

# Musical Composition as a Teaching Tool in Music Teacher Education: A New Perspective

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**Abstract:** *The term "musical composition" can refer to a new piece of music, how a piece is put together, or how to make a new piece of music from scratch. One of the main ways the interactive musical composition can be used for instruction is when a learner is given control to review the material at their own pace and follow their interests, needs, and cognitive processes. There isn't a big goal of interactive musical composition material to replace teachers. Instead, it aims to change the teacher's role entirely. As a result, a musical composition must be very well thought out and sophisticated to be like the best teacher by incorporating all parts of the cognitive process into its design and a new teaching tool in music teacher education.*

**Keywords:** *Musical composition, Music Education, Music Teaching tool, Music Teacher Education*

## 1. Introduction

Musical composition learning and teaching is a critical subject in music education. Composing music has become a component of the school curriculum in many nations from the work of John Paynter in the 1970s until today. Through research published in books, journal articles, and presentations at music education conferences throughout the world, a large community of academics has contributed to the techniques of teaching composition. Even experienced researchers find it difficult to navigate this ever-expanding field of inquiry.

The terms 'composing,' 'composition,' and 'composing process' can have a variety of meanings. An ideology of music composition as an individual activity for a gifted few has maintained a prominent presence in the discipline, closely related to concepts such as 'musical originality'. Researchers discovered that teachers' opinions of creative practices influence their teaching practices in creative subjects. According to Hickey (2003),<sup>1</sup> composition can be taught and that all children can compose. However, a key impediment to the study and teaching of music composition is noted as teachers' lack understanding and capacity to execute the curriculum in classroom practices.

The contrast between stability and instability is the essential concept of compositional praxis. This is, without a doubt, the most important concept in all of musical production. Children usually value a great deal of regularity in their music. Young composers' first creations usually draw on familiar music before they begin to extend and alter what they know to create something unique. Composition activities in schools may promote instability by extending the concept of music within the cultural context of youngsters. Working with familiar materials in unique ways is one technique to create musical instability and help children to develop their personal musical perceptions. Composers are those who write. It is the act of writing a song or other piece of music. In many cultures, particularly Western classical music, creating music notation, such as a sheet music "score," may be part of the composition process.

Many professors feel unprepared and ill-equipped to guide and teach their students about music composition. Musical creativity should be redefined as a contextual understanding of a cultural and social action. The primary goal of this study is to analyze recent research that investigates composing techniques in various learning contexts, from informal to formal classroom activities with participants of various ages, from novices to specialists in higher education programs.

## 2. Significance of the Study

The following key persons that will establish recommended tools depending on the situation and still arrive at the appropriate strategy needed by the school.

Administrators of schools. The school will be able to create stronger strategic plans and formulations by utilizing proven musical composition instructional materials in the performance of the students. The research will aid in identifying particular actions in school operations that contribute to the approach. It might make assignments to specific teams in order to achieve school goals.

Teachers. This can be a starting point for formalizing the use of musical composition educational resources. The concept was used to make strategy development and implementation more practicable. This could pave the way for the establishment of a school for strategic teacher management.

Future Researchers. There are various variables that must be considered that are not part of the investigation. In future studies, the effectiveness of manipulative materials might be emphasized. Predictions of a successful approach are another aspect of future study. The model can indicate whether or not schools will be effective in adopting musical composition training resources. This will aid in anticipating future actions that may have an impact on strategy.

Researcher. The researcher hopes to develop a model for practical use while also answering critical issues about employing musical composition teaching materials on a regular basis. It would aid in the development of strategy as an individual practice in school. The researcher would also like to conduct additional research in this area of study.

