

Report

ERASMUS THEMATIC NETWORK FOR MUSIC

polifonia

CONFERENCE

**”THE EDUCATION OF INSTRUMENTAL AND VOCAL
TEACHERS IN EUROPE – CHANGING PROFESSIONAL
ROLES AND CONTEXTS”**

**Helsinki Metropolia University of Applied Sciences
28 – 29 March 2008**



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)



Metropolia

Content

Friday 28 March

Welcome	3
Presentation of the INVITE Network Kaarlo Hilden - INVITE Network and chair Polifonia working group for Instrumental/Vocal Teacher Training.....	3
Presentation of the ERASMUS Network for Music “Polifonia” Martin Prchal - AEC	4
Changing Professional Roles – Learning & Teaching in different contexts Members Polifonia working group for Instrumental/Vocal Music Teacher Training.....	5
Changing Professional Roles – Presentation of competences and the student-oriented approach to curriculum development in relation to the before presented contexts Martin Prchal - AEC & Jacques Moreau - CEDEFEM Rhône-Alpes	10

Saturday 29 March

Presentation of and reflections on conclusions from the breakout groups	12
Presentation of good practices in teacher training.....	13
Changing Professional Roles – Reflection and Emerging Issues Panel discussion.....	14
Open Forum.....	17
Closing remarks.....	23

Other issues

Thank you	23
Participants' questionnaire	23
Programme	26

Welcome

The conference is opened with welcoming words of Rita Konkola, Managing Director Helsinki Metropolia University of Applied Sciences, Tuire Ranta-Meyer, Director Faculty of Culture Helsinki Metropolia University of Applied Sciences and Johannes Johansson, AEC President.

Presentation of the INVITE Network

Kaarlo Hilden (Helsinki Metropolia University of Applied Sciences, INVITE Network and chair Polifonia working group for Instrumental/Vocal Music Teacher Training)

Kaarlo Hilden presents the International Network for Vocal and Instrumental Teacher Education (INVITE). INVITE has been created because of the lack of mobility and collaboration in the field of instrumental teacher education and the fact that the different national systems and educational traditions led to a lack of comprehensibility. Furthermore, rapidly changing work contexts and professional roles of instrumental teachers are an important development that needs to be faced. The motivation for creating INVITE can be seen from different perspectives that are discussed below.

Students' perspective:

- Students have difficulties in studying pedagogical subjects abroad. It is hard to find information about the content and structure of institutions' pedagogical studies.
- There is a great diversity in the curricula of pedagogical subjects which leads to problems in terms of planning and the recognition of studies made abroad.
- There is too little international exchange of pedagogy teachers.

Teachers' perspective:

- Sharing and reflecting needs to be done on international level, because the specialist know-how is fragmented and scattered.
- The competence and qualification requirements of instrumental and vocal teachers are different in all countries. Therefore it is difficult for teachers to find employment abroad.
- Rapid change motivates benchmarking.

Institutional perspective:

- The mobility figures of students and teachers are low. Systematic teacher and student exchange could expand the students' choice of pedagogical orientations.
- The demands of the Bologna process (ECTS, Dublin Descriptors, Learning outcomes, Quality Management, etc.) are also relevant for the teacher training programme.
- Curriculum development by benchmarking and cooperation.

The initiative and a draft of the project plan was presented at the AEC congress in Birmingham, November 2005. The project was launched in December 2005 and 29 institutions were registered as partners. In January 2006 a questionnaire was sent to all partners to map the current situation and the institutions' expectations. From the questionnaire it can be concluded that about 50% of the responding institutions have an independent study programme for instrumental/vocal teachers and 50% offer pedagogical subjects as elective courses.

From the questionnaire the following goals and tasks for the project were identified:

- To underline the importance of further developing the instrumental/vocal teacher education in conservatoires.

- To share information concerning e.g. different institutions' curricula, profile of studies, projects.
- To identify the developments in the profession and the challenges to the teacher education.
- To promote student and teacher mobility in teacher training programmes.
- To promote and facilitate international cooperation in planning, realising and developing teacher training programmes.
- To develop of common learning outcomes/competences.

Presentation of the ERASMUS Network for Music "Polifonia" Martin Prchal (AEC)

Martin Prchal starts with a general presentation of the AEC and the ERASMUS Network for Music 'Polifonia'. The AEC is a European cultural and educational network, that was established in 1953 and represents the interests of institutions that are concerned with training for the music profession. Today, the AEC includes more than 248 member institutions in 55 countries. Together with the Malmö Academy of Music - Lund University, the AEC coordinated the first 3-year cycle of the ERASMUS Network for Music "Polifonia" that was conducted from 2004 – 2007. "Polifonia", the largest project on higher music education is studying various subjects related to professional music training in Europe. The first cycle had the following objectives:

- To study issues connected to the Bologna Declaration Process, such as the development of learning outcomes for 1st (Bachelor), 2nd (Master) and 3rd cycle studies through the "Tuning" methodology, the use of credit point systems, curriculum development, mobility of students and teachers, and internal quality assurance in the field of music in higher education.
- To collect information on levels in music education other than the 1st and the 2nd study cycles, in particular pre-college training and 3rd cycle (Doctorate/PhD) studies in the field of music.
- To explore international trends and changes in the music profession and their implications for professional music training.

Martin then presents the five international expert groups that were active to meet these objectives and their outcomes:

The Tuning working group that addressed the various 'Bologna' issues developed the following tools:

- Review of the existing AEC Learning Outcomes according to the methodology of the "Tuning project"
- A handbook for the Implementation and Use of Credit Points in Higher Music Education
- A handbook on Curriculum Design and Development in Higher Music Education
- A handbook for Internal Quality Assurance in Higher Music Education
- A response to the EU consultation on the development of a European Qualifications Framework (EQF)
- The creation of a pool of 'Tuning/ ECTS Counsellors'

The outcomes of the Profession working group are:

- A study on the latest trends in the music profession
- A study on the relevance of the AEC learning outcomes to the music profession
- The identification of rare and new competences through musicians' portraits, case studies and site visits
- A handbook on cultivating good alumni relationships in conservatoires
- A study on the free movement of musicians in Europe

The Pre-college working group developed:

- A study on where and how young talents are prepared for the higher education in music
- A literature research about the necessity of starting with music education at an early age in order to be able to become a professional musician

- An overview of European trends concerning admission procedures and standards in higher music education
 - A set of suggestions on how admission procedures and standards could be connected to the learning outcomes of 1st and 2nd cycles
 - A set of examples of good practice in pre-college training based on site visits
- These outcomes are incorporated in the final report "Pre-college music education in Europe".

The outcomes of the 3rd cycle working group are:

- A description of the current status and the latest trends/developments in relation to 3rd cycle music studies in European institutions for professional music training
- A set of learning outcomes for the 3rd cycle
- A study on the relevance of a 3rd cycle in music for the profession market
- A guide for institutions interested in developing a 3rd cycle programme, including a set of suggestions on the use of learning outcomes in 3rd cycle studies

To build on the successful first cycle of "Polifonia", a second 3-year project cycle for the period from 2007 - 2010 was approved by the European Commission in September 2007. This cycle is being jointly coordinated by the Royal College of Music in Stockholm and the AEC. The partnership in the second cycle of "Polifonia" involves again more than 60 organisations in professional music training and the music profession in 30 European countries. The project will comprise the following three project strands:

- The "Bologna" strand will continue the work on various issues related to the "Bologna Declaration", such as curriculum development and design, internal and external quality assurance and accreditation.
- The "Lisbon" strand will be concerned with continuing professional development for conservatoire management and the further investigation of instrumental/vocal teacher training. In addition, an external stakeholders group with representatives of professional music organisations will be set up to accompany the project with its expertise.
- The "Research" Strand aims at studying the role of research in conservatoires, as well as on setting up continuing professional development activities for conservatoire teachers.

