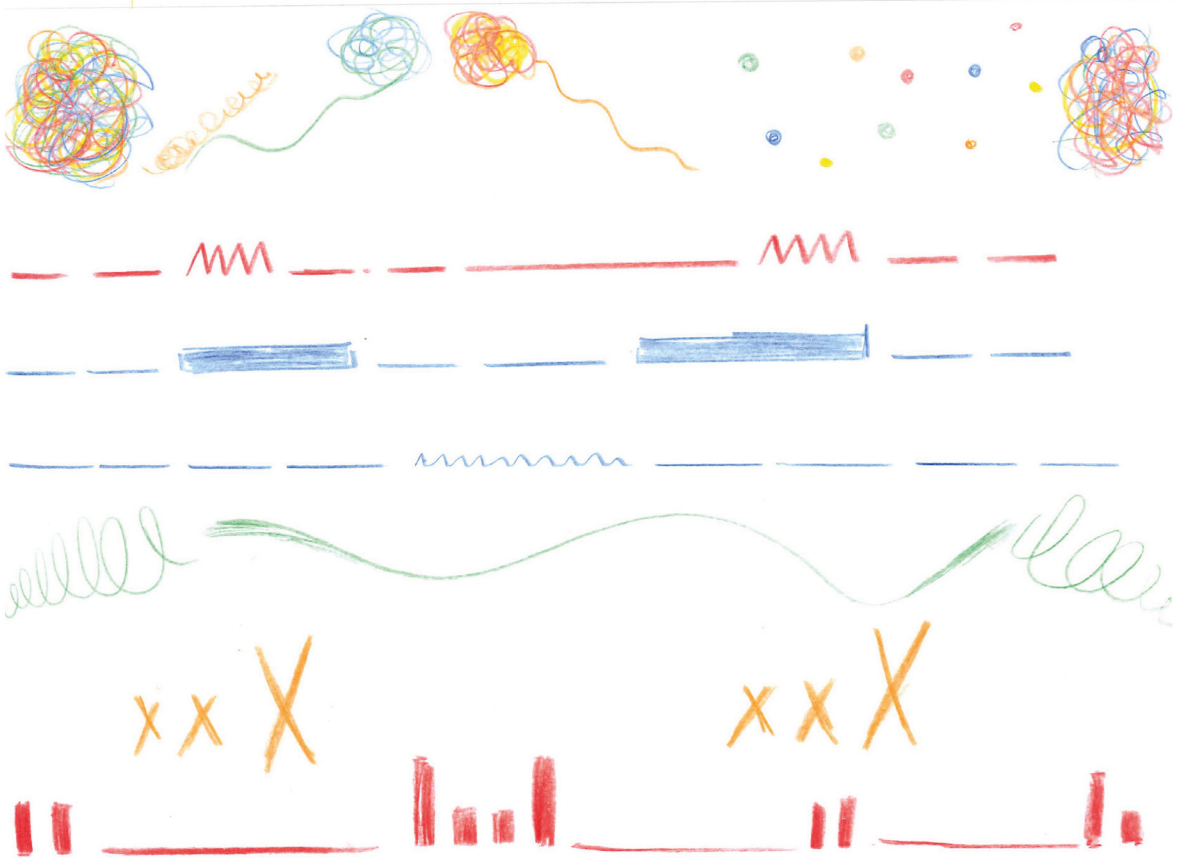


# The Routledge Companion to Teaching Music Composition in Schools

International Perspectives



Edited by Kirsty Devaney, Martin Fautley, Joana Grow, and  
Annette Ziegenmeyer

# THE ROUTLEDGE COMPANION TO TEACHING MUSIC COMPOSITION IN SCHOOLS

*The Routledge Companion to Teaching Music Composition in Schools: International Perspectives* offers a comprehensive overview of teaching composing from a wide range of countries around the world. Addressing the current state of composition pedagogy from primary to secondary school levels and beyond, the volume explores issues, including different curricular and extracurricular settings, cultural aspects of composing, aesthetics, musical creativity, the role of technology, and assessment.

With contributors from over 30 countries, this volume encompasses theoretical, historical, empirical, and practical approaches and enables comparisons across different countries and regions. Chapters by experienced educators, composers, and researchers describe in depth the practices taking place in different international locations. Interspersed with these chapters, interludes by the volume editors contextualize and problematize the teaching and learning of composing music. The volume covers a range of contexts, including formal and informal, those where a national curriculum is mandated or where composing is a matter of choice, and a range of types, styles, and genres of musical learning and music-making.

