

Context:

Postdigitality as a framework concept emphasizing the complete digital permeation of all areas of life
"Compositional Turn in Music Education" (Allsup, 2013: 50; Kaschub/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

Subproject Erfurt Songwriting at school

RESEARCH QUESTIONS:

- What digital cultural 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/Strauß 2006; Rürup 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 maps, learning diaries

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.

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 post-digitality.

Subproject Potsdam Songwriting in bands

RESEARCH QUESTIONS:

- Which post-digital practices can be reconstructed in differently contextualized bands?
- How do human and non-human actors constitute a songwriting practice?

METHODOLOGY:

- Grounded Theory (Charmaz 2014)
- Situational Analysis (Clarke 2012)

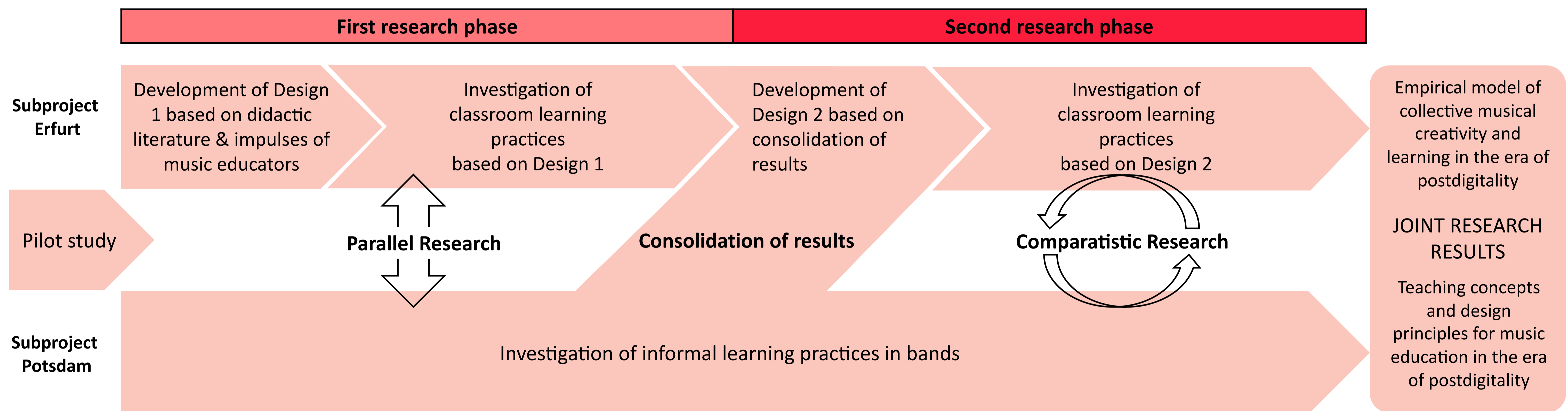
HEURISTICS

- Actor-Network Theory (Latour 2005)
- Communities of Musical Practice (Wenger 1998; Kenny 2016)

METHODS:

- Qualitative interviews, Video Stimulated Recall-Interviews
- Video-ethnography & participant observation (Bergold/Thomas 2012)

RESEARCH DESIGN



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 eventfully as self-contained, maturing **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 technologies and bodies, the idea is transformed into a transportable workpiece placing 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, homepage, YouTube) for which it must become a standardized product. Here the song is what is technologically possible and what the audience expects.



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