More information can be found at the AEC websites: www.aecinfo.org, www.polifonia-tn.org, www.bologna-and-music.org

Changing Professional Roles: Learning & Teaching in different contexts Members Polifonia working group for Instrumental/Vocal Music Teacher Training

The following different contexts in which learning and teaching can take place are presented by members of the Polifonia working group for Instrumental/Vocal Music Teacher Training.

One to one teaching

Thomas Bolliger (Conservatoires de Lausanne and de Genève HEM) and Geoffrey Reed (Royal Northern College of Music Manchester)

Situation / Definition of context

Ever since the establishment of conservatoires and music schools individual lessons have been the core business of instrumental/vocal teachers. This implies not only weekly lessons defined by a contractually fixed duration and an almost immutable timetable, but also daily practice of the student in an autonomous engagement which is a long-term commitment. Modern debate on music teacher education focuses chiefly on new competences: group settings for holistic learning in meaningful situations, team teaching, thematic workshops, community activities, etc. In this discussion on "new roles" and "new competences", one-to-one tuition could appear somewhat old-

fashioned, as well as it is very expensive. Consequently, all over Europe, individual teaching in subsidised institutions is under great pressure: budget cuts and thus the reduction of the weekly time allocated to lessons are on the agenda almost everywhere. Therefore, we have to address and discuss certain questions:

- Should one-to-one tuition turn into a privilege for the wealthy and/or gifted children or should it be accessible to all children?
- What is the place of instrument specific didactics in teacher education?
- Which are the old and new competences needed in one-to-one tuition that we should develop in teacher training?
- How do we react to the developments of working conditions in music schools and conservatoires?

Then Thomas and Geoffrey present the history of instrumental and vocal teacher training from Plato until nowadays.

Competences to develop for one-to-one tuition

We can help our students to become better one-to-one teachers if they develop some of the skills and competences which perhaps are more readily associated with small and large group teaching. Some of these might include: thorough planning, assessment for learning, personalised learning and varied teaching styles. More specifically, the following competences needed to be developed by the students:

- Ability to integrate the learning of instrumental skills with the comprehension of music as a language in its oral and written form.
- Furthermore, methodological competency meets a real contemporary challenge in organising instrumental/vocal learning not along standardized mechanical-technical progression, but following an individual, child-centred musical path. Every child is different and good instructors adapt their teaching to age, learning style and talent. In this sense, individual teaching must be flexible and requests an even greater repertoire of learning, practising, memorising and rehearsing techniques integrating in creative ways: analytical (left-hemisphere) and holistic (right-hemisphere) approaches.
- Capacity to educate in a way that helps every child to realise his/her individual, full potential.
- In our society, privileged encounters where one single child meets just one mature and totally available personality are quite uncommon. In this sense, the weekly lesson between a tutor and his pupil bears a tremendous potential of human growth. Our students need to develop awareness for this extraordinary chance for humanistic education. And they need tools to fight the dangers of sometimes very unpleasant pitfalls.
- Much would have to be said about ethical value. Let's point out just one important idea: Students need to develop the resources to go beyond the use of music as entertainment or background. Ability to transmit the profound meaning and anthropological importance of good music.

Regarding the question what individual teaching does best, the following is mentioned:

- Beyond elementary music education, one-to-one tuition is predicated on a long-term perspective and constitutes a unique chance for individualised careful and deep-rooted work on physiological, instrumental/vocal, musical and human grounds
- We have a rich tradition of solo music. The teaching or preparation of solo music might best be undertaken through individual lessons.
- Sometimes children run into social difficulties because they are terribly bored at school. Individual instrumental tuition might ensure that these children engage in challenges which are appropriate for their potential.
- Our children are awfully busy with outward oriented activities. Paradoxically, regular musical practice creates space for reflexion and contemplation. Again, individual tutors might play a crucial role in monitoring this process.

Final remarks

Nowadays, it is beyond question to envisage music education in general and instrumental/vocal learning in particular based solely on individual teaching. The times when young pianists, guitarists and string players were confined almost exclusively to individual practice and one-to-one tuition, are over. No doubt, the weekly individual lesson needs to be combined with a wide array of other pedagogical and musical situations: group learning, chamber music, tutoring, orchestra, settings for collective improvisation, creativity workshops, team teaching, preparation of special events, music camps, etc. Our job is to train the next generation of teachers to respond to musical, educational, social and political contexts and ideas which we can't even imagine yet. We have the responsibility to transmit true values and in this respect, individual teaching as one pedagogical setting among others is anything but outdated.

The presentation as well as a summary can be downloaded at www.polifonia-tn.org/presentationsINVITE.

Group teaching

Jean-Charles François (CEFEDM Rhône-Alpes Lyon) and Tine Stolte (Prince Claus Conservatoire Groningen)

Definition of the context

Group teaching is defined as a group of pupils or students playing the same or different instruments supervised by one or more teacher(s). This context concerns all students from beginners' level up to conservatoire students.

Traditional views concerning group tuition

Jean-Charles and Tine consider 2 different kinds of group situations: groups with students playing the same instrument and groups with students playing different instruments.

Traditional views concerning tuition in groups with the same instrument

The context where pupils or students are playing or singing in a group with the same instruments exists already for a long time. As examples the schools in England can be mentioned educating boys in groups in Choir schools or the Suzuki method that involves children in both group and private lessons from the start of their education. During the last decades of the 20th century this context has been also developed in music schools because of changing ideas on instrumental and vocal individual lesson forms. Today the group teaching context is also used for the instrumental orientation of children in primary schools. The instrumental group lesson can create a rich environment where pupils or students learn together and where musical/theoretical notions, instrument technique as well as social interactions can take place. Also the different subjects can be offered in a more integrated manner. For this reason, tuition in the context of working in groups was developed alongside the individual lesson. The smaller groups are often led by one teacher who is trained as a traditional instrumental teacher. Sometimes group lessons are given by more than one teacher, in those cases it is possible that the teachers take on different roles. In many countries implementation of instrumental group lessons in music schools has had a consequence on the available lesson time for individual pupils. It is not uncommon that lesson time has been reduced from 30 minutes to 15 minutes per pupil.

Groups with different instruments – Chamber Music

In the case of small groups of students playing different instruments supervised by one teacher, the term most often used is chamber music. It involves in its usual form a well-known repertoire written for specified combinations of instruments or voices. Usually chamber music is not led by a

conductor, unless the number of players is too big, or if the music is too difficult to put together (as for example in contemporary music). The chamber music repertoire available involves high level playing abilities. Chamber music courses tend to be organised close to the end of studies in the last years of pre-college or in higher music education. They are taught by specialists, usually performers with a wide-range of musical knowledge and experience. In the chamber music setting, the players are enough advanced so that technical considerations do not come in the way of purely musical considerations. The chamber music teacher does not have to solve individual instrumental playing problems. The development of chamber music activities at lower levels of playing abilities is rarely undertaken. Larger ensembles with a conductor seem to be the main form in use when there is the will to develop ensemble playing at all levels.

