



**Summary of Tuning findings**

# **Higher Music Education**

ERASMUS THEMATIC NETWORK FOR MUSIC

*polifonia*

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**Socrates**  
Erasmus

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**Please note:** English is the original working language of the Polifonia 'Tuning' working group, which led to the final formulations of the content of this document. French and German versions will be available as translations checked by the Polifonia 'Tuning' working group itself. Translations into any other languages might be available upon request ([Polifonia@aecinfo.org](mailto:Polifonia@aecinfo.org)) and considered as helpful tools, but if doubts or interpretational questions arise, the Polifonia 'Tuning' working group advises to consult the 3 AEC language versions.

## INTRODUCTION TO THE SUBJECT AREA

The term Higher Music Education requires explanation and definition. The Tuning Group for the subject area, which has executed its work in the framework of the ERASMUS Thematic Network for Music 'Polifonia'<sup>1</sup>, has used the phrase to characterise *musical study undertaken in the context of Higher Education that has a primary focus upon students' practical and creative development*. This kind of music study is mainly offered by specialist institutions of the kind referred to as Conservatoires, Musikhochschulen, Music Academies and Music Universities. In this document the term 'conservatoire' refers to all these institutions. These may be stand-alone institutions or departments within larger multidisciplinary institutions. At the European level, these institutions are represented by the European Association of Conservatoires (AEC), representing more than 230 institutions for Higher Music Education in all European countries<sup>2</sup>.

Higher Music Education is now generally accepted across Europe as a discipline appropriate to 1<sup>st</sup> and (in most countries) also 2<sup>nd</sup> cycle study. An increasing number of conservatoire-style institutions either run or are developing 3<sup>rd</sup> cycle studies.

There are several aspects important to Higher Music Education that need to be recognised and preserved in any attempt to harmonise this training with the requirements of the Bologna Declaration. Some of the assumptions embedded in the Declaration need special qualification when applied to Higher Music Education:

- The concept of employability, which is referred to in the Bologna Declaration, is problematic when applied to Higher Music Education as further explained in the section about 'typical occupations of the graduates in the subject area'. Even if there are a number of organised professions for musicians many conservatoire graduates employ themselves as freelance artists.
- Training in Higher Music Education depends fundamentally upon students having obtained a significant level of musical skills prior to entry. Primary and secondary schools do not always offer opportunities for obtaining such skills. Consequently, conservatoires need to assess their applicants through specially designed entrance examinations.
- The objective of removing barriers to mobility needs to be seen in the context of a long tradition within Higher Music Education of students moving from one institution – and country - to another as they pursue their personal growth as musicians.
- Above and beyond the acquisition of specific knowledge and skills, the learning process in Higher Music Education is centred on the personal and artistic development of the student. For a majority of conservatoire students, 1-to-1 learning and teaching is of paramount importance for this development.
- Since obtaining a high artistic level is not only a matter of mastering technical and intellectual challenges but also dependent on human maturity, the duration of study is likely to be longer than in other disciplines and, specifically, longer than the minima indicated in the Bologna Declaration.
- As with other disciplines that have a strong practical and creative focus, 3<sup>rd</sup> cycle study in Higher Music Education, whilst it can be seen to mirror many of the paradigms of research, takes the form more of artistic inquiry than of scientific experimentation.

## DEGREE PROFILES AND OCCUPATIONS

### Typical degrees offered in higher music education

As stated in the above introduction, Higher Music Education is now generally accepted across Europe as a discipline appropriate to 1<sup>st</sup> and 2<sup>nd</sup> cycle study and an increasing number of conservatoire-style institutions either run or are developing 3<sup>rd</sup> cycle studies. The following descriptors - which follow the official 'Shared Dublin Descriptors' of the Joint Quality Initiative closely - illustrate the typical profiles of the three study cycles in Higher Music Education. The intention of the reformulation is to show clearly that most of the attributes formulated in the original Dublin Descriptors are applicable to the music sector as well. However, the extent to which colleagues working in Higher Music Education can relate their experience to the descriptors is enhanced when terms are being used that describe the reality of Higher Music Education more specifically and concretely.

