

## Abstracts and proceedings Seminar 2007

**Friday, 9 March 18.00**

**Keynote address by David Myers:**

**'Initiative, Adaptation and Growth: *The Role of Lifelong Learning in the Careers of Professional Musicians*'**

[David Myers - Keynote address.pdf](#)

**Saturday, 10 March 11.00-12.30**



***Models of Excellence***

**Introductions by Einar Solbu and Gretchen Amussen**

**Chair: Johannes Johansson**

**Einar Solbu**

A modern conservatoire deals with a variety of music and with preparing students for a multitude of jobs. Hence, there are basically three categories of quality in a conservatoire setting: artistic, professional and individual. Within each category there are a number of sub-qualities, some of which are fairly objective, others highly subjective; some fairly stable, and others dependent on context, time, situation etc. Various stakeholders claim the right to be the primary judges of specific sectors of quality. Basic questions are: How should a conservatoire, aiming at catering to a broad array of needs and demands in today's musical world, relate to quality issues? Having one yardstick for quality does not work any more. Full relativism with regard to quality, on the other hand, is no solution either. Is it, then, possible to establish an institutional quality regime or concept which takes into account that within music, musical professions and among musicians, there is room and need for a variety of qualities? How, in practical terms, can such a regime be sustained and enhanced?

[Models of Excellence.pdf](#)

**Gretchen Amussen**

How do conservatoires respond innovatively to changes in the music profession, and how does the music profession, individually and organizationally, take into account societal trends and the changing nature of audiences to offer programs that are imaginative, artistically and financially viable? The site visits, portraits, and case studies undertaken by the AEC's Polifonia working group on the profession suggest a variety of answers to these complex questions, examples of which will be shared during this session.

**Saturday 10 March: 14:30 – 16:00**

***Formal, Non-Formal and Informal Learning in Music***  
**Working session with Max van der Kamp and Peter Mak**  
**Response: Liane Hentschke and Folkert Haanstra**  
**Chair: Max van der Kamp**

**Max van der Kamp**

According to sociologists such as Anthony Giddens and Ulrich Beck in modern societies the ‘standard biography’, from the cradle to the grave, is out of date. People have to create their own ‘reflexive’ life-stories and are continuously confronted with challenges of globalisation, diversity and identity. Music in all its varieties is part of these life-stories and musical competences might contribute to ‘cultural citizenship’, albeit an intriguing but also hybrid concept. Musical competences are actively learned across the lifespan not only in formal, but also in non-formal and informal contexts. They are learned with professional support, with the help of mass-media, family and friends, self-direction, or by changing combinations of learning trajectories. They are learned in formal institutions like schools, in arts institutions, other non-artistic organisations, via internet, at home and in the peer group.

What are the implications of these developments for the conservatoires? What does this mean for their missions? What are the possibilities and limitations of conservatoires to influence non-formal and informal contexts? What kind of partnerships for conservatoires are desirable to achieve successful cross-overs between art disciplines and between music and other areas of life? What are the consequences for the curriculum of the conservatoires and what kind of competences do musicians need? These questions will be discussed during the workshop. After the introduction of main societal trends and conceptual clarification of different learning contexts, several ‘good practices’ collected by the Lectorate Lifelong Learning will be shown. These empirical examples might be used as point of departure for a concrete and inspiring debate.

**Peter Mak**

‘The musician of the 21<sup>st</sup> century is well trained as a musician and able to reflect on his own abilities in order to know his strengths and weaknesses.’ This is how Rineke Smilde, lector of the Lectorate Lifelong Learning in Music defines the modern musician. He/she has the skills and the flexibility to explore new roads and find new possibilities. First and foremost he/she has a reflective and pro-active attitude. The conservatoire has an important role in providing students with the possibilities to acquire these necessary competencies to become lifelong learners. Competencies that can only be acquired in learning contexts that incorporate professional situations or that resemble these situations.

In this workshop two pilot projects of the lectorate will be discussed. The first, ‘Vocal students as Animateurs’, performed with students of the Royal Conservatoire in the Hague in cooperation with the YO Opera Festival, is as a case study of *non-formal learning*. The second, ‘Project Week Professional Orientation’, performed with first year students of the Prince Claus Conservatoire in Groningen, is a case study of *informal learning*. In both projects students are working together to prepare a

performance outside the conservatoire and for this they have to take into account the preferences of the public. In both projects dealing with partners from outside the conservatoire is part of the preparatory process.

