



Draft revised AEC Learning Outcomes **FULLSCORE**

(version 18.04.2017)

mapped against the Learning Outcomes as they were published originally in 2009

1st Cycle First Redraft

A. Practical (skills-based) outcomes

		1 st cycle original text	1 st cycle revised text
		<i>At the completion of their studies, students are expected to have developed the necessary skills to express, create and manifest [realise] artistic concepts, as follows:</i>	<i>At the completion of their studies, students are expected to be able to¹:</i>
1.1	Skills in artistic expression	<u>At the completion of their studies, students are expected to be able to</u> create and realise their own artistic concepts and to have developed the necessary skills for their expression.	<i>Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre.</i>
1.2a	Repertoire skills	<u>At the completion of their studies, students are expected to have</u> studied and performed representative repertoire of the area of musical study.	<i>Exhibit knowledge of relevant representative repertoire of their area of musical study,² demonstrating the ability to create and provide coherent musical experiences and interpretations.</i>
1.2b		<u>In the process, they are expected to have</u> had experience of a variety of appropriate styles.	
1.3	Ensemble skills	<u>At the completion of their studies, students are expected to be able to</u> interact musically in ensembles, varied both in size and style.	<i>Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.</i>

¹ NB students should be aware of the interrelationships and interdependencies between outcomes.

² NB in this context the word 'repertoire' should be understood to include an original work or production created by an individual composer, performer or ensemble.



1.4a	Practising, rehearsing, reading, aural, creative and re-creative skills	<u>At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.</u>	<i>Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.</i>
1.4b		<u>In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</u>	<i>Exhibit awareness of, and actively engage with, issues affecting the personal health and wellbeing of musicians.</i>
1.4c		<u>At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas.</u>	<i>Recognise, interpret, manipulate,³ realise and/or memorise the materials [signs, symbols and structures] of music through notation and/or by ear.</i>
1.4d		<u>At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music.</u>	
1.4e		<u>At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.</u>	<i>Create, arrange and/or recreate musical material for practical purposes and settings.</i>
1.5	Artistic Research skills		<i>Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.</i>
1.6[a]	Verbal [& Communication] skills	<u>At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.</u>	<i>Devise and sustain reflective arguments about their music making and its wider context in written and spoken forms.</i>
1.6b			<i>Locate, gather and critically interpret relevant source material.</i>
1.6c			<i>Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.</i>
1.6d			<i>Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.</i>

³ Meaning compose, arrange, etc.

1.7	Technological skills		Use appropriate digital technology, to create, record, produce and disseminate musical materials.
			Evidence skills in the use of new media for promotion and dissemination.
1.8	Public Performance skills	At the completion of their studies, <u>students are expected to be able to</u> deal with the behavioural and communicative demands of public performance.	Recognise and respond appropriately to a range of performing contexts, spaces, and environments.
			Demonstrate a range of communication, presentation and self-management skills associated with public performance.
1.7	Improvisational skills	At the completion of their studies, <u>students are expected to be able to</u> shape and/or create music in ways which go beyond the notated score.	Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.
1.8	Pedagogical skills	Where they receive basic pedagogical training, ... , <u>students are expected to be able to</u> teach music at a variety of levels.	Recognise, reflect upon and develop their own personal learning style, skills and strategies.
			Lead and/or support learning and creative processes in others, creating a constructive learning environment.
	Entrepreneurial skills		Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.
			Articulate and present a sound business proposition, capturing and evidencing value and sustainability of concept.
	Community / Musicians in Society		Engage with a range of audience and/or participant groups.