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<sup>1</sup> Visit for more information about 'Polifonia' its extensive website at [www.polifonia-tn.org](http://www.polifonia-tn.org)

<sup>2</sup> For more information about the AEC, please visit [www.aecinfo.org](http://www.aecinfo.org)

Original Shared 'Dublin' Descriptors for First Cycle awards <sup>3</sup>	Polifonia/Dublin Descriptors for 1st cycle awards in higher music education
<b>Qualifications that signify completion of the first cycle are awarded to students who:</b> <sup>4</sup>	<b>Qualifications that signify completion of the first cycle in higher music education are awarded to students who:</b>
1. have demonstrated knowledge and understanding in a field of study that builds upon and their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study;	1. have demonstrated skills, knowledge and artistic understanding in the field of music that build upon training undertaken within or concurrently with general secondary education, are typically at a level of advanced study and, in the principal study area, are informed by the experience and knowledge of those at the forefront of their field;
2. can apply their knowledge and understanding in a manner that indicates a professional <sup>5</sup> approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study;	2. can apply their skills, knowledge and artistic understanding in the field of music in a manner that indicates a professional approach to their work or vocation, and have competences demonstrated practically/creatively as well as through devising and sustaining arguments and solving problems within their field of study;
3. have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues;	3. have the ability to gather and interpret relevant data (usually within the field of music) to inform judgements within their practical/creative activity that include reflection on artistic and, where relevant, social, scientific or ethical issues;
4. can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences;	4. can communicate artistic understanding, ideas, information, problems and solutions to both specialist and non-specialist audiences;
5. have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.	5. have developed those learning and practical/creative skills that are necessary for them to continue to undertake further study with a high degree of autonomy.

<sup>3</sup> Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards, previously referred to as bachelor's, master's and doctoral awards.

<sup>4</sup> Alternative title as proposed by the Joint Quality Initiative Meeting, in Dublin, on 23 March 2004

<sup>5</sup> Defined in Glossary 1.

Original Shared 'Dublin' Descriptors	Polifonia/Dublin Descriptors for 2nd cycle awards in higher music education
<b>Qualifications that signify completion of the second cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the second cycle in higher music education are awarded to students who:</b>
1. have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context;	1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;
2. can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;	2. can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;
3. have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements;	3. have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;
4. can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;	4. can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;
5. have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.	5. have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

Original Shared 'Dublin' Descriptors	Polifonia/Dublin Descriptors for 3rd cycle awards in higher music education
<b>Qualifications that signify completion of the 3rd cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the 3rd cycle in higher music education are awarded to students who:</b>
1. have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;	1. have demonstrated a profound and systematic understanding of a field of musical study, together with mastery of the skills associated with that field and of relevant methods of research and inquiry;
2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;	2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with artistic and scholarly integrity;

3. have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;	3. have made an original contribution through research and inquiry that extends the frontier of knowledge and artistic understanding by developing a substantial body of work, some of which merits national or international recognition and dissemination through appropriate channels;
4. are capable of critical analysis, evaluation and synthesis of new and complex ideas;	4. are capable of critical analysis, evaluation and synthesis of new and complex ideas, artistic concepts and processes;
5. can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;	5. can communicate with their peers, the larger artistic and scholarly community and with society in general about their areas of expertise;
6. can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society;	6. can be expected to play a creative, proactive role in the advancement of artistic understanding within a knowledge based society;

### Glossary

1. The word '**professional**' is used in the descriptors in its broadest sense, relating to those attributes relevant to undertaking work or a vocation and that involves the application of some aspects of advanced learning. It is not used with regard to those specific requirements relating to regulated professions. The latter may be identified with the profile / specification.
2. The word '**competence**' is used in the descriptors in its broadest sense, allowing for gradation of abilities or skills. It is not used in the narrower sense identified solely on the basis of a 'yes/no' assessment.
3. The word '**research**' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'.

### Typical occupations of the graduates in higher music education

The concept of employability, which is referred to in the Bologna Declaration, is complicated when applied to Higher Music Education. There are three principal factors which contribute to this:

- The varying lengths of time typically required for different types of musical training – some instruments take longer to be fully mastered technically than others; some have exceptionally large repertoires, requiring longer study; in the case of the voice, full maturity is rarely reached at the typical age for completing the 1<sup>st</sup> cycle.
- The highly individual natures of musical talent – some musicians show prodigious accomplishment before they attain the typical age to enter higher education; others mature more slowly. Training in Higher Music Education depends fundamentally upon students having already completed a substantial period of preparatory study prior to entry. While all students must therefore already possess significant skills, the level of accomplishment of students at entry covers a very wide range. Moreover, the most gifted students are precisely those who may benefit most from postponing their subsequent entry into the profession until being more fully formed and able to engage professionally at the very highest level.
- The competitive basis upon which musicians are generally employed – a musician may be 'employable' in the sense of being able to fulfil a professional engagement perfectly competently and still be passed over in favour of another musician who is felt able to offer something more.

