as they LISTEN. People are entitled to react anyway they like and to have their own opinion. I'm OK with that. I just hope, that people truly LISTEN to the music that is performed for them, and that they determine what that music means to them and to the performer." When describing the teacher's role in listening, responses followed a constructivist model of learning, where teachers played the role of facilitator in learning. One student composer responded regarding the role of listeners:

My composition teacher responds with criticisms, etc. When I play a piece of mine at a flute lesson, there isn't much critical response, as she begins immediately with proper performance, as if I had played any other piece. My family always claims to like my work, so I don't take it too seriously. I like it best when they can recall some specific interest from the piece. Music teachers and performers have compared my work to that of Mahler and two band directors have compared the same piece to Lohengrin (with hints of Hindemith), which makes me more proud than perhaps it should.

Another student composer writes:

My theory/comp teacher is the hardest on me, but in a good way. He asks me the hard questions like why I like it, or why he should, or why anyone should

really care about it, and it's hard but quite meaningful to answer those questions.

Student composer responses regarding teacher opinions seemed to be viewed as contributing most to the furtherance of each individual's learning in composition.

The student composers offered a variety of reasons for why they thought their audience enjoyed their music. Their responses included "My music has a fast tempo and fun riffs and rhythms." More elaborated reasons are quoted here:

Since music is a good reflection of one's personality, I think they like my music because they like me. I put some of myself into every single piece of music that I write/play, and so the music takes on my personality.

And:

People like my music because of the work I've put into it. I could be putting this as simply as, "because I write music that sounds good." But I believe that people are genuinely impressed at my works because of the PASSION that I put into it. I have a true passion for composing music, and that rubs off on the listener. Because I put my heart and soul into music, it absorbs other people.

Participants' beliefs pertaining to why people enjoy listening to their music followed a trend of music as an extension of self, believing that what they had done was good, some indicated that people were impressed with the task of composing, and some indicated specific musical items that they felt making their music unique.

In response to the question when they enjoyed sharing their music,

participants indicated a number of sharing venues. Some of these responses included church, concerts, "all the time," "very rarely," "when I am half-finished or done," "when I finish/make progress on a project that they inspired or would enjoy," rehearsals, lessons, "when my parents ask me," and "whenever someone will listen." Favorite places to share their music included at home, a car, concerts, on stage, on the computer, practice rooms, and "anywhere there's a piano." Many indicated being willing and able to share their music with anyone at any time and in any location, just as long as someone would listen.

Composition and Motivation

Student composer responses to the question "What is the best thing about composing?" are listed in Figure 3. These responses give the reader a glimpse into internalized student composer beliefs about the value of composition and participant motivation beliefs regarding the act of composition. Responses reflected differing motivation beliefs, both intrinsic and extrinsic, impacting creative activity. When asked, "What makes you want to continue sharing your music with other people?" participant responses included: "I love to share it with others because the world has influenced me, so I want to influence it back," "I want to impact peoples' lives and reach out and communicate with them," "[my music] makes a difference in peoples' lives ... people truly grow and become well-rounded individuals as well as extremely intelligent and creative," "I love to hear what people think of my music I have always wanted the spotlight from since I was young," and "I want to continue sharing my music because it is what I want to do for a living."

The best thing about composing is that it gives a purpose to my life.

The joy of playing it with others.

I earn a lot of pride and I feel proud of myself and I can praise God and know that He will be proud of me.

Hearing compositions live, performing them live or playing them for others.

The satisfaction of listening to it when it is finished

I can create something out of nothing.

The best thing about composing is the originality component. I like knowing that a song is mine, and that I can sing and play it however I want to. It's not something that's "graded" or formally criticized, generally.

The creativity and the way someone takes it in.

The fun you have, the trip it takes you on and you get to express your feelings all at the same time. Also by the recognition that it gives you, you feel more whole and complete as a person.

The spirit of discovery. The arousal of the heart and soul. The speaking of the heart through a pen or the instrument. The joy and happiness it brings to myself and others. Composing is art in its most celestial form.

Being able to express anything with the overpowering sensation of music.

The sense of accomplishment when a piece of music turns out just the way you wanted it to and when you can share it with others.

As I have said earlier, the best part about composing is the following TRUTH: it expresses LIFE.

The very best thing about composing is that I can show people who I am without talking to them. I can communicate my ideas without words. I can use sound waves to tell an intricate story. If a picture is worth a thousand words, then a song is worth a million.

The sense of accomplishment.

The feeling that I accomplished a great piece of music.

Figure 3. Responses to “What is the best thing about composing?”

Discussion

While results of this descriptive study are not generalizable to other populations of students, the uniqueness of the sample makes findings from this study relevant to music educators as they seek to foster environments where creativity in music is encouraged. Most of the

participants of this study were involved in school music—although some were only loosely connected to school music (rock band), it is their connection with school music and the consequent relationships with teachers that allowed them to be discovered by the competition’s judges. Having mentioned this it might be important to

remember that creative musicians outside of the school-music realm did not have a chance to enter their compositions or be heard at the composition concert. The novelty of this type of concert and the opportunity that it allows for students to share original music is probably a step in the right direction; however, ways for the field of music education to connect with students not involved in school-music should be explored.

