Reflective Practice Review
ATS 3136

Dr Stephen Joyce, Learning Skills Adviser
Why reflect on your practice?

Analysing your practice may help you to:

• “reflect-on-practice” (ie past experience),
• “reflect-in-practice” (ie as practice happens), and
• “reflect-for-practice” (ie practice directions you may wish to take in the future)
How can practice reflection be used?

• Practice can be either positive or negative; an interesting interaction or a chore.
• Sometimes, it may feel uncomfortable to undertake a practice reflection because it highlights our assumptions, views and behaviours.
Possible outcomes:

- Congratulation and affirmation.
- Immediate change in approach to practice.
- No change in approach but a deeper understanding.
- No change.
Reflective Practice Review

Additional information: NA

Assessment task title: Assessment Task 2: Reflective Practice Review

Due date: 11.59pm on Friday 11 May (Week 10)

Details of task: This assessment provides you with the opportunity to reflect critically on a specific aspect of your personal practice in performance. The task comprises two parts: first, you must choose a framework/model from one of the key readings; and, second, use the chosen framework to structure and inform the writing of a self-review in which you identify one aspect of your personal practice that you would like to improve during the semester and outline strategies you have put in place to achieve this. The aspect of your personal practice that you would like to improve must link directly to a work that you will perform at the end of the semester.

Key reading:


View the learning materials on Moodle (via the 'Assessment' menu), which outline important issues to consider how to write a self-review.

Word limit: 800–1000 words
Rubric

- **Skilful interpretation** and **evaluation** of an aspect of personal practice using a stipulated model
- Consistent and clear **connection** between personal practice and strategies for learning and development
- Reflection developed in a **clear and logical** way pointing to an intelligent and original approach to end-of-semester preparation
- Sophisticated response demonstrating a **high degree of insight, depth and critical judgement**
- Thorough **application of concepts / theory** from unit to personal practice
- **Skillful integration** of concepts / theories from unit to enrich reflection
- Reflection draws on a wide range of relevant self-selected sources, supporting an original argument
1. intent
2. originality
3. enhancement of knowledge
4. research question
5. contextualisation
6. methodology
7. documentation and dissemination

1. It is indeed research?
2. Does the research deliver or promise to deliver new insights, forms, techniques, or experiences?
3. What knowledge, what understanding, and what experience is being tapped, evoked, or conveyed by the research?
4. Is the description or exposition of the topic, issue, or question sufficiently lucid to make clear to the forum what the research is about?
5. What relationship does the research have to the artistic or the social world, to theoretical discourse, and to the contributions that others are making or have made on this subject?
6. Does this experiment, participation, interpretation, or analysis provide answers to the question posed and, by so doing, does it contribute to what we know, understand, and experience?
7. Does the type and design of the documentation support the dissemination of the research in and outside academia?
This is a simple model which poses the questions, ‘What?, So what?, and Now what?’

**What** – describe the situation; achievements, consequences, responses, feelings, and problems.

**So what** – discuss what has been learnt; learning about self, relationships, models, attitudes, cultures, actions, thoughts, understanding, and improvements.

**Now what** – identify what needs to be done in order to; improve future outcomes, and develop learning.

The third and final stage is of the greatest importance in contributing to practice - Rolfe *et al* (2001).
### Framework 3: Ryan & Ryan (2013)

<table>
<thead>
<tr>
<th>Level</th>
<th>Stage</th>
<th>Questions to get you started</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reporting and Responding</td>
<td>Report what happened or what the issue or incident involved. Why is it relevant? Respond to the incident or issue by making observations, expressing your opinion, or asking questions.</td>
</tr>
<tr>
<td>2</td>
<td>Relating</td>
<td>Relate or make a connection between the incident or issue and your own skills, professional experience, or discipline knowledge. Have I seen this before? Were the conditions the same or different? Do I have the skills and knowledge to deal with this? Explain.</td>
</tr>
<tr>
<td>3</td>
<td>Reasoning</td>
<td>Highlight in detail significant factors underlying the incident or issue. Explain and show why they are important to an understanding of the incident or issue. Refer to relevant theory and literature to support your reasoning. Consider different perspectives. How would a knowledgeable person perceive/handle this? What are the ethics involved?</td>
</tr>
<tr>
<td>4</td>
<td>Reconstructing</td>
<td>Reframe or reconstruct future practice or professional understanding. How would I deal with this next time? What might work and why? Are there different options? What might happen if...? Are my ideas supported by theory? Can I make changes to benefit others?</td>
</tr>
</tbody>
</table>
Framework 4: Smith & Dean (2009)
I am composing an original bebop-inspired work for my end-of-semester portfolio. One of the key issues I am facing is to write a clear and effective drum part into the score. The reflective model I have chosen to critically reflect on this issue is Ryan and Ryan’s ‘4R Framework’ (2013).