**Despite these special characteristics, some typical professional areas can be indicated for graduates in Higher Music Education.**

<b>Core music professions</b> Professions that are only taught in institutions for Higher Music Education	<b>Professions requiring music as a principal skill</b> Professions that can be taught in institutions for Higher Music Education but also in other institutions of higher education (i.e. academic departments in general universities)	<b>Professions requiring music as an adjunct to another principal skill</b> Professions that are often carried out by music graduates as they require a high level of knowledge and skills related to the subject area, but which do not necessarily require a degree in Higher Music Education
<ul style="list-style-type: none"> <li>▪ Performer (soloist, accompanist, ensemble musician [orchestra, band, chamber music group etc])</li> <li>▪ Conductor/ musical director</li> <li>▪ Composer/ arranger/ orchestrator</li> <li>▪ Instrumental/vocal music teachers teaching in e.g. music schools*</li> <li>▪ Music teachers who work in kindergarten, primary and secondary level educational institutions (schools) as part of the general national educational systems*</li> <li>▪ Community musician: musical outreach activities by musicians with special professional skills in schools and community settings or for activities with minority or immigrant cultures, disabled students, seniors and students in disadvantaged situations</li> <li>▪ Church musician</li> </ul>	<ul style="list-style-type: none"> <li>▪ Musicologist</li> <li>▪ Music manager and producer</li> <li>▪ Music therapist</li> <li>▪ Sound engineer/ technician for music software, web-based learning and digital platforms</li> <li>▪ Programme director, director of musical production/ distribution company</li> <li>▪ Community musician: musical outreach activities by musicians with special professional skills in schools and community settings or for activities with minority or immigrant cultures, disabled students, seniors and students in disadvantaged situations</li> <li>▪ Music publisher</li> <li>▪ Music teachers who work in kindergarten, primary and secondary level educational institutions (schools) as part of the general national educational systems*</li> </ul>	<ul style="list-style-type: none"> <li>▪ Music Critic</li> <li>▪ Lyricist</li> <li>▪ Instrument maker and tuner</li> <li>▪ Music marketing</li> <li>▪ Music presenter, lecturer (as in museums, on tours etc.)</li> </ul>

\*Please note: This document distinguishes between two types of music teachers (see EFMET project - European Forum for Music Education and Training <http://www.emc-imc.org/efmet/>): A) Music teachers who work in kindergarten, primary and secondary level educational institutions (schools) as part of the national general educational systems and B) Instrumental/vocal music teachers teaching in e.g. music schools. The classification in the professional music areas might be slightly different from country to country as far as it regards music teacher training. For detailed country information please visit <http://www.bologna-and-music.org/>.

**Role of higher music education in other degree programmes**

Because Higher Music Education is most commonly studied in specialist institutions and aims to train musicians for the profession, it plays less of a role in other degree programmes than, for example, music in universities, which can often be taken in conjunction with other subjects. However, and this is a growing area, some specialist institutions do operate links with other disciplines, often in neighbouring universities, offering musical subjects to outside students and complementary studies to their own music students.

Areas in which this may occur include but are not confined to closely related subjects such as music therapy, acoustics, instrument building, teacher training; other arts subjects such as dance, fine arts, architecture, video arts, cultural studies, art history; and a range of subjects in the Humanities and Sciences such as languages, history, cultural studies, communications & media, anthropology, psychology, sociology, philosophy, medicine, physiotherapy, etc.

## LEARNING OUTCOMES & COMPETENCES - LEVEL CYCLE DESCRIPTORS

For the past few years, the European Association of Conservatoires (AEC) has studied the effects of the Bologna Declaration on professional music training in great detail. After two years of fact finding and other research activities, the Association came to the conclusion that it would be helpful to develop a set of common standards and learning outcomes, rather than describing all different national practices which are mostly in transition. The result was an elaborate document describing the learning outcomes for 1<sup>st</sup> and 2<sup>nd</sup> cycle studies in professional music training. The document is currently further developed in the framework of the ERASMUS Thematic Network for Music 'Polifonia' (2004-2007) and extended with learning outcomes for 3<sup>rd</sup> cycle studies in professional music training. The document contains the following components:

- A description of distinctive characteristics of professional music training (this has been included in the first paragraph of this template).
- A description of specific 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycle characteristics, curricula and modes of learning (see below).
- A description of the learning outcomes for the 1<sup>st</sup> and 2<sup>nd</sup> study cycles in music, arranged in three parts: practical (skills-based) outcomes, theoretical (knowledge-based) outcomes and generic outcomes and a description of the learning outcomes for the 3<sup>rd</sup> study cycles in music, arranged in subject, methodological and social competences (attached to this document as an appendix).