B. Theoretical (knowledge-based) outcomes

		1 st cycle original text	1 st cycle revised text
			<i>At the completion of their studies, students are expected to be able to:</i>
2.1a	Knowledge and understanding of repertoire and musical materials / Practising, rehearsing, reading, aural, creative and re-creative knowledge	<u>At the completion of their studies, students are expected to know</u> the mainstream repertoire of their area of musical study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate.	<i>Exhibit knowledge of relevant representative repertoire of their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations.</i>
2.1b		<u>Students are expected to know</u> the common elements and organisational patterns of music and understand their interaction.	<i>Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.</i>
2.1a	Knowledge and understanding of context / Public Performance / Ensemble knowledge	<u>At the completion of their studies, students are expected to know and understand</u> the main outlines of music history and the writings associated with it.	<i>Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.</i>
2.1b		<u>Students are expected to be familiar with</u> musical styles and their associated performing traditions.	
2.1c	Technological knowledge	<u>Students are expected to have</u> a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.	<i>Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.</i>
2.1d	Knowledge and understanding of context / Entrepreneurial knowledge	<u>Students are expected to have</u> knowledge of the key financial, business and legal aspects of the music profession.	<i>Display knowledge of key financial, business and legal aspects of the music profession.</i>
			<i>Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.</i>

2.1e		At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. [NB substance incorporated in overarching text.]	
	Research knowledge		Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
			Demonstrate knowledge of, and ability to gather and utilise relevant information found within, libraries, internet repositories, museums, galleries and other relevant sources.
	Verbal knowledge		Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
2.2	Improvisational knowledge	At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.	Demonstrate the ability to recognise, respond to, internalise and reconstruct musical materials aurally and/or in written form.
2.3	Pedagogical knowledge	Where they receive basic pedagogical training, ... , <u>students are expected to be able to</u> be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education.	Exhibit familiarity with (minimally) the basic concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
	Entrepreneurial knowledge		Recognise the skill demands of local, national and international music markets.
	Community Engagement knowledge		Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.

C. Generic outcomes

		1 st cycle original text	1 st cycle revised text
			<i>At the completion of their studies, students are expected to be able to:</i>
	Skills in artistic expression		<i>Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.</i>
	Ensemble		<i>Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.</i>
3.1	Independence	<p><u>At the completion of their studies, students are expected to be able to work independently on a variety of issues,</u></p> <ul style="list-style-type: none"> - Gathering, analysing and interpreting information - Developing ideas and arguments critically - Being self-motivated and self-managing 	<i>Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.</i>
3.2	Psychological understanding	<p><u>At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of</u></p> <ul style="list-style-type: none"> - their imagination - their intuition - their emotional understanding - their ability to think and work creatively when problem-solving - their ability to think and work flexibly, adapting to new and changing circumstances - their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance. 	<i>Demonstrate a positive and pragmatic approach to problem solving.</i>
			<i>Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.</i>
			<i>Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of - and preparedness to engage with as needed - relevant health and wellbeing promotion initiatives and resources.</i>

3.3	Critical awareness / Research skills / Community / Musicians in Society	<p><u>At the completion of their studies, students are expected to be</u></p> <ul style="list-style-type: none"> - critically self-aware - able to apply their critical capabilities constructively to the work of others - able to reflect on social, scientific or ethical issues relevant to their work 	<p><i>Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i></p>
			<p><i>Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practical contexts.</i></p>
			<p><i>Explore, evaluate, apply and challenge existing scholarship, research and performing practices within the discipline.</i></p>
	Practising, rehearsing, reading, aural, creative and re-creative skills		<p><i>Routinely exhibit tenacity, ability to digest and respond to verbal &/or written feedback, and the ability to respond creatively and appropriately to ideas and impetus from others.</i></p>
			<p><i>Exhibit a long-term (lifelong) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competencies in relation to personal goals.</i></p>
3.4	Communication and collaboration skills / Pedagogical skills	<p><u>At the completion of their studies, students are expected to have effective communication and social skills, including the ability to</u></p> <ul style="list-style-type: none"> - work with others on joint projects or activities - show skills in teamwork, negotiation and organisation - integrate with individuals in a variety of cultural contexts - present work in an accessible form - have appropriate Information Technology (IT) skills. 	<p><i>Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.</i></p>

	Public Performance / Presentation skills		<i>Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.</i>
	Improvisational skills		<i>Evidence flexibility, the ability to rapidly synthesise knowledge (in real time) and to suggest alternative and sometimes challenging hypotheses.</i>

AEC Learning Outcomes: 1st Cycle (Revised)

At the completion of their studies, students are expected to be able to:

	A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
Artistic expression	A1 Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre.	B1 Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline and their associated texts, resources and concepts.	C1 Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
Repertoire	A2 Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc. of their discipline or genre.	B2 Exhibit knowledge of relevant representative repertoire of their area of musical study, ⁴ demonstrating the ability to create and provide coherent musical experiences and interpretations. B3 Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.	
Practise, rehearsal, reading, aural, creative and re-creative	A3 Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.	B4 Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.	C2 Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.