Possible reasons for developing this context

In general, the development of group teaching can be viewed as a way of giving access to a larger number of people to musical practices. Diversity of repertoires and learning situations, taking into consideration the musical interests of the participants, the development of creative activities, can be the tools for a real musical involvement of all concerned. Such an approach implies that individual face to face situations should certainly not be exclusive of group learning, but rather thought as complementary. The idea of offering this context much earlier in the music studies might come from an attempt to break away from postponing interesting musical involvement to higher levels of studies. Very early the students can be confronted with real music making activities with peers and they have to assume musical responsibility for what they are playing, without relying entirely on the teacher's views of how it should be done. This way they are summoned to build by themselves abilities defined by the teacher. Learning in a group can be a rich experience involving confrontation with peers, and cooperation between different individuals. Theory and practice, technique and music, can be thought here in a more integrated way and in continuity. Accessing the meaning of music making through involvement can be a way to enhance the motivation of the students to practice their instruments on their own. This might be thought of as a holistic approach to music learning regrouping into the same activity, basic musicianship, instrumental or vocal training and deep understanding of music.

Further reasons for developing group lessons

In a group lesson, tuition of the instrumental technique can be offered to all students involved at the same time. Teachers can explain technical exercises in general to the entire group and while teaching give more specific and divers instructions to each student. Students can identify among each other the possible difficulties rising from technical issues. By listening, observing, analysing and evaluating among peers, students learn to recognise differences in instrumental technique and quality.

The students can learn to respect cultural differences and their individual musical tastes; they have to learn how to live together by elaborating collective music making. Different kinds of repertoire can be used in the lessons as well as improvisation. Students can work on improvising and composing their own music.

Didactical situations can be diversified: When working with larger groups, teachers can function as a team and participate in the lesson with different tasks, e.g. leading, guiding and coaching. Students' tasks can be composing, arranging, analysing, improvising and performing repertoire. Involving students with different levels seems to be an option in the instrumental group teaching. Students with a lower level can be inspired by more advanced ones and all students can be inspired and motivated by making music together.

Finally, the following questions raised by tuition in the context of working in groups are mentioned:

- Is it suitable to use group learning during the entire education of the student?

- Can students progress in group learning in the same way students do in individual lessons?
- Can this context replace the individual lesson?
- Does the working in groups provide enough space for individual attention to guarantee required instrument technical quality?
- What should be the number of students in the group?
- Should the size of the group be determined for different levels?
- Can repertoire be found for all levels or is it necessary for the teacher to write or adjust or arrange repertoire?
- How do we develop teachers competencies that are all-encompassing and far surpass those normally developed by any good performer?
- How can we make explicit the specific learning outcomes of group learning like for example tuning, intonation and playing together in time?
- How do we work with administrative staff to solve the numerous problems linked to the organisation of group learning?

The presentation as well as a summary can be downloaded at www.polifonia-fn.org/presentationsINVITE.

Beyond the classroom

Kate Buchanan (Royal Northern College of Music) and Kaarlo Hildén (Helsinki Metropolia University of Applied Sciences)

"They teach you that there's a boundary line to music. But, man, there's no boundary line to art"
[Charlie Parker]

Definitions of the context

What does teaching and learning beyond the classroom mean? There are many ways to learn about music. Nowadays people listen to and create music via the internet and spread it all over the world. Teachers should benefit from all these possibilities. Some topics are presented to define the context of beyond classroom teaching:

- Extending professional and musical boundaries
- Developing collaborations
- Devising and managing projects and applying for funding
- Targeting performances for specific audiences
- Creating opportunities for participation and social interaction
- Establishing professional networks
- Engaging in professional dialogue and institutional development

Forces of change

There are many changes taking place in the musical sector and conservatoire teachers need to prepare students for these changes. First of all, the organisational cultures are changing and this is changing the work distribution and tasks, which is changing the required competences for students. Furthermore, there are changing expectations from the society about what the music schools should do. Public funding is going down and there is more and more competition for money. Therefore the students need to become creative artists and entrepreneurs. Finally, technology is becoming more and more important which makes the role of the music and musician in the society change.

Questions raised by this context

At the end of their presentation, Kate and Kaarlo pose the following open questions that should be considered in relation to the context of teaching beyond the classroom:

- What are the roles and boundaries for the instrumental teacher?

- Whose repertoire are we playing? Young people are familiar with a wide range of musical styles and not only classical music.
- What is the role of technology and the internet? There is a lack of technologies in conservatoires.
- New audiences and relationships.
- What are the implications for training?

The presentation can be downloaded at www.polifonia-tn.org/presentationsINVITE.

Martin Prchal (AEC) & Jacques Moreau (CEDEFEM Rhône-Alpes)
Changing Professional Roles: Presentation of competences and the student-oriented approach to curriculum development in relation to the presented contexts

Martin Prchal presents the latest European developments and the role of the AEC and starts his presentation with mentioning the main European policy frameworks:

- The Bologna process aiming at the establishment of the European Higher Education Area (EHEA) by 2010.
- The EU Lisbon Strategy aiming at making the European Union “the most competitive and dynamic knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion”.

The Bologna process started in 1999 with the Bologna Declaration, in order to establish and develop the following issues:

1. The adoption of a system of easily readable and comparable degrees
2. The adoption of a system essentially based on 2 cycles
3. Establishment of a system of credits
4. Promotion of mobility
5. Promotion of European co-operation in quality assurance (QA)
6. Promotion of the European dimension in higher education

The Bologna Declaration was extended with the following communiqués:

The Prague Communiqué (2001) focusing on:

7. Life Long Learning
8. Higher Education institutions and students
9. Promoting the attractiveness of the European Higher Education Area

The Berlin Communiqué (2003) focusing on:

10. Doctoral studies and the synergy between the European Higher Education Area and the European Research Area

The Bergen Communiqué (2005) focusing on:

11. Qualifications frameworks; European Standard & Guidelines for QA; social & external dimensions

In relation to the qualifications frameworks being developed, Martin mentions that the introduction of the 3-cycle-system as suggested by the Bologna Declaration can not solve all problems in relation to recognition. Therefore national and European Qualification Frameworks are needed to make qualifications comparable between countries. Currently two European qualification frameworks exist:

- The “Bologna” Qualification Framework for Higher Education, using the “Dublin Descriptors” to describe the higher education levels
- The EQF (European Qualifications Framework) which covers all educational levels

Both frameworks make use of competences that are useful for recognition but also for curriculum development.

Martin presents the sectoral qualifications framework for higher music education developed by the AEC that embraces:

- The document “Higher Music Education: characteristics, learning outcomes and competences” including AEC Learning Outcomes for 1st, 2nd and 3rd cycles and “Polifonia/Dublin Descriptors” for 1st, 2nd and 3rd cycles
- Handbook on Curriculum Design in Higher Music Education
- Handbook on the implementation and use of credit points in Higher Music Education
- “Polifonia Counsellors”

The AEC has been very active in this area in order to ask for attention to the specific needs and characteristics of our sector as recognised qualifications are increasingly important in the music profession. The sectoral qualifications framework will support the further integration of European issues in institutional policies (e.g. joint programmes) and the competence-based approach can help curriculum development and design in various ways.

Jacques Moreau presents the AEC Sectoral Qualifications Framework for the 1st, 2nd and 3rd Cycle.

Jacques Moreau informs the participants about the process of developing a sectoral qualifications framework in the AEC that started with the project “The Effects of the Bologna declaration on Professional Music Training” that ran from 2001 to 2004.

At the beginning there was a stocktaking exercise to find out about existing methods and practices and it became clear that the variety within Europe was huge. The Polifonia “Tuning” working group continued the work and its main objective was to develop further learning outcomes for all 3 cycles in higher music education and to study the implications of using such learning outcomes in relation to other issues.