1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> cycle characteristics: curricula and modes of learning		
1 <sup>st</sup> cycle	2 <sup>nd</sup> cycle	3 <sup>rd</sup> cycle
<ul style="list-style-type: none"> <li>▪ The curriculum should lay the foundation for entry into the music profession by providing a well-rounded education, as well as encouraging the maximum development in the Principal Study area</li> <li>▪ The curriculum tends to be structured, with many compulsory elements</li> <li>▪ Students' learning is directed, although students are encouraged to develop their independence during the course of the 1<sup>st</sup> cycle</li> </ul>	<ul style="list-style-type: none"> <li>▪ The curriculum should equip students to enter the profession at a high artistic level and/or provide training in specialist disciplines requiring longer studies. It should be directed towards deepening and developing students knowledge and skills, with an orientation towards a specific profession</li> <li>▪ The curriculum offers flexible and often individually-tailored study</li> <li>▪ Students' learning is predominantly autonomous, with the teacher providing guidance that is largely responsive to the individual direction in which the study progresses</li> </ul>	<ul style="list-style-type: none"> <li>▪ The "curriculum"<sup>6</sup> at this level is largely confined an initial phase concerned with consolidating the skills required for independent, high-level study</li> <li>▪ The student is expected to identify areas where he or she may benefit from specialist guidance, whether of a practical or more theoretical nature. Individual support may then be organised, either within the institution or, where more appropriate, by making contact with a specialist outside</li> <li>▪ Students' learning is almost entirely autonomous, with the supervisor (no longer a teacher in the strict sense) offering feedback, advice and criticism</li> </ul>

### Consultation process with stakeholders

In the development process of AEC learning outcomes, constant feedback was received from representatives of institutions for professional music training in and beyond Europe, through working groups, seminars and conferences. As the work is still in progress, especially as regards the descriptions of 3<sup>rd</sup> cycle learning outcomes, this process of consultation will continue until a final version has been reached. In the last stages, feedback will be asked not only from music students, but also from the Polifonia profession working group. The latter will test with representatives of the music profession whether the learning outcomes have relevancy to the professional practice. Furthermore a questionnaire based inquiry that covers the European wide geographic range will gather feedback from Higher Music Education teachers, current students, graduates and employers.

<sup>6</sup> The term 'curriculum' in 3<sup>rd</sup> cycle studies has a wider meaning than typically in the cycles preceding it and does not only include taught courses but rather means the individual composition of study and 'research' elements a 3<sup>rd</sup> cycle student would compile in his study profile.

## WORKLOAD AND ECTS

Degree	Typical amount of ECTS credits
First cycle	In the institutions where ECTS has been implemented, there seems to be an equal division of 180 or 240 credits for the first cycle, often depending on the national education system.
Second cycle	The second cycle in most of the cases has 120 credits. In some institutions second cycles have 60 credits, usually when connected to a 240 credit first cycle.
Third cycle	It is not customary to use credits for third cycle studies. In the few institutions that do make use of this system, the total number of credits can be 120-240 credits.

### Trends and differences within the European higher education area in this subject area.

The introduction of credit-point systems has been an important issue in the context of the Bologna Process, which seeks to create a harmonised area of Higher Education across Europe. In Higher Music Education, a credit-point system is something relatively new for many institutions, although credit-point systems have been used long before the Bologna Declaration (1999) and even before the introduction of ECTS (1988). The Norwegian Academy of Music introduced credit points in 1975; Great Britain has at least a nominal national credit-point system since the 1980s; in the Netherlands credit points have been in use since 1992. All these credit-point systems used different numerical scales.

Higher Music Education is firmly rooted in ideas about artistic level – ideas shared by the international community of professional musicians. The introduction of a seemingly purely administrative and rather bureaucratic credit-point system may be felt as being in conflict with the essence of Higher Music Education, which must always be the nurturing of musicianship to the highest level. In essence, however, a credit point system is nothing more than a means to make explicit the average workload per subject in the curriculum. As long as a credit point system is taken for nothing more than a simple means to a restricted end, Higher Music Education will benefit as much from its use as any other area of Higher Education.

In the framework of the Polifonia Thematic Network, the question of using a credit point system in Higher Music Education has been addressed by the development of a 'Handbook for the Implementation and Use of Credit Points in Higher Music Education Institutions'. It provides practical tools and different working methods, while taking into account several special characteristics of professional music training, such as artistic aspects and the highly individual modes of teaching in music training. Also discussed in this handbook is the use of the ECTS both as a credit accumulation system and as a tool for the recognition of studies in international mobility. Other practical documents that have been made available are the standard ECTS forms for Socrates/Erasmus exchanges in Higher Music Education. These forms have as basis the standard forms as provided by the European Commission, but additionally take into account the special characteristics of the sector, such as the fact that music students often wish to study with one particular professor or that they have to do (recorded) audition.

## LEARNING, TEACHING & ASSESSMENT

Additionally to learning outcomes, the Polifonia Tuning working group is currently developing a "Handbook on Curriculum Design and Development in Higher Music Education". The handbook will take a further step into using Tuning tools in curriculum design in Higher Music Education and address issues such as:

- Curriculum design and development in a holistic approach
- The use of learning outcomes in curriculum design
- The use of credit points in curriculum design
- Reviewing and updating a designed curriculum

The table below shows examples of courses/programmes from different institutions illustrating learning outcomes and assessment methods in Higher Music Education.