⁴ NB in this context the word 'repertoire' should be understood to include an original work or production created by an individual composer, performer or ensemble.

	A4 Recognise, interpret, manipulate, ⁵ realise and/or memorise the materials [signs, symbols and structures] of music through notation and/or by ear.	B5 Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline and their associated texts, resources and concepts.	C3 Demonstrate a positive and pragmatic approach to problem solving.
	A5 Create, arrange and/or recreate musical material for practical purposes and settings.		
Ensemble	A6 Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.		C4 Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
Improvisation	A7 Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.	B6 Recognise, internalise, and respond to the fundamental patterns and processes which underlie improvisation and reconstruct musical materials aurally and/or in written form.	C5 Evidence flexibility, the ability to rapidly synthesise knowledge (in real time) and to suggest alternative and sometimes challenging hypotheses.
Artistic Research	A8 Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.	B7 Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.	C6 Explore, evaluate, apply and challenge existing scholarship, research and performing practices within the discipline.
Verbal [& Written Communication]	A9 Devise and sustain reflective arguments about their music making and its wider context in written and spoken forms.	B8 Demonstrate knowledge of, and ability to gather and utilise relevant information found within, libraries, internet repositories, museums, galleries and other relevant sources.	C7 Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
	A10 Locate, gather and critically interpret relevant source material.		

⁵ Meaning compose, arrange, etc.

	A11 Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.		
	A12 Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.	B9 Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.	C8 Routinely exhibit tenacity, ability to digest and respond to verbal &/or written feedback, and the ability to respond creatively and appropriately to ideas and impetus from others.
Technology	A13 Use appropriate digital technology, to create, record, produce and disseminate musical materials.	B10 Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.	
	A14 Evidence skills in the use of new media for promotion and dissemination.		
Public Performance	A15 Recognise and respond appropriately to a range of performing contexts, spaces, and environments.		C9 Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
	A16 Demonstrate a range of communication, presentation and self-management skills associated with public performance.		C10 Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.
Community / Musicians in Society	A17 Engage with a range of audience and/or participant groups.	B11 Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.	C11 Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practical contexts.

			<i>C12 Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.</i>
Pedagogy	<i>A18 Recognise, reflect upon and develop their own personal learning style, skills and strategies.</i>	<i>B12 Exhibit familiarity with (minimally) the basic concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.</i>	
	<i>A19 Lead and/or support learning and creative processes in others, creating a constructive learning environment.</i>		
Self-management / Entrepreneurship	<i>A20 Exhibit awareness of, and actively engage with, issues affecting the personal health and wellbeing of musicians.</i>	<i>B13 Recognise the skill demands of local, national and international music markets.</i>	<i>C13 Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of - and preparedness to engage with as needed - relevant health and wellbeing promotion initiatives and resources.</i>
	<i>A21 Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.</i>	<i>B14 Display knowledge of key financial, business and legal aspects of the music profession.</i>	<i>C14 Exhibit a long-term (lifelong) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competencies in relation to personal goals.</i>

	<i>A22 Articulate and present a sound business proposition, capturing and evidencing value and sustainability of concept.</i>	<i>B15 Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.</i>	<i>C15 Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.</i>
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2nd Cycle First Redraft