Providing a wide-ranging and detailed review of international approaches to incorporating music composition in teaching and learning, this volume will be a useful resource for teachers, music education researchers, graduate and undergraduate students, and all those working with children and young people in composing music.

**Kirsty Devaney** is a composer and music education researcher based in Birmingham, UK. As a composition tutor at Royal Birmingham Conservatoire, and founder of the Young Composers Project, Kirsty specialises in composing music with, and for, non-professional and youth groups. Her music has been aired on BBC Radio 3 and shortlisted for a British Composer Award.

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First published 2024

by Routledge

4 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge

605 Third Avenue, New York, NY 10158

*Routledge is an imprint of the Taylor & Francis Group,  
an informa business*

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Martin Fautley, Joana Grow and Annette Ziegenmeyer;  
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*British Library Cataloguing-in-Publication Data*

A catalogue record for this book is available from the British Library

*Library of Congress Cataloguing-in-Publication Data*

Names: Devaney, Kirsty, editor. | Fautley, Martin, editor. |  
Grow, Joana, editor. | Ziegenmeyer, Annette, 1976- editor.

Title: The Routledge companion to teaching music composition in schools :  
international perspectives / edited by Kirsty Devaney, Martin Fautley,  
Joana Grow, and Annette Ziegenmeyer.

Description: [1.] | New York : Routledge, 2024. | Series: Routledge music  
companions | Includes bibliographical references and index. |

Identifiers: LCCN 2023011497 (print) | LCCN 2023011498 (ebook) |  
ISBN 9781032026268 (hardback) | ISBN 9781032026299 (paperback) |  
ISBN 9781003184317 (ebook)

Subjects: LCSH: Composition (Music)--Instruction and study. |  
School music--Instruction and study. | Music in universities and colleges.

Classification: LCC MT40 .R78 2023 (print) | LCC MT40 (ebook) |  
DDC 781.3071--dc23/eng/20230522

LC record available at <https://lcn.loc.gov/2023011497>

LC ebook record available at <https://lcn.loc.gov/2023011498>

ISBN: 978-1-032-02626-8 (hbk)

ISBN: 978-1-032-02629-9 (pbk)

ISBN: 978-1-003-18431-7 (ebk)

DOI: [10.4324/9781003184317](https://doi.org/10.4324/9781003184317)

Typeset in Sabon  
by KnowledgeWorks Global Ltd.

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# ACKNOWLEDGEMENTS

The editors of this handbook would like to express our gratitude to all the authors who contributed with their inspiring chapters and helped with their positive attitude in bringing this wonderful project to life. We enjoyed working with you all very much. Particular thanks go also to our graduate assistants Juliane Galda and Carl Kanowsky who worked “behind the scenes” in formatting and proofreading each page of this volume. Furthermore, we had valuable help in writing some of the interludes and want to say thank you to Jan Duve (PhD) for his critical input concerning the interlude on “Technology” and Professor Nathan Holder for his critical feedback on the interlude “Considering gender, equality, diversity, and inclusion in teaching composing”. Finally, this whole project would have not been possible without Routledge, supporting and leading us through the whole process.

# INTRODUCTION

*Kirsty Devaney, Martin Fautley,  
Joana Grow, and Annette Ziegenmeyer*

To compose a piece of music is to bring into being something that hitherto did not exist. This means that the music creators, of whatever age, or at whatever phase of their learning journey, are both learning *and* creating at the same time. This makes teaching and learning composing a complex undertaking. Music as a practice exists in a web of relationships involving both creativity and learning. Within visual arts, this relationship is recognized as being relatively straightforward, and many parents are very pleased to be able to display the artistic endeavors of their children onto their kitchen fridge for example! It matters not that these early works are technically naïve – of course they are, they are painted by children, but in displaying their creations, the children’s novice creative outputs are acknowledged and valorized. When we turn our attention to music, this interrelationship becomes much more complex. While we know that young children can – and do – produce original musical outputs (*inter alia* Davies, 1992; Young, 2002), both the recording and valuing these initial musical creations can be considerably less apparent when compared with the visual arts.