### 3. Review of Related Literature

Musical composition is the act of creating music, the art of creating music, or the finished result itself. These meanings are linked and presuppose the existence of a tradition in which musical compositions can be repeated. Composition and improvisation cannot be the same thing in this sense. When pitch sounds are combined in compositions, they are combined in a way that makes sense in musical time and space. Intervals are relationships between pitches; rhythm is a term that incorporates all components of music that endure a long time. Rhythm, on the other hand, may or may not be governed by the song's time.<sup>3</sup>

There are recurring patterns of accented and unaccented "beats" in metrically ordered rhythm that constitute a durational substructure that impacts all other components of the song, such as the character of melody, harmony, and texture. Metrical rhythm is nearly often seen in dance music since its patterning is extremely comparable to how individuals move their bodies and steps. However, music that is based on words, or "logogenic," often features metrical patterns that are similar to those found in poetry. The first big set of logogenic compositions that have been carried down through the years is medieval plainchant. Plainchant is composed of monophonic interpretations of liturgical texts for the entire year, based on a system of eight church modes, diatonic scales derived from medieval singers' melodic inspirations. Modality, whether it relates to a melodic or rhythmic framework, assists composers in considering how to make music in a wide range of primarily monophonic musical forms, particularly in Asia.<sup>4</sup>

It's not possible to rule out Asian influences on the early European music of Judaea, Greece, Byzantium or the middle Ages. Europeans, on the other hand, didn't start with more than melody and pitch arrangements. Plainchant's rhythmic properties have been a subject of debate because there is no systematic discussion of plainchant rhythm, and the notation used was vague when it came to rhythm. It's possible that plainchant's strength came from the fact that it didn't have an all-encompassing notation. This allowed for the flexibility of performance and regional variation that comes from a part written, part oral tradition.

Composition activities in schools can lead to a lot of uncertainty because they can change the definition of what music is in the cultural context that the kids are used to. Trying to help young composers understand more about what music is and what it can be encourages the growth of a musical composition. Composing, on the other hand, is thought of by some as a practical activity: an interesting addition to the syllabus, but not as important as learning how to analyze sounds and writes down what you hear.<sup>7</sup> The time spent on making individual compositions is time that could be better spent learning the core of musical knowledge, which could be called aural, aural awareness, harmony and theory, or musical understanding. For these teachers, writing music isn't a way to know anything on its own. Instead, they show their musical knowledge by remembering and applying facts, information, and theory when they look at masterworks. They say that a student doesn't have enough experience playing and listening to music to be able to write their own music on their own.<sup>8</sup>

### 3.1 Effectiveness of musical composition

Table 1: Assessment of the effectiveness of musical composition.

<b>Learning Styles of Students</b>	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>
The use of Musical composition increases students' confidence to participate actively in the class	100	1.00	4.00	2.85
Musical composition allows students' to be more creative and imaginative.	100	1.00	4.00	2.56
Aware of the great opportunities that Musical composition offers for effective teaching.	100	1.00	4.00	2.53
The use of Musical composition helps to prepare teaching resources and materials.	100	1.00	4.00	2.64
<b>77 TOTAL</b>	<b>100</b>	<b>1.00</b>	<b>4.00</b>	<b>2.64</b>

<b>Teaching Styles</b>	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>
The use of Musical composition helps teachers to improve teaching with more updated materials.	100	1.00	4.00	2.34
Have more time to cater to students' need if Musical composition is used in teaching.	100	1.00	4.00	2.63
Students' pay attention when Musical composition is used in teaching.	100	1.00	4.00	2.61
I am confident that my students' learn best with the help of Musical composition.	100	1.00	4.00	2.75
The use of Musical composition enables the students' to be more active and engaging in making musical composition.	100	1.00	4.00	2.99
<b>TOTAL</b>	<b>100</b>	<b>1.00</b>	<b>4.00</b>	<b>2.66</b>

Table 1 shows the effectiveness of musical composition. The highest statement was "Students understand more easily what they learn" with average mean of 2.85 inferred as "Strongly Agree." The lowest statement was "The use of Musical composition helps teachers to improve teaching with more updated materials." with average mean of 2.34 inferred as "Strongly Agree" also. In total, the average was 2.64 (learning style of students) and 2.66 (teaching styles) and inferred as "Strongly Agree."

