

INSTRUMENTAL AND VOCAL TEACHER EDUCATION: EUROPEAN PERSPECTIVES

POLIFONIA WORKING GROUP
FOR INSTRUMENTAL AND VOCAL
MUSIC TEACHER TRAINING



KUNGL. MUSIKHÖGSKOLAN
Royal College of Music in Stockholm



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

ERASMUS NETWORK FOR MUSIC

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INTRODUCTION

1. THE 'POLIFONIA' NETWORK FOR MUSIC

The ERASMUS Network for music 'Polifonia'¹ is the framework for this publication, one in a series of project publications. 'Polifonia' is the largest European project studying issues related to higher music education to date with support from the ERASMUS programme of the EU. The first cycle of the 'Polifonia' project ran from 2004 to 2007 and was designated by the European Commission as an ERASMUS success story in 2007. Building on this successful first cycle, a second cycle for the period 2007 - 2010 was approved by the European Commission in September 2007. This cycle is being coordinated jointly by the Royal College of Music in Stockholm and the European Association of Conservatoires (AEC). The 'Polifonia' partnership involves 66 organisations in higher music education and the music profession in 30 European countries.

The issues dealt with by 'Polifonia' relate to the latest developments in higher music education in Europe by covering three main areas:

The Bologna Strand continues the work undertaken during the first cycle on issues related to the Bologna Declaration, such as curriculum development and design, internal and external quality assurance and accreditation.

The Lisbon Strand is concerned with the continuing professional development of higher music education institution directors and management and further investigation of instrumental/vocal teacher education. In addition it addresses the dialogue between higher music education and the music profession.

The Research Strand aims at studying the role of research in higher music education institutions, as well as setting up research-based continuing professional development activities for higher music education institution teachers.

Within the framework of 'Polifonia', six expert working groups have been established with the aim of studying these issues. In addition, an External Stakeholders panel, consisting of representatives of professional music organisations, has been reflecting on the relevance of 'Polifonia' activities and outcomes for the music profession.

2. THE 'POLIFONIA' WORKING GROUP FOR INSTRUMENTAL AND VOCAL MUSIC TEACHER TRAINING - INVITE

In 2006, an initiative was taken by Helsinki Polytechnic Stadia (now Helsinki Metropolia University of Applied Sciences) to form a network of institutions with an interest in developing international

¹ For more information about the Polifonia project, please visit www.polifonia-tn.org.

collaboration in the field of instrumental/vocal teacher education: INVITE². In 2007, the network continued as a working group within the AEC project 'Polifonia', then called the 'Polifonia' Working Group for Instrumental and Vocal Music Teacher Training, or in short: the INVITE Working Group. The group, consisting of the authors of this publication, was given the following tasks:

- to define a set of learning outcomes for instrumental/vocal teacher education;
- to update descriptions of national systems for instrumental/vocal teacher education in Europe;
- to describe recent changes in the profession and produce an analysis of the challenges these changes might imply for instrumental/vocal teacher education;
- to organise two conferences;
- to write a handbook on instrumental/vocal teacher education in which the experiences of the working group and the information collected would be presented and analysed.

The working group has arranged two conferences, one seminar, seven meetings and site visits to six institutions during the 'Polifonia' project. The group consists of the following experts:

Kaarlo Hildén / *Helsinki Metropolia University of Applied Sciences, Helsinki* / is currently working as Programme Manager in Hanasaari – the Swedish-Finnish Cultural Centre - and as Senior Adviser and Board member in Helsinki Metropolia University of Applied Sciences. Previously he has worked for several years as Head of Degree Programme in Music in Helsinki Polytechnic Stadia and as Lecturer in music theory and piano improvisation in Helsinki conservatoire & Sibelius-Academy.

Natalia Ardila-Mantilla / *Universität für Musik und darstellende Kunst Wien, Vienna* / was born in Colombia. She studied piano performance and instrumental/vocal education in Bogotá and Vienna. Currently she is a research assistant for music education at the University of Music and Performing Arts Vienna, teaches piano and improvisation at the Vienna Music Schools, and works on a dissertation about instrumental tuition between formal and informal learning in the Austrian music school context.

Thomas Bolliger / *Haute Ecole de Musique Genève HEM GE and Conservatoire de Lausanne Haute Ecole de Musique CdL HEM* / began his professional career as a trained public school teacher. He studied classical music in Zurich and Paris (teaching and concert diploma) and worked as performer and guitar teacher for 20 years. Furthermore, he studied Psychology at the University in Geneva (license and diploma) and worked as an assistant in the department of child psychology. He teaches General Music Pedagogy and coordinates the Teacher Training Program at the University of Applied Sciences (Haute Ecole Spécialisée de Suisse occidentale HES SO).