A. Practical (skills-based) outcomes

	2 nd cycle original text	2 nd cycle revised text
	At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development. [Skills in artistic expression]	<i>Building on the skills acquired in the 1st cycle, at the completion of their 2nd cycle studies, and as appropriate to their discipline or genre, students are expected to be able to⁶:</i>
Artistic expression	At the completion of their studies, students are expected to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts. [Skills in artistic expression]	<i>AA1 Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing their own artistic concepts and reflecting a well-developed musical personality.</i>
Repertoire	At the completion of their studies, students are expected to have built upon their experience of representative repertoire within the area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation. [Skills in artistic expression]	<i>AA2 Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of their discipline or genre.</i>
	Students are expected to be fluent across a range of styles and/or to have developed a distinctive and individual voice in one particular style. [Skills in artistic expression]	<i>AA3 Demonstrate breadth and/or depth of specialist knowledge in relation to their area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.</i>
Practise, rehearsal, reading, aural, creative and re-creative	2 nd cycle curricula usually assume that students have already acquired [practising, rehearsing, reading, aural, creative and re-creative] skills. At the completion of their studies, students are expected to have ensured that any areas of relative weakness have been addressed.	<i>AA4 Demonstrate ability to create, realise and express their own artistic concepts, ensuring that any areas of relative weakness in relation to practise, rehearsal, reading, aural, creative and re-creative skills have been addressed.</i>

⁶ NB students should be aware of the interrelationships and interdependencies between outcomes.

	Through independent study they are also expected to have continued to develop these skills sufficiently to support their ability to create, realise and express their own artistic concepts. [Practising, rehearsing, reading, aural, creative and re-creative skills]	
Ensemble	Where students have engaged in ensemble activity as part of their 2 nd cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity. [Ensemble skills]	<i>AA5 Play a leading role in ensemble and/or other collaborative activity.</i>
Improvisation	At the completion of 2 nd cycle curricula where improvisation is relevant to the specialisation, students are expected to have acquired a high level of improvisational fluency. [Improvisational skills]	<i>AA6 Demonstrate a high level of improvisational fluency.</i>
Artistic research		<i>AA7 Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.</i>
Verbal [& Written Communication]	Where required, students are expected to be able to demonstrate their command of verbal skills in extended written or spoken presentations. [Verbal skills]	<i>AA8 Demonstrate excellent command in a range of communication modes associated with their practice and its presentation to both specialist and non-specialist audiences.</i>
Technology		<i>AA9 Exhibit competence in technological utilisation and application.</i>
Public performance	At the completion of their studies, students are expected to 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. [Public Performance skills]	<i>AA10 Take responsibility for the engagement between context, audience and musical material, projecting their ideas fluently and with confidence in a wide variety of performance settings.</i>

Community / Musicians in Society		<i>AA11 Demonstrate sensitivity to personal or collective circumstance, characteristics and/or context.</i>
		<i>AA12 Engage with a significantly level of critical self-reflection in relation to their own personal learning style, skills and strategies.</i>
	Where they receive basic pedagogical training, be it in the 1 st or 2 nd cycle studies, students are expected to be able to teach music at a variety of levels. [Pedagogical skills (where applicable)]	<i>AA13 Within the context of the learning environment, recognise and identify individual learners needs, and exhibit the ability differentiate and facilitate activity accordingly.</i>
	Where pedagogy is taught in 2 nd cycle studies as a continuation of courses in the 1 st cycle, students are expected to usually have demonstrated that they can deal with the ... practical application of pedagogical theory at a high level. [Pedagogical skills (where applicable)]	<i>AA14 Evidence ability to translate theoretical knowledge into practical activities to enable learning and creative processes in others.</i>
Self-management / Entrepreneurship	Students are expected to have a comprehensive knowledge of the music profession. [Skills in artistic expression]	<i>AA15 In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.</i>

B. Theoretical (knowledge-based) outcomes

	2 nd cycle original text	2 nd cycle revised text
	At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development. [Skills in artistic expression]	<i>Building on the knowledge acquired in the 1st cycle, at the completion of their 2nd cycle studies, and as appropriate to their discipline or genre, students are expected to be able to⁷:</i>

⁷ NB students should be aware of the interrelationships and interdependencies between outcomes.