Example of course / programme	Achieved competences / learning outcomes / assessment
[The K. Lipinski Academy of Music in Wroclaw, Poland] The principal study area is covered by 3+2 year one-to-one courses concerning student abilities to create and express their own artistic concepts and to possess effective practice and rehearsal techniques; teachers help students to choose the right attitude towards solving	Knowledge of Principal Study repertoire; skills in artistic expressions, ability to create, realise and express own artistic concepts; public performance skills, ability to project to the audience the musical material and musical ideas in a wide variety of performance settings  Assessment: in the two diploma recitals students

<p>interpretation problems; in the 2<sup>nd</sup> cycle students are encouraged to propose their own solutions of different interpretation problems.</p> <p>After the initial stages of study (comprising ear training and history of music courses in the 1<sup>st</sup> cycle), in the 2<sup>nd</sup> cycle students participate in seminars equipping them with a knowledge of interpretation patterns and performing traditions (main subjects literature courses) as well as different attitudes towards various performing schools in the main area subjects (for example piano playing methodology courses).</p>	<p>must demonstrate the knowledge of repertoire which should contain the representative works of different historical music styles - from Bach and Scarlatti till contemporary music (in Poland it is necessary to include works by Chopin and Szymanowski in the programme). They should also demonstrate their technical skills, representing at least two studies (in Poland necessarily one by Chopin).</p>
<p>[Royal College of Music, London] Historical studies (Level 1)</p>	<p>This unit enables the student to acquire a broad and informed knowledge of selected 20th-century composers, set works, musical genres and artistic ideas. It encourages methodology in musicological study as a means of developing an informed and detailed understanding of music and its historical context and is designed to develop the student's ability to: make effective course notes; locate and evaluate sources; read with purpose and extract relevant information; and articulate ideas in written assignments.</p> <p>Assessment: 3 written assignments out off a choice of proposed titles and a final examination. This examination lasts for two hours and is in two parts:  Part A The student will hear four recorded extracts from his/her set works. He/She will need to identify each extract as precisely as possible and make appropriate comments on each. Each extract will be played twice and the student will be allowed fifteen minutes to comment on each extract.  Part B The student will be played a further four recorded extracts. Each of these will be from any work written in the period 1945 to the present day. The student will be expected to try to identify each of these extracts as precisely as possible suggesting a possible composer and/or period when the work was written. Any other comments should then be made as appropriate.  Each extract will be played twice and the student will be allowed fifteen minutes on each extract.</p>
<p>[Prince Claus Conservatoire, Hanzehogeschool Groningen, The Netherlands]</p> <p>The classical music programme of the Prince Claus Conservatoire aims at training students for three different professional roles: the musician, the music teacher and the musical entrepreneur. In the modules connected to musical entrepreneurship, many of the generic learning outcomes are addressed.</p>	<p>Students are offered an elementary module and optional modules on the subject of musical entrepreneurship.</p> <p>The elementary module consists of 12 tutorials of 2 hours each on entrepreneurship, music as a "product", communication, agreements and contracts, practical; financial matters, tax matters and administration, subsidies, copyrights, and educational projects. The module is assessed by completing a personal development plan (PDP) in which the student describes his perceived job perspective(s) and his personal learning pathway during and after his study period.</p> <p>After completion of the elementary module, students can apply for optional modules consisting of tailor-</p>

	<p>made supervision in developing and marketing his personal “musical product”. Three choices are offered: a concert, an educational programme, or a multimedia production. Assessment of the optional modules are product- as well as process-based. The final product has to be delivered in a realistic setting and is assessed by experts; next to that the process of making the product is assessed by the tutor based on the supervision process and on a log file kept by the student.</p>
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## QUALITY ENHANCEMENT

The Polifonia Tuning working group is currently working on the creation of two handbooks, one on Curriculum Design and Development and the other on Internal Quality Assurance in Higher Music Education. These handbooks focus on the use of learning outcomes and modules in relation to the two key areas and are intended to help institutions in their quality enhancement processes.

A number of inter-institutional projects, for example one based upon a survey of chamber music training, have taken the learning outcomes as a basis for evaluating and optimising current practice. The pattern becoming established in these projects is one of particularising the learning outcomes in relation to a specific area of training. This is very encouraging evidence of teams working at a local and specialised level finding value and relevance in pan-European guidelines.