² The acronym INVITE stands for *International Network for Vocal and Instrumental Teacher Education*.

Jean-Charles François / *Cefedem Rhône-Alpes, Lyon* / is a composer, percussionist and pianist. He was involved with the *Domaine musical* and *Musique vivante* from 1962 to 1969. After having been director of the Music Department of the University of California in San Diego, he was appointed director of the music department of the 'Centre de formation pour l'enseignement de la musique' (CEFEDEM) in Lyon, in 1990. Since 1994 François performs frequently with the Aleph Ensemble as a percussionist.

Mary Lennon / *DIT Conservatory of Music and Drama, Dublin* / is a Senior Lecturer in Music at DIT Conservatory of Music and Drama, Dublin where she teaches piano and music education. Her research interests include piano pedagogy, instrumental teacher education and practice-based research. She has presented at conferences, lectured and published on these subjects in Ireland and abroad.

Geoffrey Reed / *Royal Northern College of Music, Manchester* / was a Foundation Scholar at the Royal College of Music where he studied clarinet. He has wide experience as an instrumental teacher, including Head of Woodwind at Wells Cathedral School (a Specialist Music School) and was Head of Sefton Music Service for 16 years. He is Senior Lecturer in Music Education at the Royal Northern College of Music.

Tine Stolte / *Prince Claus Conservatoire, Groningen* / is a core teacher for the Teacher Training Programme of the Prince Claus Conservatoire, next to being a teacher of vocal methodology and work placement supervisor for teachers to-be. She is a member of the knowledge circle of the Lectorate Lifelong Learning in Music and the Arts and involved in a research project of this lectorate. She studied vocals at the Conservatoire of Leeuwarden.

Terrell Stone / *Conservatorio di Musica di Vicenza "Arrigo Pedrollo", Vicenza* / attended public schools and universities in the United States before moving to Europe in 1978. He studied lute performance at the Schola Cantorum Basiliensis and the Conservatory in Verona where he received his degree in 1989. In addition to a very active career performing and recording, he has been professor of lute at Conservatories in Bari, Rome and Vicenza for the past 17 years.

3. WHY INSTRUMENTAL/VOCAL TEACHER EDUCATION AS A TOPIC?

For many years, discussions in the European Association of Conservatoires (AEC) mainly focused on the professional training of performers in music. This somehow reflected the opinion (still present in some institutions) that 'teaching is something you do when you have failed as a performer'. More recently, viewpoints have radically changed. Not only is it clear that teaching is increasingly a vital component for professional musicians as part of their portfolio career, in which they combine various professional tasks. It is also understood that instrumental/vocal teachers play an essential role in society by providing access to culture in general and music in particular for individuals of all ages. In addition, institutions for higher music education should have a keen interest in providing education

for instrumental/vocal teachers at the highest level, as it will be these teachers that will prepare future students in higher music education. It is therefore evident that this subject should be high on the agenda of the AEC and its member institutions.

In addition to these general considerations, the rationale behind the tasks of the working group was also based on the following issues:

- Rapid change in the instrumental/vocal teacher profession is motivating international initiatives in curriculum development and exchange of experiences between higher music education institutions. It is a field with much fragmented and scattered specialist knowledge that would benefit from more sharing and reflection on an international level.
- Differences in national systems and traditions seem to be especially pronounced in the field of instrumental/vocal teacher education.
- Differences in curricula and national competence and qualification requirements for instrumental/vocal teachers lead to a low level of mobility and international collaboration in the field of instrumental/vocal teacher education³.
- The Learning Outcomes for the 1st, 2nd and 3rd cycles in higher music education that were formulated by the 'Polifonia' project do not include the specific demands of the teaching profession⁴.

All these issues are connected to and need to be addressed as part of the Bologna process⁵.

4. RELEVANCE TO EUROPEAN POLICY DEVELOPMENTS

Apart from considerations from the music field itself on the importance of addressing instrumental/vocal teacher education, it should also be mentioned here that the subject is one that is highly relevant to important policy developments at the European level.

In its efforts to develop a structured policy on culture and its role within the European integration process, the European Union has stressed the importance of arts education, both within and outside general primary and secondary education, at various occasions. Despite the fact that some of the

³ According to a study made by the European Forum for Music Education and Training (EFMET) in 2003. More information can be found at www.emc-imc.org/efmet.

⁴ The AEC Learning Outcomes for 1st, 2nd and 3rd cycle in higher music education can be found at www.bologna-and-music.org/learningoutcomes.