The workshop will focus on the learning outcomes of these projects and the distinctive characteristics of the learning environment that are conditional in order to realise the outcomes. To give an impression of the content of the projects photographs and video-recordings will be shown.

[Max van der Kamp - Exploring Formal, Non-Formal and Informal Learning in Music.pdf](#)

[Peter Mak - Examples of Non-Formal and Informal Learning in Music.pdf](#)

[Folkert Haanstra - Response to Van der Kamp and Mak.pdf](#)

**Saturday 10 March: 14:30 – 16:00**



***Learning Outcomes and Employability in Music***  
**Working session with Jeremy Cox and Evert Bisschop**  
**Boele**  
**Chair: Gretchen Amussen**

The European conservatoires, working through the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), have over the last few years developed a set of Learning Outcomes for first (Bachelor), second (Master) and recently third (Doctoral) study cycles.

Within the Polifonia project, these learning outcomes have been integrated with work done across a range of disciplines as part of a Europe-wide initiative known as the Tuning Project. In this project, each discipline produces a description of how it is taught in higher education, called a “Tuning Template”. The Polifonia Tuning Group has produced a draft Tuning Template for higher music education in which the characteristics of the subject and the music Learning Outcomes are mapped against the European Qualifications Framework and the so-called Dublin Descriptors, which set agreed level descriptors for Bachelor, Master and Doctoral study across Europe. This has resulted in a specific music variant, the “Polifonia/Dublin Descriptors”.

Consultation with the professional field forms an important part of the Polifonia project as a whole, as well as being the focus of the Profession Working Group within the project. The whole idea behind the Tuning Template and the Learning Outcomes is that a common general description of higher music education, if it reflects current developments in the music profession, will foster (inter)national comparability and therefore the possibilities of cooperation and exchange within, and even outside, Europe.

In this working session we will discuss with the participants the possibilities of using the draft music Tuning Template, and specifically the Learning Outcomes, in relation to questions of employability. Questions covered will include:

- are the Learning Outcomes and the statements in the draft Tuning Template document helpful and relevant from the perspective of the profession?
- how will we keep the Tuning Template and the Learning Outcomes up-to-date with new developments in the music profession?
- how can individual conservatoires use the Tuning Template and the Learning Outcomes in order to enhance employability of graduates?
- might the Tuning Template and the Learning Outcomes be helpful or relevant to individual musicians in the profession who might be thinking of how to develop their careers in ways that include a return to some kind of higher education?

**Saturday 10 March: 16.30 – 18.30**



***Mentoring Musicians***  
**Working session with Peter Renshaw**  
**Response: Christine Stoeger and Judith Webster**  
**Chair: Frans de Ruiter**

This session is based on recent work mentoring musicians connected to the Lectorate, *Lifelong Learning in Music*, and with practitioners at The Sage Gateshead in North East England. A mentoring process, rooted in reflective and reflexive practice, is seen as pivotal in any musician's personal, artistic and professional development. A framework for mentoring, drawing on forms of learning embedded in adult education, informal learning and continuing professional development, will act as a catalyst for a wider discussion.

[Peter Renshaw - LLL Framework for Mentoring.pdf](#)  
[Christine Stöger - Response to the Mentoring statement](#)  
[Judith Webster - Response to the Mentoring statement](#)

**Saturday 10 March 16.30 - 18.30**

***'The Orchestra Leadership Academy' & BBC Learning Projects'***  
**Working session with David Myers and Lincoln Abbotts**  
**Chair: Marc Olivier Dupin**

**David Myers**

The Orchestra Leadership Academy (OLA) is a robust professional development program of seminars and symposia sponsored by the American Symphony Orchestra League. OLA has been evaluated since 2001 by the Center for Educational Partnerships in Music at Georgia State University. Participants include aspiring and experienced executives, conductors, and performers representing the complete spectrum of orchestras in the U.S. This presentation will focus on OLA's learning goals and outcomes, evidence of impact on orchestras, and innovative approaches to address the lifelong learning needs of orchestra personnel.

## **Lincoln Abbotts**

The BBC Symphony Orchestra is committed to adventurous and innovative work. With an ongoing series of local, national and international learning activities, we aim to open our orchestra, and the distinctive music it plays, to the broadest range of participants. With over 70 concerts at the Royal Albert Hall, many of which are televised and all of which are broadcast live on BBC Radio 3 and online, the Proms already play a pivotal role in introducing classical music to a huge new audience. Our learning programme sits at the core of this intense two months of activity, offering opportunities for families and musicians, young and old, amateur and professional, to become involved in the experience of live music-making.