Where this becomes an issue is when many of the commonly held beliefs about musical development and the ways in which society *expects* children and young people to learn music are tied to the weight of the Western classical music tradition. Bruner (1996) writes of a ‘folk pedagogy’, where common assumptions are made about the ways in which teaching and learning can, and do, take place. This folk pedagogy can form many of the commonly held assumptions about how musical learning might be expected to occur. For example, music education has often been considered primarily as a performative art, and to be ‘musical’ often means having performance capabilities on an instrument. Although for young children, inventing music (Barrett, 2006; Young, 1995, 2002), often in the form of singing (Davies, 1986), is considered normal and indeed desirable, once children pass this early stage it is normally deemed that musical instruction ought to take place using performance modalities. Therefore, in order to become musically proficient, some form of technique, skill, or competence involving an instrument or voice is considered requisite.

It can be particularly problematic when we are talking about composing where established ‘myths’ often derived from ‘archaic traditionalist beliefs ... about classical composers’ (Burnard, 2012, p. 9), have informed much composing pedagogy (Devaney, 2022). A prominent assumption and practice within composing pedagogy is the belief that young people cannot compose or be creative without extensive knowledge of music theory first; the frequently

expressed notion relating to this being that you have to *know the rules before breaking them*. This has perhaps had unfortunate consequences on young and budding composers who were told they could not compose music until they had mastered a specific set of skills, or sufficient acquisition of knowledge, normally meaning musical theory often derived from the Western classical art music tradition. Going back to our visual art analogy, it would seem absurd for an adult to reject the creative attempts of young children playing with different colors, shapes, and materials, so why is the creation of music often ring-fenced and upheld as something that can only be achieved after years of intensive study and then only by the select few who are specially gifted enough to do so?

### Definitions of composing

In this book, we take a broad view of what it means to compose. We are not talking only of a Western classical modality where the solitary composer struggles alone, but instead we take our cue from Burnard (2012) who made the pertinent observation that ‘... there is no single musical creativity for all musics’ (p. 3). When we say the word ‘composing’, we mean the activity in its broadest sense: any processes, individual or collaborative, which bring into fruition any kind of music, whether this be realized directly into sound, whether or not it has been notated, and whether or not it has an audience. When talking about composing in this way, it is treated as a normal part of educational life that anyone has the potential to do.

Clearly the definition above will be uncomfortable for some, as there is a weight of history and tradition that hangs heavily in the context of the word ‘composing’. But for others, it is to be hoped that looking afresh at creative processes involved in musical generation will be helpful in thinking about what teaching and learning in this area does and could entail. It is interesting to note here the differing conceptualizations of composing that exist within the chapters of this book, and how the various authors have reflected on what composing means within their own socio-cultural and educational contexts. For example, one way of thinking about composing is to consider the role and place of songwriting, an area often excluded from Western classical definitions of what it is that a composer does, but one that nonetheless many young people are highly engaged with.

### Composing for all

We know that composing as a normalized classroom activity is not universally accepted or adopted, and even in countries where it is more established, such as the UK and New Zealand among others, it is still an area of music education that is underdeveloped and perhaps misunderstood. This becomes an important issue when we consider the role of music as a subject in generalist teaching and learning in schools, wherein music is considered a *normal* subject, to be taught and learned in school classes, by all pupils at the requisite age or phase, alongside native language, mathematics, history, geography, and so on. In some jurisdictions, music is a part of the general education of all young people, whereas in other countries music is viewed more as an extracurricular pursuit and is taught and learned outside statutory education. What the chapters in this book highlight is the diversity by which composing as a musical activity does, or conversely does not, have a part within a country’s national curricula and other mandated or legislated formats. This notion of composing as a *normal* subject for all children and young people regardless of background raises important questions for us in this book.

Within recent years, there has been a dramatic increase in the perceived importance of fostering creative skills and thinking within education and education research. This advocacy

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has been echoed in countries across the world. This need for creativity has been advocated, in part, from an economic standpoint. As Burnard (2006) explained, the ‘creativity agenda’ has ‘an explicit role in the economy’ (p. 313). Creativity is commonly listed as an essential tool for surviving and thriving in today’s social and economic landscape and is a skill that employers are looking for. Mirroring this, the importance and relevance of creativity in music education seems to have increased, and there are a rising number of research papers investigating composing and creative music-making practices. Research and resources around composing and improvising within the classroom are also becoming more prevalent. The potential benefits of a creative musical education continue to be raised in many publications (inter alia Tan, Tsubonou, Oie, & Mito, 2019). But with composing in the classroom becoming increasingly common, and in some countries a curricula requirement, questions still arise as to whether composing should be a *normal* activity for all young people.