Reporting and Responding

A characteristic of bebop is that the music is not heavily arranged, rather there is a standard structure: a melody accompanied by the rhythm section, followed by all performers improvising solos before returning to the melody. There is less explicit timekeeping by the drummer than in other forms of jazz, and the rhythmic pulse is supplied by the high-hat cymbal rather than the bass drum. A further complexity in writing for the drum part in bebop is that different rhythms are played by each of the hands and feet, and these rhythms are played against one another. The challenge for me as a composer is to write a drum part that articulates this complexity, but is essentially a guide to be interpreted by the drummer. The arrangement should dictate the style and enable the drummer to maintain time, while giving the drummer the freedom to support and respond to soloists with accents and fills, creating a shifting call-and-response structure in the music. The question this raises for me is how to articulate the style of the piece in a way that can be interpreted and then applied by the drummer.

Relating

While I have researched the historical development of the bebop style, I am finding it most valuable to analyse the drum parts in various bebop scores while listening to recordings of drummer Max Roach (1924–2007), in particular his collaborations with Charlie Parker (1920–1955). Roach establishes a linear, unimpeded pulse in the timekeeping hand, with the left hand and feet providing counterpoints and accents, that is, rhythmic ideas to support and play against the primary pulse, the ensembles and the soloists (Owens 1996). In this way, the drums achieve multi-level musicality that complements and extends that demonstrated by the other performers. Moreover, Roach does not encumber the band with too much detail, instead he draws on a variety of rhythms, timbres and interpretations to work closely with the other musicians in performance. As a result, the drummer becomes a major participant in each bebop composition, rather than occupying a limited timekeeping role.

Reasoning

Williams (2004) argues that the key to writing the drum part for a bebop score is to understand the development of forthright rhythmic devices utilised during the swing era to the subtler rhythmic devices incorporated into bebop.

Bebop drumming differs from all previous jazz drumming styles in three ways: first, the consistent use of the ride cymbal to create a wash of sound within the ensemble; second, the gradual removal of the bass drum from its timekeeping role; and, third, the evolution of coordinated independence (Brown 1988, 463). For example, the ride cymbal articulates a ‘ringing’ rhythm, taking the role of the hi-hat, the snare drum emphasises lead-in accents, and the bass drum unifies occasional spontaneous accentuated hits or ‘bowls’ (Davis 1989). In this way, the lead-in retains its importance as a rhythmic device, and, as Max Roach notes, whether audible or not, it serves to ‘protect the beat’ (Callahan 2001).

Reconstructing

Based on this research, and on the recordings of drummer Max Roach, I will write the drum part for the score based on a standard high-hat pattern, to be played on the ride cymbal to produce more of a sustained sound that is the hallmark of bebop drumming (Brown 2004, 447). In addition, the bass drum will be used as an independent voice in a rhythmically polyphonic solo, a common approach for bebop drummers (Owens 1996). The understanding I have developed concerning the rhythmic devices of bebop not only will assist me to write the drum part for my composition, but also raises a further question that I will endeavor to address in the coming weeks, that is, to provide performance directions vis-à-vis on which ride cymbals to play to ensure a good blend and balance with the bass, and with other musicians.

Works Cited

Programme Notes
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Purpose:

- Your goal is to increase an audience's understanding and enjoyment of the music being performed.
• You should consult standard music reference works in order to write an interesting and clear summary of your piece.

• Include noteworthy items, such as a dedication or an excerpt of a review that was published soon after the piece’s premiere to show how the work was received at that time.

• Also consider your audience and gear your notes toward their level of understanding. If, for example, you are performing for a very young audience, you would want to avoid overly technical language and advanced theoretical analysis.