Important elements in this process were:

- From input to output: shift to focus on Learning Outcomes
- Common standards for students when finishing a first (BA), second (MA) and third (Doctoral/PhD) cycle
- Practical, theoretical and generic outcomes on a European level
- Connection to learning, teaching, assessing
- Connection to workload
- Connection to quality assurance

Next to the AEC learning outcomes, the Polifonia “Tuning” working group developed a musical version of the original Dublin Descriptors, the so called “Polifonia/Dublin Descriptors”. Jacques further explains that the AEC learning outcomes led to an important interaction with the other Polifonia working groups. The 3rd Cycle working group added 3rd cycle learning outcomes to the 1st and 2nd cycle and the pre-college working group enriched them with competences for pre-college music training. Meanwhile also the Jazz/Pop sector commented to the AEC learning outcomes to make them valid for also these kinds of studies in higher music education.

Learning outcomes describe qualifications students should have achieved at the end of a certain study period and they focus on competences/skills. The AEC learning outcomes are relatively general requirements that can be adjusted to the individual situation and are categorised in practical (skills-based) outcomes; theoretical (knowledge-based) outcomes and generic outcomes. Jacques explains that learning outcomes can be used in many different ways e.g. to design studies, develop curricula, describe studies, structure learning and teaching processes and measure quality and points out that learning outcomes can make learning, teaching and assessing more transparent.

The presentation can be downloaded at www.polifonia-tn.org/presentationsINVITE.
This presentation is followed by discussions in break out groups.

Saturday 29 March

Presentation of and reflections on conclusions from the breakout groups by Kaarlo Hilden (Helsinki Metropolia University of Applied Sciences, INVITE Network and chair Polifonia working group for Instrumental/Vocal Music Teacher Training) and Mary Lennon (Dublin Institute of technology, member Polifonia working group for Instrumental/Vocal Music Teacher Training)

Mary Lennon and Kaarlo Hilden present the outcomes of the breakout groups.

1. What are the key challenges/developments in the instrumental/vocal teacher profession?

- The enormous variety.
- There is a need to create a more integrated curriculum.
- New innovative pedagogical projects.
- Narrow minded musicians.
- Making music attractive and infuse an interest in music. Teachers could function as advocates and making music known and interesting.
- Using new technology.
- Stiff and out-dated regulations inside and outside the institution, defining the curricula, work distribution, practical solutions.
- Involving children in different projects with different roles, creating team spirit and a context for making music. Using music in your life.
- Teaching pupils with different goals.
- Group teaching and special pedagogy for that.
- Access to all – democratisation.
- A need to create new forms of concerts and performance environments to create a dialogue and connect with different audiences.
- Whole class instrumental teaching, widening access → need of continuing professional development.
- How to find proper repertoire (many styles and genres)?
- Unnecessary genre restrictions.
- Too many extreme views.
- There is a need to find new ways of funding.
- Cooperation between instrumental and classroom teachers.
- Growing importance of improvisation, especially with young children.
- Many changes in structures.
- Students lack musical literacy skills.

2. What are the key competences to be developed in relation to these challenges?

- Ability to reflect in action.
- There is a need to be flexible in relation to teaching methods, the working contexts and the different needs from the society.
- Know your pupils.
- Improvisation skills, playing by ear, creativity, being involved and an inspiration for others.
- Knowledge of different genres but maintaining your musical identity.
- Knowing what's the point in making music and playing an instrument.
- Team work skills, creating dialogue between colleagues.
- Finding appropriate methods for different contexts, ability to arrange music for different needs.
- The ability to develop a range of musical and pedagogical skills appropriate for different contexts

- To engage and inspire the willingness to take risks.

Mary points out the importance of contexts which are continuously changing. Music teacher training deals with many different changing contexts: musical context, social context, educational context (e.g. group teaching or one-to-one teaching), national context (e.g. qualifications) and institutional context.

Other questions/topics that were raised during the breakout group discussions:

- How to organise teaching practice?
- There are not enough resources for the pedagogical training.
- Are the pedagogical studies supported by the main instrument teachers?
- How to deal with teacher qualification?
- Separation of music teacher education for basic education from instrumental teacher education?
- How to create students' interest in pedagogical subjects?
- How to deal with a broad education → student and institution profile
- Balance between specialism and broad based education

Kaarlo mentions these outcomes of the breakout discussions provide a good basis for further work in the Polifonia working group on Instrumental/Vocal Music teacher training.

Presentation of good practice in teacher training

Kate Buchanan (Director of Supporting Professional Studies, Royal Northern College of Music Manchester): Training music leaders and teachers in the United Kingdom

Kate Buchanan presents the teacher training situation in the United Kingdom (UK). The UK Conservatoires focus on performance and composition. Teacher training traditionally did not take place in the conservatoire and a teacher qualification is not required to gain employment as an instrumental/vocal teacher in the UK. However, the roles are changing and instrumental and vocal pedagogy can now be studied at a conservatoire. The employment opportunities require a broad range of skills: administration/organisation/creative leadership/artistic planning and technology. Kate Buchanan shortly presents music teacher training study programmes at the Birmingham Conservatoire of Music, Guildhall School of Music and Drama, Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Trinity College of Music.

Kate mentions the following areas, students studying instrumental or vocal pedagogy in the UK can engage in:

- Projects led by players/composers/creative artists
- Cross arts projects including technology
- Schools (primary, secondary, special needs, specialist music schools/academies)
- Community e.g. festivals, young offenders

She points out that in the end music graduates should stand out in performance and communication. They should have a flexible approach to new ideas and new ways of working and they should have an inquisitive attitude to collaboration and the ability to work across sector/age groups. Finally they should have leadership skills.

The presentation is ended with the following conclusions:

- The training of music teachers and leaders needs to be responsive to changes in musical engagement including technology.
- New emerging practices in classroom teaching e.g. formal/non-formal learning, offer new opportunities and pedagogies for the training of the instrumental teacher.
- Research into the benefits of music on young people's identity, self-esteem and confidence are relevant to conservatoire training.

- Instrumental and classroom music teaching requires greater integration.

The presentation can be downloaded at www.polifonia-tn.org/presentationsINVITE.

Tapani Heikinheimo (Helsinki Metropolia University of Applied Sciences): Learning musically in and with a group

Tapani Heikinheimo presents group learning with a practical performance of cello students. He mentions that if you learn how to work with a group of students you will gain competences to manage with one student at a time. According to Tapani, learning musically in and with a group has the following advantages:

- Positive interdependence
- Face-to-face interaction
- Individual accountability
- Interpersonal cooperative skills
- Group processing
- It is about musicianship
- It is listening to others' voices
- It creates leadership
- It unites competences and values competence of others
- It is responsibility of "stem" and competence of your own and responsibility of common shared goals
- Together you accomplish more than alone
- Peer work – accepting and getting help from others – learning attitude is in good balance
- You become more courageous than doing it alone, because – it is safe
- Quality of the learning outcome is wider and sustainable
- Reflection is naturally present all the time
- Self-confidence of the pupils and teacher students gets stronger
- It is a potential learning community

Panel discussion

Changing Professional Roles: Reflection and Emerging Issues

The following panel presents the changing roles in the music profession:

- Rineke Smilde, Professor, Prince Claus Conservatoire in Groningen and Royal Conservatoire in The Hague
- John Witchell, Director Federation of Music Services, Great Britain
- Timo Klemettinen, Board member European Music School Union
- Robert Schenck, Senior Lecturer, Academy of Music and Drama, Gothenburg

Moderator: Martin Prchal, AEC Chief Executive

Rineke Smilde (Prince Claus Conservatoire Groningen and Royal Conservatoire The Hague)
The need for educational leadership¹

Rineke Smilde starts the panel discussion with a presentation on the need for educational leadership.