The link between instrumental proficiency and composing is another important area of thought and needs unpicking somewhat. In order to produce a new and original piece of music, some form of thinking in music, at its most basic level evidenced in sounds, is necessary. Where this becomes an issue for music education, particularly music education in a generalist school-based context, is when questions arise as to how much musical (for which often read instrumental or vocal) competence is required in order to be original. For some educators, instrumental facility always takes priority, and, indeed, as we have mentioned, in some music education programs both locally and nationally it is preparation for instrumental performance which is taken to be the purpose of music education. When we are thinking about generalist music education, however, we need to ask questions of how an expertise with instrumental or vocal sound production needs to precede being able to compose music. In other words, how much – or how little – technical proficiency is needed to compose with, and for, instruments. Developments in digital technology have dramatically transformed how music is performed and composed (Green, 2002; Savage, 2012) which may perhaps dissolve the once held belief that performing ability is fundamental to composing, thus allowing more young people to engage with composing in new ways.

As with instrumental proficiency, similar arguments are to be found with regard to notation, especially staff notation of the Western classical tradition. There is a school of thought which is not uncommon among some music educators, particularly when they are from a Western classical tradition themselves, in which they

... believe they need to teach western classical stave notation in isolation from other aspects of music, and that this needs to be done in advance of other musical activities, as preparation for them.

(Fautley, 2017b, p. 123)

There are many reasons for holding this view, including that outlined by Kivijärvi and Väkevä (2020, p. 154), when they observe that some music educators believe that

... because skills of decoding WSMN [Western Standard Music Notation] are useful in learning certain kinds of music in a certain context (historically, a Western music and Western music pedagogy context), they are useful in learning any kind of music (or at least most musics), and thus should be taught to all.

The counter to the teaching and learning of WSMN having to precede any other forms of musical education is articulated by Swanwick, who drew distinctions between music as a primary



symbolic system, in other words one that happens in sound, and notation, which he described as a secondary symbol system,

... music itself is an activity that is in some way representative of our experience of the world. Music is a primary symbolic system. Notations, verbal descriptions or graphic representations are secondary systems, offering a translation from one representational domain to another. In this process some loss of information is inevitable.

*(Swanwick, 2001, p. 232)*

What this means for the purposes of this book is that it is appropriate to foster a theorized music education which is intentionally inclusive, and not accidentally exclusive. After all, as Kivijärvi and Väkevä go on to note,

WSMN can be regarded as non-pedagogical practice (or even malpractice) because of the lack of pedagogical tact that adjusts both to the individual teaching-learning situation and the cultural context of making music meaningful ... an exclusive focus on learning notational musical literacy may hinder the progress of many learners by excluding them from the curricular context where developing musical skills is deemed a right for everyone.

*(Kivijärvi & Väkevä, 2020, p. 164)*

The practice of WSMN among teachers shows that within some music education circles composition pedagogy is not discussed as a thing in its own right.

### **Genre, taste, and value in music**

To add to this already complex mix in music education, we need to add some further dimensions, including notions of taste, aesthetic judgment, and style or genre of musical types. While visual arts in schools readily and happily celebrate modernism and internationalism and encourage students to create their own works of art, in music education, on the other hand, society, and sometimes policy makers, can want music to be a forum for establishing and maintaining certain styles and types of music. A hierarchical view can take hold that some music is more valuable, more important, and more worthy of a place in an already crowded school curriculum. One way this may play out in practice is that, to put it simply, Western classical musical = good/complex/intellectual, whereas pop, rock, and pretty much anything else = not so good/simple/unintellectual. This gross oversimplification may seem alien to some in countries with forward-thinking educational policies, but to others it will all too readily be recognized. For example, in the UK, the then secretary of state for education, Michael Gove, said this:

I am unapologetic in arguing that all children have a right to the best. And there is such a thing as the best. Richard Wagner is an artist of sublime genius and his work is incomparably more rewarding – intellectually, sensually and emotionally – than, say, the Arctic Monkeys.