Artistic expression		BB1 Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to their core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
Repertoire	At the completion of their studies, through individual in depth research and study, students are expected to have acquired comprehensive knowledge of repertoire within their area of musical study. [Knowledge and understanding of repertoire and musical materials]	BB2 Exhibit comprehensive knowledge of repertoire within their area of musical study, ⁸ demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
	Students are expected to be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts. [Knowledge and understanding of repertoire and musical materials]	
Practise, rehearsal, reading, aural, creative and re-creative	At the completion of their studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation. [Knowledge and understanding of context]	BB3 Develop and extend their knowledge of the theoretical and historical contexts in which music is practiced and presented.
	Based upon knowledge of musical styles and a critical understanding of their associated performing traditions, students are expected to be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts. [Knowledge and understanding of context]	BB4 Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions. BB5 Develop, present and [realise] programmes that are coherent and suitable to a wide range of different performing contexts.
Ensemble		

⁸ NB in this context the word ‘repertoire’ should be understood to include an original work or production created by an individual composer, performer or ensemble.

Improvisation	At the completion of 2 nd cycle curricula where improvisation is relevant to the specialisation, students are expected to have a deep knowledge of improvisational patterns and processes that are sufficiently internalised for them to be able to apply them freely in a variety of contexts. [Improvisational skills]	BB6 Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.
Artistic research		BB7 Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study and/or artistic practice.
Verbal [& Written Communication]		BB8 Identify and utilise relevant literature and/or other resources as appropriate to inform their practise and development within their discipline, genre, and/or area of study.
		BB9 Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
Technology		BB10 Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to their discipline, genre, area of study and/or artistic practice.
Public performance		
Community / Musicians in Society		BB9 Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

Pedagogy	Where they receive basic pedagogical training, be it in the 1 st or 2 nd cycle studies, students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education. [Pedagogical skills]	
	Where pedagogy is taught in 2 nd cycle studies as a continuation of courses in the 1 st cycle, students are expected to be able to demonstrate that they have a thorough understanding of pedagogical theory relevant to music education. [Pedagogical skills]	BB10 <i>Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.</i>
Self-management / Entrepreneurship	Students are expected to have a comprehensive knowledge of the music profession. [Knowledge and understanding of context]	

C. Generic outcomes

	2 nd cycle original text	2 nd cycle revised text
		<i>Building on the skills and knowledge acquired in the 1st cycle, at the completion of their 2nd cycle studies, , and as appropriate to their discipline or genre, students are expected to be able to⁹:</i>
Artistic expression	Building on the skills acquired in the 1 st cycle, students are expected to have fully internalised their critical awareness. [Critical awareness]	CC1 <i>Exhibit sophisticated skills in critical thinking and critical awareness.</i>
Repertoire		

⁹ NB students should be aware of the interrelationships and interdependencies between outcomes.

Practise, rehearsal, reading, aural, creative and re-creative	Building on the skills acquired in the 1 st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to: <ul style="list-style-type: none"> - Initiate ... work with others on joint projects or activities - Show skills in ... negotiation and organisation ... [Communication skills]	<i>CC2 Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.</i>
		<i>CC3 Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.</i>
Ensemble	Building on the skills acquired in the 1 st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to: <ul style="list-style-type: none"> - Initiate and work with others on joint projects or activities - Show skills in leadership, teamwork, negotiation and organisation ... [Communication skills]	<i>CC4 Exhibit leadership, teamwork, negotiation and/or coordination skills, as appropriate and at all times taking account of context.</i>
Improvisation	Building on the skills acquired in the 1 st cycle, students are expected to [be] able to integrate knowledge ... [Independence]	<i>CC5 Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.</i>
Artistic research	Building on the skills acquired in the 1 st cycle, students are expected to [be] able to integrate knowledge and to undertake in an organized manner tasks that may be: <ul style="list-style-type: none"> - Extended and complex - In new or unfamiliar contexts - Based upon incomplete or limited information. [Independence]	<i>CC6 Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be: <ul style="list-style-type: none"> - Extended and complex - In new or unfamiliar contexts - Based upon incomplete or limited information. </i>
		<i>CC7 Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.</i>
Verbal [& Written Communication]	At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development. [Skills in artistic expression]	<i>CC8 Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).</i>