Few subject areas have such an intrinsic obsession with demonstrating quality as does music: students are constantly asked to perform for committees, auditions, competitions and (the ultimate test of all) the concert public. At the same time, a limited experience exists with external quality assurance and accreditation procedures in music. Further work is therefore needed not only to inform institutions on how to approach such procedures for the enhancement of their quality, but also to instigate a proactive approach of the sector itself in order to ensure that procedures will take into account the particular characteristics of music study that distinguish music from any other discipline in higher education.

In order to achieve this aim, a project has been initiated by the European Association of Conservatoires (AEC) with quality assurance and accreditation as its main theme. The project entitled ‘Accreditation in European Professional Music Training’ studies the European dimension in quality assurance and accreditation procedures related to the field of higher music education with the support from the SOCRATES Programme<sup>7</sup>. This project, which is joined by similar projects in the fields of engineering, chemistry and business management with the aim at establishing a so-called ‘European Quality Label’ in these disciplines, has started in early 2006 and will present its final results during the summer of 2007. The learning outcomes and Dublin/Polifonia Descriptors presented in this Tuning template will play a prominent role in the accreditation project and a direct synergy between the Tuning activities in music and the accreditation project will be ensured through an active exchange of information and joint working group meetings.

## THE INTERNATIONAL DIMENSION OF THE MUSIC SECTOR

For the music sector, being a highly international discipline, it is essential to maintain and develop links to regions outside Europe. A project entitled ‘Mundus Musicalis’, the first project in the field of music supported by ERASMUS MUNDUS<sup>8</sup>, will study international comparability of systems and qualifications in the field of music training. In this project, which includes institutions for professional music training in Australia, North America, the Far East and Latin America, further study will be executed on the international comparability of the learning outcomes presented in this Tuning template.

<sup>7</sup> See for more information [www.aecinfo.org](http://www.aecinfo.org)

<sup>8</sup> See for more information [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis)

## APPENDIX

### Distinctive characteristics of Higher Music Education

#### 1<sup>st</sup> and 2<sup>nd</sup> cycle characteristics: curricula and modes of learning

Learning Outcomes: Introduction	
1 <sup>st</sup> cycle	2 <sup>nd</sup> cycle
<p>Because 1<sup>st</sup> cycle curricula are relatively structured and broadly-based, it is possible to set out a number of areas in which students' learning outcomes are likely to be similar both from one student to another in an institution and between institutions</p>	<p>Because 2<sup>nd</sup> cycle curricula are linked to each individual students' development, usually across a narrower range of disciplines but with a deeper approach, it is harder to define a set of learning outcomes appropriate to all 2<sup>nd</sup> cycle curricula. Nevertheless, in broad terms, 2<sup>nd</sup> cycle studies in Music Higher Education institutions may be divided into three categories:</p> <ul style="list-style-type: none"> <li>▪ studies largely based on further developing students' artistic personality and competence</li> <li>▪ studies largely based on further developing theoretical/research-based competences</li> </ul> <p>studies specifically based on a combination of artistic and theoretical competences</p>
<p>Although it is obvious that all these learning outcomes are in touch with or can be thought in a way that touches all the descriptors, the following comparison just underpins the principal descriptor formed by the learning outcome.</p> <p>Our learning outcomes and their relative importance in the two cycles describe what is to be in general achieved by music students after graduation. Our competences link very well with the original shared Dublin Descriptors. Indeed, each of our listed subject specific learning outcomes can easily be assigned to one of the five dimensions or elements, which characterise the Dublin Descriptors. This is shown in the tables below, second and fourth column, where the appropriate Polifonia/Dublin Descriptor dimension is identified for each music subject specific learning outcome, according to the following label assignments to the five dimensions.</p> <ul style="list-style-type: none"> <li>A Knowledge and understanding</li> <li>B Applying knowledge and understanding</li> <li>C Making judgements</li> <li>D Communications skills</li> <li>E Learning skills</li> </ul>	

