

Artists at School

The Challenges of Teaching Students to Compose

In some but not in all countries composing music is part of the curriculum in Primary and Secondary schools as well as in music schools (Paynter/Aston 1970, Glover 2000). The number of publications in this field has increased steadily within the last years (e.g. for Germany Wallbaum 2000, Reitinger 2008, e.g. for HongKong Leung 2008). Particular attention is paid to cooperation projects in which professional composers run workshops in schools trying to stimulate and enhance the students' composing process (e.g. for Germany Schlothfeldt 2009, Vandr /Lang 2011).

Such cooperations provide a strong educational potential, but at the same time present great challenges for the people involved. There are only few convincing studies concerning the work of professional musicians in education (Hall/Thomson/Russel 2007, Hennessy 2012, see e.g. for the Norwegian program *The Cultural Rucksack* Christophersen 2013).

In order to investigate the challenges faced by professional composers in education and to understand the conditions of success, we have analysed a large number of well-documented projects. Through expert interviews on the one hand and through considering concepts of music ›Didaktik‹, ›project learning‹, and ›cultural school‹ on the other hand we have identified several aspects that are often only mentioned between the lines: the musical experience and background of the learning group, carefully coordinated team teaching, and how to plan ahead and still remain open for spontaneous developments. The results demonstrate which competences composers need for educational projects and how such competences can be acquired in a special program of further education for professional composers.

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