

INSIDE THE COMPOSING PROCESS: THE MEANINGS OF CREATIVE STAGES AND THEIR INTERCONNECTIONS

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Abstract

This article focuses on the process of musical composition and the avenues for identifying distinct stages within the context of 20th-century theories of creativity and the creative process (e.g., Wallas, 1926; Rossman, 1931; Osborn, 1952; Koeborg and Bagnall, 1971; Fritz, 1991). The possibility of segmenting the composition process into phases is considered, the analytical basis of which is the study of precompositional (sketch) material. The expression of creative thought is inherently dependent on the individuality of the creator; thus, universally applying existing models of creativity is limited by the risk of subjective interpretation, particularly when relying on the specific sequence of stages proposed by any one theory. Given that most theories of the creative process are formulated based on research in psychology, philosophy, and related fields, they often exhibit recurring structural and conceptual patterns. I propose a combination of these models as a potential means of identifying compositional phases that directly correlate with the creative evolution of a selected composer's work.

Keywords

music, creativity, process, compositional phases, sketches.

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