Changing world – changing roles

A changing world leads to changing music and approaches to music making, and thus to changing roles for music teachers. The various roles musicians can have and the changes in these roles are numerous. As teachers we need to be much more than 'just' good teachers, we must be

¹ The complete text can be downloaded on www.polifonia-tn.org/presentationsINVITE

knowledgeable, reflective and communicative, we need to be organisers and leaders, and this requires high quality artistic, generic and entrepreneurial skills. That the impact for musicians' training in conservatoires is substantial can immediately be seen. How do we cope as musicians/teachers in this contemporary jungle?

Informal learning

In order to motivate young musicians it is important to take into account how they learn. Informal learning, which is learning that happens e.g. by playing together, by observing each other or experiencing, turns out to be a very important mode of learning in music. Informal learning processes can take place within formal settings (so in the classroom, the music school and the conservatoire). Creating space for informal learning and participatory learning in formal settings leads to personal and artistic growth. Moreover, these two learning styles strengthen each other. Two important methods of learning how to make music are: joint music making and improvisation.

The conservatoire: wake up to reality!

Research performed by the AEC in 2001 showed that among the three top skills that had been missed by graduates of European conservatoires were improvisation and teaching skills. Still the response to this from conservatoires is marginal. That shows amongst other things again from smaller scale research carried out by the Polifonia Tuning group: it appears that today there is still little attention for training teaching skills in conservatoires and that 45 % of the current students in conservatoires find that improvisation is not covered sufficiently in their curriculum, while, like employers, they feel it is very important. Teaching skills and skills of improvisation are the first that need to be reappraised. It is an undesirable situation that they are not covered sufficiently in the curricula of conservatoires.

It is high time for educational leadership!

It is high time that more attention is given not just to teaching, but to educational leadership. High quality teaching is fundamental for high quality performance *and* practice in music. Hence it is a mystery why good teaching is so often undervalued in a perceived (and non-existing) 'hierarchy' of music professions. We need educational leadership. What does it entail? First, it enables reflective practice to take place. Teachers need to be reflective about questions of meaning and understanding in their lessons, aiming at motivating young people, by encouraging their engagement through collaborative music making, be it in a pop group or in chamber music or joint improvisation. In the second place, educational leadership of a teacher ensures creating space for informal learning at all times in teaching situations, encompassing improvisation. Third: holistic educational leadership means that the teacher has many roles: being an artistic and pedagogical leader, a guide, a mentor and an educator. Through their guiding, teachers are enablers of their pupils' or students artistic identities, while they can act as co-learners. And last but not least, it goes without saying that holistic educational leadership can show itself in all sorts of genres and contexts of music making.

John Witchell (Federation of Music Services)
--

John Witchell presents some of the changes in music services in England. The government created a plan called 'Every Child's Music Matters – The Music Manifesto'. With this plan the government wish that by 2011 all primary aged children (5-11) will have the opportunity to learn a musical instrument for free. All schools will become 'singing schools'. The government supposes that fifty percent of the children will choose to continue to learn an instrument. Possible teaching methods are one-to-one or in a large group.

Features of Learning	
One-to-one	Large Group
<ul style="list-style-type: none"> ▪ Enjoyment: high expectations ▪ Aural development ▪ Performing ▪ Clear learning objectives ▪ Assessment for progression ▪ Learning based on individual needs ▪ Technical skills tailored to learner ▪ No 'discipline' problems 	<ul style="list-style-type: none"> ▪ Enjoyment: high expectations ▪ Aural development ▪ Performing ▪ Clear learning objectives ▪ Assessment for progression ▪ More thought required to plan according to needs and interests ▪ Less emphasis on individual technical skills: more ensemble ▪ Social skills – crowd control

Questions to think about:

- Are we clear about the baseline practical skills which all musicians seeking to work with young people need?
- Should all under-graduate students have placements in schools as part of their training whether they want to teach or not?
- Should conservatoires take on more responsibility for Continuing Professional Development for music teachers throughout their career?
- How do we ensure that the new role of musicians/music leaders evolves in a supportive way without alienating those who do not wish to follow this route?

Timo Klemettinen (European Music School Union)

Timo Klemettinen presents the different roles of music teachers and the different kinds of music schools. There are many different roles of music teachers:

- "Specialist Teacher": high skills and competences in a specific field of music
- "Multi talented teacher": many different kinds of skills and competences
- "Community teacher": different kinds of target groups
- "Developer teacher": music schools role in local music life
- "Networker teacher": cooperation and projects
- "Advocacy teacher": music schools role in society and culture politics

There are different kinds of music schools and goals of music education:

- "Quality oriented music school"
 - preparation for the professional studies
 - traditional teachers training
- "Traditional music school"
 - different kinds of students and goals
- "Community music education"
 - music as a hobby and Life Long Learning
 - need for a new kind of teachers training
- Teaching in the countryside (small schools) or in cities (big schools)

Timo also mentions some critical points. There is a need for:

- discussion about which organisations give teachers training for whom
- different kinds of music schools' profiles (different kinds of learning paths)
- developing rhythm music and multicultural music pedagogy
- special training (extra training) for the teachers who work with different kinds of target groups of the music education
- developing group teaching pedagogy

- free accompaniment and improvisation teaching (composing)
- developing student evaluation
- new ways and methods for music theory and solfeggio teaching (integration in instrumental studies)
- encouraging teachers to develop musical life
- special programs in order to support talented students
- "music education for all ideologies" and "goal oriented music education"
- advocacy work for music education
- music "self value" and "social values"

Robert Schenck (Academy of Music and Drama Gothenburg)
--

The better the quality, the more we enjoy it.

The more we enjoy it, the better the quality.

According to Robert Schenk there is a need to:

1. Establish a non-competitive, supportive and inspirational atmosphere for creative learning at our conservatoires.
2. Provide the opportunity to learn quality and advanced skills on their main instruments (and methods to teach them at all levels), plus the broader musical skills required for the professional instrumental and vocal teacher.
3. Equip students with creative and enjoyable teaching methods, so that they feel comfortable and prepared meeting both groups and individuals.
4. Offer inspiring field work, or student teaching opportunities, during the training programme
5. Establish the foundation and desire for lifelong learning.

So, what's new in the 21st century? The following three points are interrelated:

- The multi-cultural nature of our local and global societies.
- Equipping students with the ability to master the latest developments in new technology – digital music making and listening.
- The lack of contexts for acoustical instruments, classical and other non-techno genres.

Open Forum

18 presentations are given in 5 parallel sessions. All presenters have been asked to send a summary of their presentation beforehand. The summaries can be found below and the PowerPoint presentations can be downloaded at: www.polifonia-tn.org/presentationsINVITE.

The multi competent, independent and creative instrumental teacher

Presenters: Bjørg J. Bjøntegaard, Guro Gravem Johansen and Kristin Kjølberg, Norwegian Academy of Music

We showed how we organise the curriculum to help the students become qualified, independent music teachers in different teaching areas. We also showed how we organise for the students to try out their ideas in teaching their own pupils in the Academy's music school and in music schools and secondary schools outside the Academy, guided by their teacher. In addition to this we showed how the students on different instruments and genres work together in groups and how we organise for each instrument and genre to have its own teaching method class.