Practical (skills-based) outcomes			
1 <sup>st</sup> cycle	DD Code	2 <sup>nd</sup> cycle (where appropriate, and according to the individual nature of 2 <sup>nd</sup> cycle curricula)	DD Code
<u>Skills in artistic expression</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be able to create and realise their own artistic concepts and should have developed the necessary skills for their expression</li> </ul>	B (+C)	<u>Skills in artistic expression</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts</li> </ul>	B (+C)
<u>Repertoire skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should have studied and, where appropriate, performed representative repertoire of the Principal Study area.</li> <li>In the process, they should have had experience of a variety of appropriate styles</li> </ul>	B B	<u>Repertoire skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation</li> <li>Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style</li> </ul>	B
<u>Ensemble skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be able to interact musically in ensembles, varied both in size and style</li> </ul>	B	<u>Ensemble skills</u> <ul style="list-style-type: none"> <li>Where students have engaged in ensemble activity as part of their 2<sup>nd</sup> cycle study, at the completion of their studies they should be able to take a leadership role in this activity</li> </ul>	B (+C)
<u>Practising and rehearsing skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should have acquired effective practice and rehearsal techniques for improvement through self-study</li> <li>In the process, they should have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</li> </ul>	B (+C + E) B (+E)	<u>Practising, rehearsing, reading, aural, creative and re-creative skills</u> <ul style="list-style-type: none"> <li>2<sup>nd</sup> cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students should have ensured that any areas of relative weakness have been addressed. Through independent study they should also have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts.</li> </ul>	B (+C+D+ E)
<u>Reading skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should have acquired appropriate skills for the transmission and communication of musical structures, materials and ideas – for example, score reading skills sufficient both for understanding the music and for fluent sight reading</li> </ul>	B		
<u>Aural, creative and re-creative skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should have fluency in recognising by ear, memorising and manipulating the materials of music</li> </ul>	B		
<u>Verbal skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be able to talk or write intelligently about their music making</li> </ul>	B (+C + D)	<u>Verbal skills</u> <ul style="list-style-type: none"> <li>Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken</li> </ul>	B (+C+D)

		presentations	
<u>Public Performance skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be able to deal with the behavioural and communicative demands of public performance</li> </ul>	D	<u>Public Performance skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings</li> </ul>	D (+C)
<u>Improvisational skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be able to shape and/or create music in ways which go beyond the notated score</li> </ul>	B (+D)	<u>Improvisational skills</u> <ul style="list-style-type: none"> <li>At the completion of 2<sup>nd</sup> cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency</li> </ul>	B (+C)
<u>Pedagogical skills (where applicable)</u> <ul style="list-style-type: none"> <li>Where they receive basic pedagogical training, be it in the 1<sup>st</sup> or 2<sup>nd</sup> cycle studies, students should be able to teach the Principal Study to students at a variety of levels;</li> <li>Where pedagogy is taught in 2<sup>nd</sup> cycle studies as a continuation of courses in the 1<sup>st</sup> cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.</li> </ul>			B+C+D

<b>Theoretical (knowledge-based) outcomes</b>			
<b>1<sup>st</sup> cycle</b>	<b>DD Code<sup>9</sup></b>	<b>2<sup>nd</sup> cycle</b> (where appropriate, and according to the individual nature of 2 <sup>nd</sup> cycle curricula)	<b>DD Code</b>
<u>Knowledge and understanding of repertoire and musical materials</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should know the mainstream repertoire of their principal study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate</li> <li>Students should know the common elements and organisational patterns of music and understand their interaction</li> </ul>	A  A	<u>Knowledge and understanding of repertoire and musical materials</u> <ul style="list-style-type: none"> <li>At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire</li> <li>Students should be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts</li> </ul>	A  B
<u>Knowledge and understanding of context</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should know and understand the main outlines of music history and the writings associated with it</li> <li>Students should be familiar with musical styles and their associated performing traditions</li> <li>Students should have a broad understanding of how technology serves the field of music as a whole and should be aware of the technological developments applicable to their area of specialisation</li> <li>Students should have some knowledge of the financial,</li> </ul>	A  A  A	<u>Knowledge and understanding of context</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism.</li> <li>Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts.</li> <li>At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how</li> </ul>	B  C (+D)  C

<sup>9</sup> Please note: this section will be completed within March 2007. For any questions, please contact Polifonia@aecinfo.org.

<p>business and legal aspects of the music profession</p> <ul style="list-style-type: none"> <li>At the completion of their studies, students should be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies</li> </ul>	A	to use this knowledge to strengthen their own artistic development.	
<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> <li>At the completion of their studies, students should understand some of the patterns and processes which underlie improvisation</li> </ul>	A (+B)	<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> <li>At the completion of 2<sup>nd</sup> cycle curricula where improvisation is relevant to the specialisation, students should have a broad knowledge of improvisational patterns that is sufficiently internalised for them to be able to apply them freely in a variety of contexts</li> </ul>	A+B
<p><u>Pedagogical skills (where applicable)</u></p> <ul style="list-style-type: none"> <li>Where they receive basic pedagogical training, be it in the 1<sup>st</sup> or 2<sup>nd</sup> cycle studies, students should be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education;</li> <li>Where pedagogy is taught in 2<sup>nd</sup> cycle studies as a continuation of courses in the 1<sup>st</sup> cycle, students should be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.</li> </ul>			A A (+B to D)