*(Gove, 2011)*

As the politician in charge of education at the time, Gove was in a position to be able to put his thoughts into policy. This sort of politicking seems, at first glance, to be both logical and reasonable. After all, as Matthew Arnold said back in 1896 (Arnold, 1896/1993), education should be about teaching children ‘the best that has been thought and said’, and it seems to

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many to be unreasonable to argue with Gove's statement that Wagner is better than the Arctic Monkeys, or whatever is currently popular. Yet for our purposes in thinking about composing, a question is raised as to whether our children and young people in schools want to compose in the style of Wagner, or whether it would be appropriate for them to do so. This unresolved tension (rather like Wagner's Tristan chord!) runs throughout this book. In some countries, the matter has been dealt with, genres and styles of music from all across the world run seamlessly through school classrooms with no significant issues. In other places, the legacy of the nineteenth century looms large, sometimes not helped by remnants of colonial legacies, in which music seems to reach its apotheosis with the works of Debussy.

For young composers everywhere, this is a debate which affects them on a personal level. Walk through many towns and cities, in many countries, and the type of music that young people identify with will be evidenced in how they dress and how they appear; music for many young people is bound up with identity and person (Finney, 2007; Frith, 1996; Hargreaves & Marshall, 2003; Hargreaves, Welch, Purves, & Marshall, 2005). Young composers who self-identify with certain styles and genres of music will normally want to reproduce these through the original music that they compose. As Margaret Boden (1990) and Anna Craft (2001) remind us, a creative output, in our case a musical composition, might sound strikingly similar to pieces that have been heard before, yet for the pupil this is a new, novel, and original utterance, in that it is new, novel, and original *to them*. These pieces of music are worthy of celebration in a similar way to that was discussed earlier of the naïve artworks being stuck on the kitchen fridge; for our musical and educational purposes, these musical utterances are compositions worthy of educational consideration in the young person's journey. Part of the role of educators may also be to introduce students to new music and encourage students to explore a diverse range of genres with open ears.

However, in allowing all types of musical composition to take place in the classroom, questions of how to assess different genres of music are raised. As mentioned earlier, certain styles of music are often deemed to be more complex theoretically than others. This is problematic, as if we are assessing musical complexity against Western classical music as the standard, there are many examples of pieces of music that, although simple, have been incredibly successful. There are many examples of songs reaching international popularity that only use limited musical resources. An example of this is the 12-bar blues, which figures in the education systems of many countries, either as a formal part of the curriculum, or as a common factor which many teachers employ on an informal basis, which is the case in England (Fautley, 2017a). The 12-bar blues contains only three chords, I-IV-V, arranged in a pre-set structure, and represents one of the most minimal harmonic and organizational structures available, yet many thousands of hit songs have been, and continue to be, composed using this as their basic structural element. Away from popular music, minimalism involves, as its name suggests, an often limited range of tonal and rhythmic resources. In some musical styles, including aspects of non-Western musical styles, rhythm is privileged over beat, and repetitive drumming-based pieces form the backbone of the canon, while in others, melody takes the fore. One of the international appeals of music is that its variants are huge, yet all based on a distinct number of structural elements. For the young composer, understanding of these elements will normally form an important part of their musical education.

Researchers have queried as to whether there is a set of universal criteria that could be used to assess the quality of a piece of music from across different genres of music (Cantwell & Jeanneret, 2004; Green, 2000). By way of contrast to this, Green (2000) suggested the use of criteria that are specific and tailored to a musical genre, where the composition would be 'considered in terms of how well or how poorly it represented that style' (Green, 2000, p. 102). When taking an international look at composing and music, it is vital that we widen

our gaze beyond using Western classical music as the dominant framework for evaluation and assessment.

### **Teachers as composers**

With so many possible conceptions of composing, and composing pedagogy, there is a need to discuss how music teachers learn to teach composing. We know that composing in the classroom has gained interest around the world in recent years; therefore, music teachers and teacher pre-service providers have had to respond and adapt in order to enact this change to education policy, but in some instances, this change to their teaching practices has come with some apprehension. A number of the chapter authors in this book discuss the role of teacher training in their country; highlighting the wide range of approaches to this. Initial pre-service teaching programs, especially for those concerned with education for the primary age range, contain within them the possibility to break the cycle whereby student teachers feel worried about teaching music and therefore ‘do not learn to teach it because teachers with similar worries often do not teach it’ (Mills, 1989, p. 125). As discussed earlier in this introduction, music teaching can take place within generalist classroom teaching or outside of formal schooling depending on the country. When music as a subject is expected to be delivered by the generalist classroom teacher, often for younger age groups, there are numerous reports regarding teachers’ lack of confidence in their own ability to teach music (Hallam et al., 2009; Hennessy, 2000, 2017; Holden & Button, 2006; Mills, 1989), often resulting in music being ‘othered’ (Bhachu, 2019) compared to other school subjects. A commonly held assumption held by many generalist classroom teachers is that you must be able to play an instrument in order to teach music (Devaney & Nenadic, 2020; Hallam et al., 2009), thus perpetuating this divide between specialist and generalist music teachers (Hennessy, 2017). Taking this one step further, do music teachers also believe that in order to be able to teach composing, they themselves have to be active ‘composers’?