Playing an Instrument: The Tools of Composition

Student responses suggest that half of responding participants are exclusively instrumentalists, two are exclusively vocalists, and six are involved with both. It seems that membership in an instrumental ensemble is somewhat common to participants of this concert while participation in vocal music alone appears to be rather uncommon. It may be important for teachers of vocal music to encourage student composition more in their classrooms. Research in the area of identity and music suggests that students, grades 4-12, associate being a “good musician” with playing an instrument (Randles, 2008). It may be that students associate being a composer with being able to play an instrument. Further research in the area of creative identity and motivation could assist the interpretation of these findings.

Of the ten participants who indicated taking private lessons, nine indicated either piano or guitar. Although the private lesson status of each person who submitted a composition to the competition for review is not known, thus negating comparisons of the effectiveness or impact of guitar or piano lessons on composition products, it can be said that the best compositions from around the state came primarily from students who played guitar or piano. What does this mean for music education? It may mean, as

advocated by Kratus (2007), that school-music might benefit from further inclusion of guitar and piano instruction as a primary tenant of the school program, since both instruments can be used to accompany voice and can be played alone or with others. Consequently, both are associated with composers of a variety of musical genres (Martin, 1983).

Religion, Family, and Creativity

Ethnicity was an important factor influencing the compositions of self-revealed Christians in this study. It might be plausible that students who possess a high interest in composing and a high interest in organized religion might blossom in an environment that encouraged both. Although separation of church and state laws prohibit the inclusion of religion in school, clubs might be able to be formed to encourage expression of religious beliefs within the context of musical creativity.

All of the participants indicated feeling a moderate to high level of closeness to their family. This finding suggests that teachers be aware of students who express an interest in composing but have stressed family relations. All of the individuals represented in this study had stable relationships with their immediate families; it would be worthy to consider how music teachers may assist students who are not as fortunate.

The Creative Self and Motivation

Participants of this study spoke passionately about themselves as creative music makers. They enjoy the fulfillment that composition brings to their lives. Responses demonstrate that the “sticky”-ness that Kratus suggests music education “needs” to become is evident in these young children’s lives (2007). By “sticky,” Kratus means hard to leave, quit, or forget; a music education that people are lining up to be a

part of; a music education that is rewarding at a number of levels, and hard to put down. How different would school music involvement be if every student involved in school music could say “I have always had a strong connection with music and love it... it is a part of me and I enjoy having the freedom to create of myself something beautiful” as a participant of the honors composition concert did? Such a question might be a topic for the music education philosophers and curriculum reformers to ponder.

Solitude and the Composition Process

Most of the composers involved with this study preferred solitude while involved in the composition process and preferred to do their composing at a computer. A MIDI lab environment with headphones would allow each student to be free of other sounds and would allow self-directed creation. Another application of this study might include cubicle-like enclosures around each computer station to allow students the privacy and solitude that was preferred by some participants. Other composers did compose with and were inspired by other people, so allowing for this collaborative environment within the school music setting would be appropriate.

The Computer as a Composition Tool

Two distinct types of computer applications were indicated by participants as assisting their music creation: notation-based programs and sequencing-based programs. *Finale* (notation) and *Reason* (sequencing) were indicated as being specific programs. In order to help students create original music, it would be beneficial for teachers to become familiar with these two types of software applications and how each functions (Webster & Hickey, 2006). Empirical research examining the

introduction of each of these application types to student populations might be beneficial for teachers.

Teachers as Listeners/Producers

Teachers were a valuable source of encouragement and constructive assistance to the participants in this study. Teachers' comments were generally found to be the most valuable of any other group within a participant's culture as he or she worked on their compositions. Students were motivated intrinsically, extrinsically, and sometimes both intrinsically and extrinsically to create. Similar findings can be found in the literature (Collins & Amabile, 1999). With these students, the teachers involved acted as listeners and producers, taking time to listen to student's composed work even in the busy day-to-day grind of teaching music, and working to enable students by whatever means necessary—essentially producing (helping along) the created work—until it was submitted, accepted, and performed. Teachers should embrace this role if a culture or context is to be one where creativity is valued.

Suggestions for Further Research

Further research in the area of creative culture in music education is necessary. Understanding how students perceive themselves when they create and how those perceptions are different compared to when performing other role-identities in music are worthy of further study. Can school music look more like the music worlds of the participants in this study? Since each student came from a school music program, the answer is most likely yes. Transforming music education to be more “sticky” should be the goal of further work in philosophy and curricular reform.

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CHINESE ABSTRACT

中文摘要

作曲學生從文化角度看作曲的意義

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此研究的目的是描述美國的一個州榮譽作品音樂會的作曲者們在文化系統方面的特徵。21位作曲者中共有16位完成了研究者設計的網上問卷，包括年齡在7歲至18歲的4位女作曲學生和12位男作曲學生（ $N = 16$ ）。他們不約而同地都在學校喜歡器樂，更願意選修吉他課或鋼琴課，重視家庭關係，對自己創作的作品引以為榮，創作過程多樣化，主要通過電腦進行作曲，稱贊老師在其創作發展中發揮重要作用，并在作曲時表現出高水平的內部動機和外部動機。這些作曲學生在講到自己作為有創造力的音樂製造者時都富有激情，常常提及作曲作為音樂表達的一種媒介令他們的生活達到完美。