Generic outcomes			
1 <sup>st</sup> cycle	DD Code	2 <sup>nd</sup> cycle (where appropriate, and according to the individual nature of 2 <sup>nd</sup> cycle curricula)	DD Code
<p><u>Independence</u></p> <p>At the completion of their studies, students should be able to work independently on a variety of issues,</p> <ul style="list-style-type: none"> <li>Gathering, analysing and interpreting information</li> <li>Developing ideas and arguments critically</li> <li>Being self-motivated and self-managing</li> </ul>	E C D E	<p><u>Independence</u></p> <p>Building on the skills acquired in the 1<sup>st</sup> cycle, students should have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:</p> <ul style="list-style-type: none"> <li>Extended and complex</li> <li>In new or unfamiliar contexts</li> <li>Based upon incomplete or limited information</li> </ul>	E for all  (+B+C) (+B+C) (+C)
<p><u>Psychological understanding</u></p> <p>At the completion of their studies, students should be able to make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> <li>their imagination</li> <li>their intuition</li> <li>their emotional understanding</li> <li>their ability to think and work creatively when problem-solving</li> <li>their ability to think and work flexibly, adapting to new and changing circumstances</li> <li>their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance</li> </ul>	B+C  C  E	<p><u>Psychological understanding</u></p> <p>Building on the skills acquired in the 1<sup>st</sup> cycle, students should have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p>	E

<u>Critical awareness</u> At the completion of their studies, students should be <ul style="list-style-type: none"> <li>▪ critically self-aware</li> <li>▪ able to apply their critical capabilities constructively to the work of others</li> <li>▪ able to reflect on social, scientific or ethical issues relevant to their work</li> </ul>	E C(+D) C	<u>Critical awareness</u> Building on the skills acquired in the 1 <sup>st</sup> cycle, students should have fully internalised their critical awareness.	C(+E)
<u>Communication skills</u> At the completion of their studies, students should have effective communication and social skills, including the ability to <ul style="list-style-type: none"> <li>▪ work with others on joint projects or activities</li> <li>▪ show skills in teamwork, negotiation and organisation</li> <li>▪ integrate with other individuals in a variety of cultural contexts</li> <li>▪ present work in accessible form</li> <li>▪ have appropriate Information Technology (IT) skills</li> </ul>	D for all (+C) (+B)	<u>Communication skills</u> Building on the skills acquired in the 1 <sup>st</sup> cycle, students should have become confident and experienced in their communication and social skills, including the ability to <ul style="list-style-type: none"> <li>▪ initiate and work with others on joint projects or activities</li> <li>▪ show skills in leadership, teamwork, negotiation and organisation</li> <li>▪ integrate with other individuals in a variety of cultural contexts</li> <li>▪ present complex work in accessible form</li> </ul>	D for all (+C) (+B) (+C)

Please note: The learning outcomes have been checked with and proven to be covering the generic competences formulated by the Tuning project.

*The learning outcomes for 3rd cycle studies in music are currently in a final editing stage and therefore subject to minor changes. [November 2006].*

### COMPETENCE PROFILE FOR THIRD-CYCLE STUDIES in HIGHER MUSIC EDUCATION

#### Practical (skills-based) outcomes

#### 3<sup>rd</sup> cycle

(where appropriate, and according to the individual nature of 3<sup>rd</sup> cycle curricula)

#### Artistic development and skills

- The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner
- The artistic skills, where appropriate, to integrate original insights in performing, composing, theorizing and teaching

#### Research skills

- The capacity to frame research proposals – whether pertaining to theoretical, practical or creative issues or a combination of these – rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied
- The capacity to identify and contextualize currently dynamic issues in one's field of research, in the sense of open questions, new topics and trends
- The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant
- The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field
- The capacity for critical analysis and evaluation of one's own and other researchers' outcomes
- The capacity to document, analyse and summarise the interim and final outcomes of one's research project
- The capacity to use project funding and evaluation systems in the development of one's own work

### Theoretical (knowledge-based) outcomes

#### 3<sup>rd</sup> cycle

(where appropriate, and according to the individual nature of 3<sup>rd</sup> cycle curricula)

- Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres
- Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated
- Awareness of the ownership rights of researchers, and of other persons who might be affected by one's research project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)
- Awareness, where relevant, of the work and health implications for those involved in one's research activities; the capacity to conduct research with a strong sense of responsibility and vigilance
- Awareness of the economic potential and utilisation of the output of one's research.
- Awareness of relevant methods and techniques of inquiry, and the capacity to apply them to one's field of study

### Generic outcomes

#### 3<sup>rd</sup> cycle

(where appropriate, and according to the individual nature of 3<sup>rd</sup> cycle curricula)

#### Independence

- The capacity to pursue one's own questions and ideas
- The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities
- The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour

#### Critical awareness

- The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc.
- The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximizing one's performance
- The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators
- The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators

#### Communication skills

- The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community
- The capacity to write/present/perform clearly and appropriately for the target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output)
- The capacity to improve the public's understanding and/or artistic insight in one's field of study
- The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc.