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# *Writer's Statement about "Musical and Literary Composition: The Revision Relation"*

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As a musician, researching the writing processes of artists intrigued me greatly. I am knowledgeable about musical composition in my own experience but have had little exposure to the methods of others. Delving into the topic was incredibly enlightening. Writing music is such a vastly underexplored practice comprised of many of the same steps as literary creation. The most interesting aspect to examine proved to be the most widely varied and personally-configured stage: revision.

The concept of revision is incredibly vast and profoundly unequal across disciplines, which provides multiple perspectives to analyze. The complexity in musical revision presented challenges in understanding many interrelated ideas as well as the large amount of irrelevant relationships. What really does affect data was difficult to determine; I needed to find the most important aspects of musical revision to consider. Yet the essential question to be answered is what relevance such information would have. Revision of music is an incredibly different task for each individual artist, much in the same way that literary revision is unique among writers. This problem can then be solved by examining the possibility of a relationship between musical and literary composition, and specifically, revision.

Comparison was key in understanding prior revision studies and their relation to my own data from interviews of various well-known musicians. To maximize the accuracy of my data, I examined all the variables of my primary research on musicians' writing processes and grouped the most relevant points with the known variables that affect literary revision. The relationship can provide understanding for musical revision processes by comparison to what is already understood about the revision of authors, students, and other writers.

One difficulty I had was in omitting my own opinions. I had to be careful in choosing similar information from each method of revision so that bias was ignored. To overcome this obstacle, I found which factors were most common in many other revision studies and used those instances as a guide to find comparable variables in the interviews of musicians.

It was also hard to determine what was important about a relationship between musical and literary revision and why the relationship mattered. Peer review was essential in finding what factors were significant in musical revision that I could use in developing the connection. Other students researching various literary concepts, and even revision, knew many options that

could relate to their research. Additionally, my primary sources helped me decide what is considered relevant from a musician's standpoint. I was assured that literary researchers and musicians alike would benefit from such information and thus my audience would be engaged in my research.