The BBCSO and BBC Proms are known for their commitment to new music and for a willingness to take creative risks. Learning projects need to stay fresh, to challenge and to inspire. This session will present (through film and radio broadcast) examples of recent work where cutting edge artists, eclectic groups of participants and BBC musicians have collaborated in the development and performance of vibrant new work.

Times have changed. Today's educational landscape is remarkably diverse and our musical culture is becoming ever more pluralistic. Through its learning initiatives, the BBC aims to support and explore the skills, processes and approaches needed for musicians working in our exciting, ever-evolving culture.

[David Myers - The Orchestra Leadership Academy.pdf](#)

## **Sunday 11 March 9.30 – 10.00**



*Improvisation and conversation: a practical exploration of how musical improvisation may inform one-to-one instrumental/vocal teaching, mentoring and professional development in conservatoires*

**Presentation by Helena Gaunt and Bart van Rosmalen  
Chair: Peter Renshaw**

In the current climate many musicians (and artists in general) are facing significant challenges in responding to changing cultural landscapes and professional practices. There is an evident need for music academies and conservatoires to provide a powerful resource base for both teachers and students, to enable them to meet these challenges creatively, and to engage effectively in society. In this context, frameworks and processes which facilitate the development of the skills of lifelong learning: reflective practice, creative engagement, research and entrepreneurship, are critical.

In this presentation we will share the first findings from some practice-based research which is focusing on the connections between improvisation in music and in conversation. Our aims are to explore ways in which musical improvisation can develop and transform our communication in conversation in different contexts, for example in the dialogue between student and teacher, between mentor and mentee, between peer and peer, or in charring conversations with larger groups of people.

Improvisation has often been acknowledged to be fundamental to creative processes in the arts, both anecdotally by artists themselves (Nachmanovitch 1990; Bach (1753) 1957) and in theoretical formulations (Sloboda 1988; Johnson-Laird 1991; Nettl 2001; Benson 2003). It is also increasingly viewed as critical in life as well as art. For example, active listening has been identified as a critical feature in the process of improvisation, and has evident resonances with many areas of professional practice, including teaching and learning (Benson 2003). An essential feature of improvisation is also that in each case it is underpinned by sophisticated structures and rules of engagement which can usually be identified (even if they are a part of tacit knowledge and skill in the practitioner). The tension between these and elements of freedom is very often key to the success of the improvisation, be it in artistic terms, or for example in terms of organizational management (Ryle 2000).

Drawing on existing understanding of improvisation alongside our own practical research, we will explore key aspects of improvisational technique in both musical and conversational contexts. We will consider, for example, the roles we adopt (solo, accompaniment, questioning, answering, provoking, supporting), the structures we create, ways of beginning, listening and silence, and the emotional dynamics which arise such as power and fear. In this way we hope to demonstrate the potential of improvisation as a developmental tool in a number of contexts within conservatoires.

- Bach, C. P. E. e. H.-E., L. ((1753) 1957). Versuch uber die wahre Art, das Clavier zu Spielen. Leipzig, Breitkopf and Hartel.
- Benson, B. E. (2003). The improvisation of musical dialogue - a phenomenology of of music. Cambridge, Cambridge University Press.
- Johnson-Laird, P. N. (1991). Jazz improvisation: a theory at a computational level. Representing musical structure. P. Howell, R. West and D. Cross.
- Nachmanovitch, S. (1990). Free play: improvisation in life and art. New York, Penguin Putnam Inc.
- Nettl, B. (2001). Improvisation - concept. The New Grove Dictionary of Music and Musicians. S. Sadie and J. Tyrell. London, Macmillan.
- Ryle (2000). Improvisation as a mindset for organizational analysis. Making sense of the organization. K. E. Weick. Malden, MA, Blackwell: 284-304.
- Sloboda, J. A., Ed. (1988). Generative processes in music. Oxford, Clarendon Press.

[Helena Gaunt & Bart Rosmalen - Improvisation and Conversation.pdf](#)

**Sunday 11 March 10.00-10.45**



**Keynote address by Marc Olivier Dupin: 'Bridging the Gap'**

[Bridging the Gap.pdf](#)