• Program notes should be as well researched as any other piece of writing you produce.
Length:

- The length of programme notes varies, depending on factors such as number of pieces being performed, the total length of the program, available space in the printed program, budget, and audience.

- A single work, such as a sonata, song cycle, or symphony, for example, might range from 250-350 words.

- For a longer program with multiple works, a range of 700-1,000 words may be more appropriate.

- **This exercise asks for 500-800 words,** which means you can potentially choose between single and multiple works.
## CONVENTIONS:

**Possible talking points:**

<table>
<thead>
<tr>
<th>Possible talking points</th>
<th>Avoid:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circumstances of composition</td>
<td>Personal anecdotes</td>
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<tr>
<td>First performance</td>
<td>Criticism</td>
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<tr>
<td>Historical context</td>
<td>Footnotes and bibliography</td>
</tr>
<tr>
<td>Musical style</td>
<td>Over-emoting</td>
</tr>
<tr>
<td>Scoring</td>
<td>Musical examples</td>
</tr>
<tr>
<td>Things to listen for</td>
<td>Technical terminology</td>
</tr>
</tbody>
</table>
Programme Notes

Assessment tasks

Assessment task title: Programme Notes

Due date: 11.59pm on Friday 18 May (Week 11)

Details of task:

This assessment provides you with the opportunity to research, prepare and write programme notes that directly relate to all works included in your end-of-semester recital (Assessment Task 2). The writing of programme notes is an important skill that allows you to demonstrate how well you understand the musical, historical and socio-cultural context of the repertoire or original creative work you will present for assessment in the unit. You must write your programme notes for a musically literate audience. You may also choose to include in the programme notes personal reflections on your choice of repertoire.

Topics may include:

- Overview of program
- Outline a theme (if applicable)
- All Compositions or focus on a select amount (min 2)
- Composers
- Background
- Process
- Arrangement
- Orchestration
- Personnel
- Ensemble interaction
- Technology

Word limit: 500–800 words
Value: 10%
Rubric

- **Relevant** and **perceptive context** provided for performance / portfolio work(s)
- **Skilful interpretation** of technical / stylistic complexities for a music-literate audience
- Wide range of self-selected **sources** enrich response
- Written expression and literary techniques **clearly communicates** meaning to readers resulting in highly engaging response
- **Structure and organisation** of ideas aids flow, clarity and concision
- Response skilfully **enhances the reader’s understanding** of performance / portfolio work(s)
Sonata in E flat minor: 1.10.1905

Presentiment: Con moto
Death: Adagio

Janáček (1854–1928)

Written in memory of a worker bayonetted during demonstrations in Brno, this sonata is prefaced by a brief prose poem by the composer (Tyrrell 1997, 265):

The white marble staircase of the House of Artists in Brno...
A simple worker František Pavlík falls, stained with blood...
He came only to plead for a university... and was killed by cruel murderers.

Deeply affected by this tragic event of October 1905, Janáček composed a piano sonata subtitled ‘A Street Scene’ which consisted of three single movements: Presentiment, Death, and Death March. The only copy of the third movement was burnt by the composer in a moment of extreme self-criticism during the final rehearsal for the premiere. In desperation he even threw the remaining movements into a river, but the foresighted performer had by that time made a copy and in 1924 Janáček gave permission for its publication.

The first movement opens with a mournful theme which is starkly interrupted by a strident ostinato (repeating) motif. This motif is always connected to the main theme and in its diminutive version supplies the momentum for the development section. The second subject provides reflective calm in an otherwise tempestuous movement. It is likely that the composer was recalling the crowd scenes and events of the poem while writing this highly-charged music, which contains much anger and frustration.

The dirge-like theme of the adagio is directly related to the ostinato motif of the first movement and is characterised by avoidance of accents on the main metric beat. This imbues the music with the quality of Czech speech-rhythms, a subject Janáček studied with great interest.

The piano writing has an idiosyncratic originality and an almost unidiomatic pianistic quality. Nevertheless, it is always richly expressive and passionately creative in its fervent poetry. This sonata is indeed, as Hans Hollander has put it, ‘a heroic epitaph in sound’ (1963, 210).
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For further advice visit the Research & Learning Point
Mon-Thurs 12-6pm, Fri 12-4pm