New Challenges in Hungarian Music Teacher-training: Integration and Tradition

Presenters: Dr. Judit Gábos and Judit Csüllög, Eszterházy College of Eger, Hungary.

The presentation addressed the following topics:

- The changes in the structure of the instruction at the Music Department of Eger College in 2007, related to the Bologna-process.
- The implementation of the two-cycle training in music teacher training.
- The complex approach to specific fields of musical training: instrumental, vocal training, solfege, theory of music.
- The formation of the students' attitude, with special emphasis on developing and training versatile musicianship.
- The formation in respect towards classical values on one hand and the openness to new tendencies on the other.
- The differentiated approaches to outstanding students, special emphasis on talent development.
- The creative implementation of individually differentiated methods.
- The specific links and correlation between different subjects and their mutual impact: vocal-training, choir-leading and instrumental training in music teacher-training.

Instrument Pedagogical Studies - Exploring the Co-operative Academic Programme between the Sibelius Academy and the University of Helsinki

Presenters: Helka Kymäläinen and Inkeri Ruokonen, Sibelius Academy

The presentation analysed the relationship between instrumental and vocal teacher education and current trends in the corresponding working life and challenges in pedagogical development.

The purpose of this presentation was to describe the experiences of developing and evaluating the instrument pedagogical studies and research. The project started five years ago in co-operation with the Sibelius Academy and the University of Helsinki to improve the pedagogical skills of high-level performers and to increase instrument pedagogical research. The teachers of the Sibelius Academy and University of Helsinki have engaged in a participatory-action research project for evaluation and development of this study program. During action research the dialogue and collaborative relationship have developed when observations, students' feedback, teachers' assessments and reflections are brought into open discussion.

This presentation reported on the results of the evaluation and assessments during the first five years of the co-operation. It concluded that the instrumental pedagogical studies and research are urgently needed. Through pedagogical studies and research, teaching can be more valued as one of the options for musician's careers. Co-operative programmes should be developed and broadened between universities. Eventually, action research is likely to result in a genuine commitment in institutional and academic programme changes and development.

Presentation of the Academy of Arts and the Serbian music education system

Presenter: Milica Stojadinovic, University of Novi Sad - Academy of Arts

After a short DVD presentation (6 min.) about the Academy of Arts itself, the audience was informed about the system of music education in Serbia which has 3 levels – primary music school, secondary music school – music gymnasium, and faculty of music. While the duration of primary music school is 4 – 8 years (depends on instrument!), the duration of gymnasium is 4 years, as well as the bachelor level at the faculty of music. Another year at the faculty provides the MA diploma. Each level of education is a step towards creating a professional trained musician a) capable for developing solo concert career or 2) capable for playing in orchestras or 3) capable for the work as a professor of music.

Pilot project 'Teacher competencies for working with Young Talent'; integrated teaching and team teaching

Presenter: Robert Harris, Prince Claus Conservatoire, Groningen

The lectorate Lifelong Learning in Music of the Prince Claus Conservatoire investigated the development of expertise among teachers working with young talent. Research was done in the field of team teaching as well as the integration of the principal study with secondary subjects like harmony and solfeggio. New didactics were developed through literature study, documentation of various examples of good practice, as well as a number of pilot studies in the Young Talent Class of the Conservatoire. The expertise teachers would need to work with young talent as we are doing involves being able to play by ear, harmonize and improvise, as well as cross the traditional boundaries separating, theoretical, aural and instrumental instruction. Colleagues must obviously be able to cooperate with other disciplines. This presentation gave an overview of the project and its results.

Do we teach children the way they learn?

Presenter: Laura Huhtinen-Hildén, Helsinki Metropolia University of Applied Sciences Department of Music

"I became a music teacher despite of the instrumental teaching I got as a child. I remember my first torturing couple of years in piano lessons; I had to swing my feet in order to be able to sit still and listen to my teacher. Although I enjoyed music, dancing, rhythms, singing, even playing the piano at home!"

Although most of the instrumental teachers nowadays know a lot about child development and different ways of learning, teaching small children remains challenging. What kind of tools could we find to capture the attention and to feed the imagination of a child? How can we combine goal-oriented learning with play and imagination? How do we maintain the motivation of a small child in the hard work of repetition and rehearsing? How do we make use of group lessons as a part of the teaching? What kind of tools could be applied from Dalcroze-eurhythmics, Orff-pedagogy and early childhood music education methods? And how can we support the future teachers to find their own answers and means to achieve these goals? I don't promise answers to the questions, but I believe that together we can get closer to them by sharing the workshop experience, our ideas and expertise!

Instrumental (Vocal) Teacher Education at the University of Music and Performing Arts Vienna

Presenter: Natalia Ardila-Mantilla, University of Music and Performing Arts Vienna

Central to our curricular philosophy is the understanding of music education as a process which goes far beyond the development of vocal and instrumental skills. We propose a modular system which aims to meet the needs of students with diverse musical backgrounds, and to support them in the development of an individual profile. Pedagogical courses create platforms of dialogue, and encourage students to consciously reflect upon musicianship, their personal learning biography, and the professional field. An active cooperation with related institutions provides a basis for further curriculum development, praxis opportunities for students, and a sense of shared responsibility and common visions for the future of music education in Austria.

The Training of Vocal and Instrumental Teachers in France

Presenter: Serge Cyferstein, CNSMD Paris

This presentation provided:

- I. Information on the French conservatoire teaching system: the post-graduate teaching diploma (Certificate of Aptitude), the competitive national public service examination, allowing for permanent civil servant status, and the recruitment procedures in Conservatoires.
- II. Principal characteristics of vocal and instrumental teacher training at the Paris Conservatoire
 - Competitive entrance examination, limited to highly accomplished musicians who have completed studies at the Conservatoire or its equivalent,
 - No age limit for entry
 - 20 students per year admitted, with diverse profiles
 - Comparatively heavy course load : 830 class hours in all
 - Course work includes
 - Theoretical subjects
 - Practical subjects
 - Internships
 - A pedagogical project
 - A major research paper
 - Organization in modules, possibility to complete course in 2 years minimum full time or 5 years maximum part-time
 - Evaluation: ongoing assessment (50%) and final examinations (50%)
- III. Following conservatoire training
 - High professional success rate and integration into conservatoire settings
 - Another vision of the teaching profession
 - Artist-teachers who combine an active musical life with their teaching

Some Göteborg experiences - the training of instrumental and vocal teachers

Presenter: Robert Schenck, Academy of Music and Drama, Göteborg, Sweden

Nowadays, the coexistence of differing musical genres in the music teachers training program at the Academy and the extremely broad demands on the teacher-to-be are taken for granted by almost all students and staff, but that has not always been the case. Over the last 30 years a radical development has taken place. The trials, tribulations and successes of the program in Gothenburg over the years can hopefully serve us well in our discussions related to the training of instrumental and vocal teachers:

- the growing acceptance of a multi-genre program since the 1970's
- integrating methods courses for broad categories of music teachers (some photos)
- student empowerment and empirical learning
- the power of emulation (what role models do students meet at the Academy?)
- the multi-cultural and technological demands of tomorrow
- most vocal and instrumental teachers of tomorrow – specialists and general practitioners in one.

Pedagogy by contract

Presenter: Jacques Moreau, Cefedem Rhône-Alpes, Lyon, France

Pedagogy by contract is actually for us – Cefedem de Lyon, France - the most advanced part of our student-oriented approach. In this approach, the institution gives the direction in which the student has to work, the student has to express on what he will specifically work or what he aims to

accomplish. So, as a caricature, we give the framework of the contract, and the student fills it. Different types of contracts are developed: long term, short term, even a lesson time term; concerning a single student or a group of student on a part, a teacher or the whole teaching staff on the other part; concerning from the artistic and instrumental learning to the pedagogic matters; some are totally negotiated, others very less. To implement this kind of relationship between teachers and students, between students and the curriculum, needs different procedures. That was explained through different examples.

European Chamber Music Teachers' Association: from a Soloist to a Team Worker

Presenter: Merja Soisaari-Turriago, Jyväskylä University of Applied Sciences/ Music Department

The European Chamber Music Teachers' Association was founded in Jyväskylä in May 2007. The work of the association during its first year of existence was presented, as well as the importance of ensemble training in music education.

Piano teacher education programme in Sibelius Academy

Presenter: Rebekka Angervo, Sibelius Academy

The Sibelius Academy instrumental teacher education is based on a long tradition of almost 60 years. Diverse pedagogy programme modules are offered to students of all of the university's departments and included as part of the Master Programme. The contents of these modules are developed to answer the needs and demands of the working life, but also to respond the increasing number of international students inside the university. The Sibelius Academy piano teacher education programme employs various practical working methods including weekly lectures and supervised teaching-practice, pedagogical and instrumental teaching methods as well as philosophy and psychology of education. In this presentation I will discuss these issues more closely and present the piano pedagogy programme contents in detail from the international students' point of view.

Including Popular Music Elements in Classical Piano Education Making Piano Lessons More Practical

Presenter: Jyrki Tenni, Sibelius Academy

In autumn 2005 basic keyboard accompaniment skills became a part of classical piano education in all music schools throughout Finland. Far too many children had played scales, cadenzas and other exercises without seeing their connection to actual music. Getting them to understand that they can apply these skills in accompaniment boosts their motivation to study piano. Piano lessons are now seen as a combination of playing by ear, learning different music styles, music theory and achieving basic everyday piano skills. Using musical styles that are more familiar to students will bring music and piano studies closer to the young piano player's world. It might make the studying easier and more motivating also for the classical repertoire. The challenge is in the education of classical piano teachers: those who have had their education earlier have not necessarily had the opportunity to study keyboard accompaniment or improvisation. Certain starting points are important when teaching classically-oriented students or giving in-service training of piano teachers with classical background:

1. Playing by ear: classically trained teachers usually feel uncertainty when playing without written music. Then the music is not "seen" but produced only at the moment of playing which means it must be "heard" before playing.
2. Gradual development in improvising: improvising in jazz style is far too difficult to start with. In the beginning the player must be able to control ones improvising: usually limiting the controlled elements down to one or two does this.

3. Rhythmic aspect: to be able to use rhythm patterns like rock beat or rumba one needs to have a good sense of pulse. Also good coordination between hands is essential. As a whole studying keyboard accompaniment develops the skills of hearing the changes and keeping a good steady pulse. The gift for the student is a life-long feeling of a real musician accompanying any song that comes around.

Innovating Instrumental Teaching Styles in Music Higher Education

Presenter: Prof. Dr. César Marimón, Conservatory Superior of Music "Manuel Castillo", Seville, Spain

Innovating instrumental teaching applies to an organized introduction of concepts through hierarchical steps and its application in the learning process of the repertoire, making a myth of the figure of maestro-performer and the self-taught student through imitation and random elements obsolete. Clarity and objectiveness in how to practice and assimilate the learning process must be communicated to all students, average and elite. Pedagogical research, transcending music knowledge, and performing must be the goals of the instrumental teacher in music higher education in opposition to just performing. The presentation focused on Piano Teaching.

Comparing European pedagogies for instrumental and vocal music

Presenter: Jean TABOURET, Director of Cefedem Bourgogne, Dijon, France

Heads of studies meet to talk about changes in curriculum, professional roles and contexts. At the same time, students and instrumental/vocal teachers in training should also see for themselves how music is taught elsewhere. To that effect, Cefedem Bourgogne (Cefedem Bourgogne is one of the 10 instrumental and vocal teachers' training institutes in France) and the University of Bourgogne in Dijon, France, have set up two years ago a master curriculum entitled "Comparing European pedagogies for instrumental and vocal music". A first batch of students is due to come out in June. Setting up and running this course generates questions which Jean Tabouret shared with the participants.

New Demands and Solutions of Master Education - Stadia's (Metropolia's) Master Degree Programme in Music

Presenters: Leena Unkari-Virtanen and team

The master level degree programme (60 ECTS points) has been launched in the autumn 2007. Before being able to begin in this programme the student's need to be equipped with bachelor degree studies and minimum 3 years of working experience in some discipline of music.

In the master studies we aim to synthesize the students experience and professional knowledge to versatile professional and organizational skills, and equip the students with reflective perspectives to professional communities. We suggest a two-part presentation of this new master degree programme:

1. In the open forum presentation we discussed our pedagogical framework, such as collaborative and project-oriented learning, and presented some good practices we have found to realize this framework (improvisation; project-based final thesis).
2. In the poster we presented the objectives of this degree programme in the fields of musicianship, music pedagogy and professional communities, and introduced an outline of the curriculum.

The flexibility of teacher's positions - phenomena in the class room that hinder learning and growth - from the horizon of counselling/supervision

Presenter: *Seppo Salovius, Helsinki Metropolia University of Applied Sciences*

Instrumental teachers usually find their work enjoyable, challenging, creative and valuable, when the work is going on easily, in mutual rhythm with the pupil and without any stronger friction. Often the situation is not so happy. The teacher has to face the first challenge: how to find one's way to the pupil's "allowance" of being taught? How to understand the situation as well as possible to be able to make the most fruitful choices of how to continue the work? What could be read from the atmosphere of the class room about the "invisible" psychic reality between the teacher and the pupil? What tendencies does the teacher's personal position have that could hinder him/her from making the necessary changes and moves? What kind of dimensions the teacher's position could have and what could be the diversity of its possible variations? In my lecture I tried to draw lines about typical phenomena that rise to the surface from the problems of teachers' work. This point of view I have gathered when working as a counsellor/supervisor for instrumental teachers.

Closing remarks

The Conference is closed by AEC President Johannes Johansson and Kaarlo Hilden, chair of the Polifonia working group for Instrumental and Vocal Music Teacher Training.

Other issues

Thank you

Polifonia would like to thank all persons who helped to make this conference an interesting and inspiring event: the staff of the Helsinki Metropolia University of Applied Sciences, the speakers, the wonderful performers and the participants.

Participants' questionnaire

During the conference all participants were asked to fill out a questionnaire. The results will serve as a guideline for the next Polifonia conferences. The answers will be kept anonymous. Please find the results below. We would welcome any other suggestions for future meetings.

Total number of votes: 32

Opinion of the respondent	Yes	Partly	No	No answer
Did the meeting meet your expectation?	71.9%	25.0%	0.0%	3.1%
Were you satisfied with the registration procedure?	93.8%	6.3%	0.0%	0.0%
Was the conference fee affordable	87.5%	9.4%	0.0%	3.1%
Were you satisfied with the conference website?	96.9%	0.0%	0.0%	3.1%
Were you satisfied with the programme design and time schedule?	71.9%	18.8%	6.3%	3.1%
Were you satisfied with the programme content?	65.6%	34.4%	0.0%	0.0%
Were you satisfied with the plenary sessions?	56.3%	37.5%	0.0%	6.3%
Were you satisfied with the discussion groups?	68.8%	21.9%	6.3%	3.1%
Were you satisfied with the quality of documents?	96.9%	3.1%	0.0%	0.0%

Were you satisfied with the opportunity of networking?	81.3%	18.8%	0.0%	0.0%
Were you satisfied with the facilities?	90.6%	9.4%	0.0%	0.0%
Were you satisfied with the catering and meals?	93.8%	3.1%	0.0%	3.1%
Were you satisfied with the hotel accommodation	93.8%	3.1%	0.0%	3.1%
On a scale from 1 to 10 (10=best), how would you rate this meeting?	Average mark: 8.3			

What were your expectations regarding this conference?

- Meeting people/colleagues/experts involved with music pedagogy
- Have an overview on or a selection of “best practices” in teachers training.
- Communicate some of the conclusions and reflections of the Cedefem Rhône-Alpes on the question “performer or teacher?”
- Information, ideas and discussions about the education of the teachers.
- To get ideas and information about all sort of challenges in Europe today.
- Project presentations from the AEC, INVITE and Polifonia.
- Reflection on teaching practices.
- Proposals of new innovations and methods.
- To have a better understanding of the education system in Europe and to see how I can apply any pedagogy skills to my own teaching.
- Networking.
- To gather new ideas about curriculum development and good practices in music education.

What improvements would you like to recommend for further conferences?

- More speakers with direct experience in instrumental/vocal teacher training or in the specific labour markets.
- More focus on countries where these aspects are evolved (as Finland). Fewer speakers with “philosophic contributions”. Why not contact the main associations involved with the arguments, e.g. ESTA, EPTA and so on?
- In the final document, to be produced by this working group, a place for the “How”, and as many examples as possible of not only “good” practice, but “possible” practice, and to implement this upcoming new definition of a holistic educated musician.
- The ideas discussed were all very interesting. It was also obvious, that despite of these new trends, many music institutes are very traditional and very different from one another. It would be interesting to have a presentation of different curriculums, for example how ensemble playing is connected with the instrument studies and how instrument pedagogy is arranged in different institutes. In other words to take the ideas closer to actual practice.
- Have more time and be able to attend most of the discussions in break-out groups. Have more time for questions and participation after the presentations. Shorter presentations in the Open Forum so that one can listen to more.
- The Bologna standards.
- Research based papers and experienced based papers.
- More expromptu speaking from the heart à la Kate Buchanan’s first talk.
- Less reading from documents that could have been published previously. Less PowerPoint, more well-prepared performances.
- We talked about jazz, rock, blues, pop, but we didn’t hear it. Fantastic classical music but why only that genre?
- To see more examples of real practice in the program.

Which topics would you be especially interested in?

- A “glossary” of curricula implemented by different AEC members.

- Educating (or trying to educate) musicians with that holistic approach discussed in Helsinki (meaning performer and teacher or other activities).
- Ensemble pedagogy: how widely does it actually exist? The role of ensemble playing in the instrument studies: is it really an active part of them?
- The “new profession”, music leader, and about teaching and performing at the same time.
- How to integrate pedagogy into students’ curriculum to have a more holistic education, especially on professional development.
- Music community projects, pre-college education (amateurs, objectives).
- Developing piano pedagogy.
- More research/papers.
- More practical presentations showing different kinds of teaching situations.
- Presentations of methods that might be of more general interest.
- Jazz pedagogy.
- Practical musicianship.
- Improvisation in the Afro/American style on a level for/with young pupils. Electric guitar education and new methods techniques.
- ECMTA, chamber music.
- Curriculum development, assessment, improvisation and cross-over genres.
- Presentations of excellent practices in different areas of music education.
- Formalising minimum criteria for certain modules (for example community projects, improvisation) which teacher education students could do in partner institutions.
- Music theory, music education, pre-college education.
- How to build joint masters in the pedagogy field? Research in pedagogy and the recently research developments in neurology, which can apply to our field.

FRIDAY 28 MARCH		
12:00	<i>Registration starts at Helsinki Metropolia University of Applied Sciences</i>	Helsinki Metropolia University of Applied Sciences, main building, Bulevardi 31
14:00 – 14:30	Musical introduction and conference opening by * Riitta Konkola, Managing Director Metropolia University of Applied Sciences * Tuire Ranta-Meyer, Director Faculty of Culture, Helsinki Metropolia University of Applied Sciences * Johannes Johansson, AEC President	Festival Hall
14:30 – 15:00	Presentation of INVITE and ERASMUS Network for Music 'Polifonia' by Kaarlo Hilden, Chair of the INVITE working group and Martin Prchal, AEC Chief Executive	Festival Hall
15:00 – 16:00	Changing Professional Roles - Presentation by members of the INVITE working group of Learning & Teaching in different contexts: * One to one teaching * Group teaching * Beyond the Classroom Kate Buchanan, Jean-Charles François, Kaarlo Hilden, Geoffrey Reed, Tine Stolte	Festival Hall
16:00 – 16:30	<i>Coffee break</i>	
16:30 – 17:00	Changing Professional Roles - Presentation of competences and the student-oriented approach to curriculum development in relation to the presented contexts by Martin Prchal, AEC Chief Executive and Jacques Moreau, Director CEFEDM Rhône-Alpes	Festival Hall
17:00 – 18:15	Discussion in breakout groups on the key competences and challenges related to the presented contexts	Festival Hall, Collegium Hall, Rooms 405, 419, 421 & 423
18:30	<i>Departure by bus to the Town Hall</i>	
19:00 – 20.30	<i>Reception at the Town Hall</i> * Musical introduction * Welcoming words by Tuula Haatainen, Deputy Mayor; Education, Culture and Personnel Affairs; former Minister of Education	<i>Old Courthouse, Alexanterinkatu 20</i>
	<i>Free time in the City Centre</i> (Please note that no bus transport back to the hotels will be provided)	

SATURDAY 29 MARCH		
8:30	<i>Registration continues</i>	Department of Music, Ruoholahdentori 6
9:15 – 10:00	* Musical introduction * Presentation of and reflections on conclusions from the breakout groups	Concert Hall
10:00 – 11:30	Presentations of good practice in teacher training by * Kate Buchanan, Director of Supporting Professional Studies, Royal Northern College of Music Manchester * Tapani Heikinheimo, Professor in violoncello and pedagogy, Helsinki Metropolia University of Applied Sciences	Concert Hall
11:30 – 13:30	Poster Session and lunch break	Cafeteria, Hall <i>Lunch at Restaurant Basilica</i>
13:30 – 15:00	* Musical introduction * Changing Professional Roles - Reflections and Emerging Issues. Panel discussion with: - Rineke Smilde, Professor, Prince Claus Conservatoire in Groningen and Royal Conservatoire in The Hague - John Witchell, Director Federation of Music Services, Great Britain - Timo Klemettinen, Board member European Music School Union - Robert Schenck, Senior Lecturer, Academy of Music and Drama, Gothenburg Moderator: Martin Prchal, AEC Chief Executive	Concert Hall
15:00 – 15:30	<i>Coffee break</i>	
15:30 – 17:30	Open Forum – 18 presentations in 5 parallel sessions	Rooms 130, 131 & 139, 231, Chamber Music Hall
17:30	Closing remarks by Johannes Johansson, AEC President and Kaarlo Hilden, Chair of the INVITE working group	Concert Hall
18:30	<i>Concert: Helsinki Sinfonia, conducted by Atso Almila</i>	Concert Hall
20:15	<i>Departure by bus to the restaurant</i>	
21:00	<i>Dinner</i>	<i>Hanasaari Restaurant Johannes</i>
00:00	<i>Departure by bus to the hotels</i>	