The concerns around confidence are compounded when we are talking about composing within music pedagogy. Even if a teacher is a confident instrumentalist and experienced in music teaching, there is no guarantee that they will have had any experiences of composing before being required to teach it, especially if composing was not a part of the curriculum when they attended school themselves. In addition, in some music degrees, there is no requirement to compose at all; for example, music conservatoires around the world often involve students specializing in a certain instrument, music technology, or jazz, right from the start. This dichotomization of ‘composer’ and ‘performer’, often promoted by Western art music narratives, curtails potentially important experiences that may play a vital role in developing their music teaching pedagogy and sense of teacher-identity.

Although initial teacher pre-service courses vary significantly in length and delivery, having student teachers with no prior composing experience at all creates significant challenges in preparing for all the aspects involved in music teaching (Odam, 2000). Therefore, the role of continual professional development programs and composing teaching resources can play a vital part in supporting classroom teachers to engage in composing teaching. A number of chapters in this book discuss partnership projects where external composers have worked alongside classroom music teachers, and other chapters highlight important resources commonly used within the music teaching profession of that country. It is clear to see that as composing becomes more popular and normalized in schools, further support for teachers is crucial in ensuring composing is accessible for all young people and that potentially damaging myths and assumptions about composing and composing pedagogy are uncovered and reflected upon.

## Contents/structure

Throughout this book, authors illustrate and discuss key aspects, approaches, concepts, and the current state of research on teaching music composition in schools. Authors from six continents (Europe, North America, South America, Asia, Australia, and Africa), and from various academic, pedagogical, and artistic backgrounds, all offer a broad range of expertise regarding the ways composing is understood and taught in their respective countries. They address relevant characteristics of music composing through the lens of their respective socio-cultural contexts highlighting the diversity of teaching methods and practices. In doing this, they combine different approaches to research and teaching: theoretical, historical, empirical, and practical.

The chapters are arranged in an alphabetical order of the participating countries: *Australia, Austria, Brazil, Canada, China, Croatia, Czech Republic, Finland, France, Germany, Greece, Ireland, Italy, Japan, Kenya, Mexico, the Netherlands, New Zealand, Nigeria, Norway, Poland, Portugal, South Africa, Spain, Sweden, Switzerland, Trinidad and Tobago, Turkey, the United Kingdom: England and Scotland, Uganda, and the United States of America.*

This order allows the reader to easily select and find information on a specific country and attempts to exclude the possibility of hierarchy. Furthermore, it provides a suitable framework in which the variety of perspectives on how composing in school contexts become visible and can be appreciated in several ways: first, within the socio-cultural context of the countries, second, within a comparative perspective on specific aspects, and third, within a global view.

In addition to the various chapters, this companion offers ten short interludes between chapters. These interludes introduce crucial aspects and perspectives on composing written by the co-editors drawing together key themes and debates across multiple chapters in the companion. These are as follows: (I) What is composing? (II) Creativity and composing in education, (III) Starting points of composing, (IV) Ways to teach composing, (V) Considering gender, equality, diversity, and inclusion in teaching composing, (VI) Hegemony and axiology in composing pedagogies, (VII) The role of digital technology in classroom composing, (VIII) Why compose in music education? Arguments between curricular and extracurricular settings, (IX) Notation – Its place and role in composing pedagogies, (X) The place of assessment in teaching and learning composing. Furthermore, these interludes visualize the manifold questions that arise around these complex topics and offer multiple ways on how to read and to re-read the individual chapters.

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## Expanding Analytical Eyes and Ears on Compositional Processes

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## The Challenges, Models, and Outcomes of Composing in Croatian Compulsory Schools

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## Attending to Creative Music Making and Composing in Greek School Music Curricula

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## Teaching Music Composition in Nigerian Classrooms

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