	<p>Building on the skills acquired in the 1st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to:</p> <ul style="list-style-type: none"> - Initiate and work with others on joint projects or activities - Show skills in leadership, teamwork, negotiation and organisation - Integrate with other individuals in a variety of cultural contexts - Present complex work in accessible form <p>[Communication skills]</p>	<p><i>CC9 Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal &/or written feedback, ideas and impetus from others.</i></p>
Technology		
Public Performance	<p>Building on the skills acquired in the 1st cycle, students are expected to have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p> <p>[Psychological understanding]</p>	<p><i>CC10 Initiate, respond to and work with others within joint projects or activities.</i></p> <p><i>CC11 Exhibit sophisticated and appropriate public presentation skills in all aspects of their practice and activity.</i></p>
Community / Musicians in Society	<p>Building on the skills acquired in the 1st cycle, students are expected to have ... the ability to</p> <ul style="list-style-type: none"> - initiate and work with others on joint projects or activities - show skills in leadership, teamwork, negotiation and organisation - integrate with other individuals in a variety of cultural contexts - ... <p>[Communication skills]</p>	<p><i>CC12 Engage with individuals and/or groups as appropriate and in relation to both their own, and a wider variety of, cultural contexts.</i></p> <p><i>CC13 Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</i></p>
Pedagogy		
Self-management / Entrepreneurship	<p>Building on the skills acquired in the 1st cycle, students are expected to have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p> <p>[Psychological understanding]</p>	<p><i>CC14 Exhibit confidence in using their own psychological understanding - and their sense of their own wellbeing, and that of others - to underpin decision making in a variety of situations associated with professional practice.</i></p>



	Building on the skills acquired in the 1 st cycle, students are expected to have fully internalised their critical awareness. [Critical awareness]	CC15 <i>Engage fully with, and exhibit autonomy within, all aspects of the learning process.</i>
	Building on the skills acquired in the 1 st cycle, students are expected to have become fully autonomous learners ... [Independence]	CC16 <i>Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.</i>



3rd Cycle First Redraft

A. Practical (skills-based) outcomes

	3 rd cycle original text	3 rd cycle revised text
	Competence profile (where appropriate, and according to the individual nature of the 3 rd cycle curricula)	<i>Building on the skills acquired in the 1st and 2nd cycles, at the completion of their 3rd cycle studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to independently¹⁰:</i>
Artistic expression	The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching ¹¹ [Artistic development and skills]	AAA1 Demonstrate original insights in the realisation, recreation, creation, manipulation and/or production of music and/or music pedagogy.
	The development and realisation of artistic autonomy [Artistic development and skills]	
Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative		
Ensemble		AAA2 Support, collaborate with and lead colleagues, using a range of practical, facilitative, communication and networking skills to influence practice and policy in diverse environments.
Improvisation		
Artistic research	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 [Research skills]	AAA3 Define, plan, manage and deliver research activities and projects, selecting and justifying appropriate methodological processes and resources while recognising, evaluating and minimising any identified risks and/or negative impacts.
	The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant [Research skills]	

¹⁰ NB students should be aware of the interrelationships and interdependencies between outcomes.

¹¹ See also Practical Outcomes: Pedagogy below.

	<p>The capacity to identify and contextualize currently dynamic issues in one's field, in the sense of open questions, new topics and trends [Research skills]</p> <p>The capacity to document, analyse and summarise the interim and final outcomes of one's projects [Research skills]</p>	<p>AAA4 <i>Identify and contextualise dynamic research questions to enable the creation of new knowledge and production and documentation of innovative solutions.</i></p>
Verbal & Written Communication	<p>The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner [Artistic development and skills]</p>	<p>AAA5 <i>Extend understanding and facilitate insight for both specialist and non-specialist audiences.</i></p>
Technology		
Public performance		
Community / Musicians in Society		<p>AAA6 <i>Consider the impact of their research on diverse audiences.</i></p>
Pedagogy	<p>The capacity for critical analysis and evaluation of one's own and other's outcomes [Research skills]</p>	<p>AAA7 <i>Systematically critically analyse and evaluate their own and others' research outcomes.</i></p>
Self-management / Entrepreneurship	<p>The capacity to use project funding and evaluation systems in the development of one's own work [Research skills]</p>	<p>AAA8 <i>Appreciate the need to engage in research with impact and seek opportunities to exploit and further develop knowledge deriving from their research.</i></p>