The main reason for teaching composition in the music class is that it helps students learn about music in a more informed way. Creating a piece of music is all about the students. It requires listening and critical thinking skills, and it encourages students to be more active during rehearsals. Music composition can be hard to understand for people who are just starting out. It helped both teachers get better at teaching when they taught things that aren't standard in music education.<sup>9</sup> Furthermore, the teachers became more confident in their own skills and abilities, which helped them better understand their students' needs and abilities. This is what happened last when the teachers went outside of their formal training. They pushed both themselves and the students. They were able to tap into previously unknown abilities in their students. Including compositional study in the requirements for music teachers to get their license or stay in school can help them be more confident, be better at teaching,

and help their students succeed. For schools that have music programs, it would be good for teachers to include composition in their lessons or to get professional development in composition.<sup>10</sup>

**3.2 Regression –Predictors of level of assessment of effectiveness of musical composition under the teaching tool in music teacher education**

Table 2 represents the Regression –Predictors of level of assessment of effectiveness of musical composition under the teaching tool in music teacher education. It shows that learning environment and methods of teaching can be variables under the predictors of level of assessment of effectiveness of musical composition under the teaching tool in music teacher education. The goal of composition instruction is not to make the next "great" composer, but to let all kids experience what music can do for them as people.

*Table 2: Regression –Predictors of level of assessment of effectiveness of musical composition under the teaching tool in music teacher education.*

Model	Variables Entered	Variables Removed	Method
1	Learning environment	-	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).
2	Methods of teaching	-	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).

*Table 3: Coefficients*

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
1 (Constant)	1.206	.079		15.337	.000		
Learning environment	.468	.026	.474	17.683	.000	1.000	1.000
2 (Constant)	1.051	.081		13.044	.000		
Methods of teaching	.470	.026	.476	18.099	.000	1.000	1.000
Level of Practices in using Musical Composition	.091	.014	.174	6.614	.000	1.000	1.000

Table 3 represents the model for constant between the Learning environment and Methods of teaching. It shows that both predictors were significantly related with the level of practices in using musical composition.

In the same way that writing is more just manipulating composing tools, teaching writing is more than simply imparting compositional skills. The teacher guides and assists students in achieving their objectives while allowing them to determine for themselves what works best in a particular musical context. As part of this organization, the instructor breaks down writing, which is a multi-skilled activity, into a series of basic stages for the students to follow.<sup>11</sup>

**4. Summary and Conclusions**

**4.1 Summary**

The level of practices of using musical composition as teaching tool in music teacher education shows the highest statement was “Students understand more easily what they learn” with average mean

of 3.22 inferred as “Strongly Agree.” The lowest statement was “The use of Musical composition increases students’ confidence to participate actively in the class.” with average mean of 2.32 inferred as “Strongly Agree” also. In total, the average was 2.73 (learning environment) and 2.83 (methods of teaching) and inferred as “Strongly Agree.”

The level of effectiveness of musical composition shows the highest statement was “Students understand more easily what they learn” with average mean of 2.85 inferred as “Strongly Agree.” The lowest statement was “The use of Musical composition helps teachers to improve teaching with more updated materials.” with average mean of 2.34 inferred as “Strongly Agree” also. In total, the average was 2.64 (learning style of students) and 2.66 (teaching styles) and inferred as “Strongly Agree.”

Regression –Predictors of level of assessment of effectiveness of musical composition under the teaching tool in music teacher education. It shows that learning environment and methods of teaching can be variables under the predictors of level of assessment of effectiveness of musical composition under the teaching tool in music teacher education.

Moderation analysis on the effect effectiveness of musical composition in learning environment and methods of teaching in terms of learning environment and methods of teaching that as mediated by grit, on the relationship by level of practices showed that ( $t = 2.314$ ,  $p = 0.981$ ).

#### 4.2 Conclusions

Teachers of creative composition encourage their pupils to think more autonomously, even if they aren't particularly talented academically. Models are utilized to assist pupils in the generation of new concepts. They are also urged to work in the same manner as the composers, rather than copying their work. These kids begin to learn how to "re-invent the grammar," despite the fact that they are unable to work independently at first. Other benefits included the fact that these professors employed a more diverse variety of musical styles as inspiration for their students' composing projects, and their pupils demonstrated a strong ability to work in both tonal and non-tonal frameworks.

Teaching composition is both a means of transferring skills and a means of assisting students in becoming more self-sufficient and critical of their own work. Put information and experience into a student's "culture bag" and encouraging them to use this knowledge and experience has the greatest influence on how they learn and how they do academically. The norms and conventions that each instructor establishes will have an impact on how students see their writing talents and how they create their essays.

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