B. Theoretical (knowledge-based) outcomes

	3 rd cycle original text	3 rd cycle revised text
		<p><i>Building on the skills acquired in the 1st and 2nd cycles, at the completion of their 3rd cycle studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to independently¹²:</i></p>
Artistic expression		

¹² NB students should be aware of the interrelationships and interdependencies between outcomes.

Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative		
Ensemble		
Improvisation		
Artistic research	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	BBB1 Recognise, engage with, and help to maintain standards of excellence in the research field.
Verbal [& Written Communication]	The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field [Research skills]	BBB2 Seek, discover, access, retrieve, sift, interpret, analyse, evaluate, manage, conserve and communicate knowledge derived from relevant literature and/or other resources as appropriate within their area of study and/or artistic practice.
	The capacity to write/present/perform/ disseminate clearly and appropriately for different target audiences [e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output] [Communication skills]	BBB3 Evidence ability to identify, select and employ effective and appropriate research inquiry and dissemination techniques and methods, taking account of the needs of a range of target audiences.
	Awareness of relevant methods and techniques of inquiry related to one's field of study	
Technology		
Public performance		
Community / Musicians in Society		
Pedagogy		
Self- managem ent / Entrepre neurship	Awareness of ownership rights of those who might be affected by one's project [e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.]	BBB4 Engage with professional standards in research practice, acknowledging eth- ical, legal, and health and safety impli- cations of the research undertaken, its national and international context, and

	Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong sense of responsibility and vigilance	the ownership rights of all those affected by their research.
	Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated	

C. Generic outcomes

	3 rd cycle original text	3 rd cycle revised text
		<i>Building on the skills acquired in the 1st and 2nd cycles, at the completion of their 3rd cycle studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to independently¹³:</i>
Artistic expression	The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc. [Critical awareness]	CCC1 Exercise professional standards in research and research integrity, adhering to and encouraging development of research and artistic practice.
	The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators [Critical awareness]	
Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative	The capacity to pursue one's own questions and ideas [Independence]	CCC2 Work autonomously in the pursuit of new knowledge.
Ensemble		
Improvisation		
Artistic research	The capacity to pursue one's own questions and ideas [Independence]	CCC3 Identify key questions in relation to their area of study, consider these critically and produce innovative solutions.
Verbal [& Written Communication]	The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators [Critical awareness]	CCC4 Engage with the wider community of researchers, practitioners and creators, be responsive to critical engagement with the ideas of others and receptive to critique of their own work.

¹³ NB students should be aware of the interrelationships and interdependencies between outcomes.

Technology		
Public Performance		
Community / Musicians in Society	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. [Communication skills]	CCC5 Establish and maintain cooperative relationships with peers, senior colleagues, students, artistic collaborators and other stakeholders, with sensitivity to equality, diversity and cultural context.
	The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc. [Communication skills]	
	The capacity to improve the public's understanding and/or artistic insight in one's field of study [Communication skills]	CCC6 Engage in research with impact and communicate its outcomes to diverse specialist and non-specialist audiences, enabling public understanding of the subject and/or wider artistic insight.
Pedagogy		
Self-management / Entrepreneurship	The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximising one's performance [Critical awareness]	CCC7 Approach research tasks with enthusiasm, perseverance and integrity and devise strategies to unlock their own full potential.
	The capacity to comprehend the transfer ability of one's research capabilities to other fields and to recognize any associated career opportunities [Independence]	CCC8 Recognise the transferability of their skills as researchers, and prepare, plan and manage their career development, optimising opportunities and seeking support as required.
	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 [Independence]	
	Awareness of the economic potential and utilisation of one's outputs	