⁵ The Bologna Process is named after the Bologna Declaration, which was signed in the Italian city of Bologna on 19 June 1999 by ministers in charge of higher education from 29 European countries. Its overarching aim is to create a European Higher Education Area (EHEA) based on international cooperation and academic exchange that is attractive to European students and staff as well as to students and staff from other parts of the world. More information about the Bologna process in the field of music (with glossary of terms etc.) can be found on www.bologna-and-music.org.

political rhetoric has a somewhat instrumental approach towards culture and the arts (with its references to the role of the cultural and creative industries as part of the overall European economy and the influence arts education could have on the training of creative skills important for workers in a knowledge-based society), there has been much debate and a dynamic exchange of information about teacher education in the arts at the European level. More specifically, in the structures the European Union has set up to improve the dialogue with the Member States⁶ and the cultural sector⁷, the topic of 'Synergies between education and culture' is addressed in various working groups. Moreover, the Council of Ministers of the European Union has confirmed the importance of arts education both in and outside schools at several occasions⁸. Finally, 'cultural expression and cultural awareness' are among the eight Key Competences for Lifelong Learning, which were developed by the European Union in 2006 as a reference list of competences all European citizens should develop in general education⁹.

With its work on instrumental/vocal teacher education, there is no doubt that the 'Polifonia' project can contribute significantly to the policy debates at European level.

5. INFORMATION GATHERING PROCESS

We collected information in the following ways:

- by making descriptions of national instrumental/vocal teacher education systems through interviews¹⁰;
- by making site visits to six institutions in different parts of Europe examining in more detail their instrumental/vocal teacher education practices;

⁶ The EU has set up working groups as part of the so-called Open Method of Coordination (OMC) with the aim to give ministerial representatives the opportunity to exchange examples of good practice in the field of culture. One of these working groups studies the 'Synergies between education and culture', which includes work on arts education in and outside general education. More information about this working group can be found at http://ec.europa.eu/culture/our-policy-development/doc1573_en.htm.

⁷ The EU has initiated the creation of cultural sector platforms to maintain a dialogue with the cultural sector. In one of these platforms, the 'Access to Culture Platform', a working group on Education & Culture has been set up, which studies various aspects in relation to arts education. More information about this platform can be found at http://ec.europa.eu/culture/our-policy-development/doc1581_en.htm.

⁸ See Council conclusions on Promoting a Creative Generation - developing the creativity and innovative capacity of children and young people through cultural expression and access to culture: <http://register.consilium.europa.eu/pdf/en/09/st14/st14453.en09.pdf>.

⁹ See Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:394:0010:0018:EN:PDF>.

¹⁰ The national descriptions are available online at www.bologna-and-music.org/countryoverviews.

- by organising two conferences (in Helsinki 2007 and Dublin 2010), both of which included group discussions on current issues and an open call for papers in order to support the information gathering process;
- through discussions in the working group, based on the collective experiences of the members, representing eight different countries and institutions.

The six institutions visited were:

- Academy of Music, Dance, and Fine Arts, Plovdiv, Bulgaria
- Faculty of Music in the Academy of Performing Arts, Prague, Czech Republic
- Folkwang Hochschule, Essen, Germany
- Hochschule für Musik, Karlsruhe, Germany
- Royal Scottish Academy of Music and Drama, Glasgow, Scotland
- Mimar Sinan Fine Arts University State Conservatory, Istanbul, Turkey.

Each institution was visited by two working group members. The visits included discussions with directors, management, teachers and students as well as observation of classes. A letter explaining the focus of our work was sent to the institutions beforehand, including some questions to consider. The visits as well as the reporting were structured based on a specifically created template (see appendix pp. 68-69).

The purpose of the site visits was not to compare or to evaluate, but to gather knowledge of different practices and to improve our understanding of the diverse perspectives towards instrumental/vocal teacher education. The range of issues that emerged reflected the special character and pedagogical tradition of each institution.

In addition to the site visits the group visited some of their own institutions during the preparatory phase 2006-2007, namely:

- Helsinki Metropolia University of Applied Sciences, Finland
- CEFEDM Rhône-Alpes, Lyon, France
- Royal Northern College of Music, Manchester, United Kingdom.

These visits were integrated into working group meetings and included observation of classes and discussions with directors, management, teachers and students.

We also arranged a seminar in Banja Luka, Bosnia-Herzegovina, as part of the 'Widening Participation on the Road to Membership' project, run by the AEC and supported by the Swedish International Development Agency¹¹. This seminar consisted of an introduction to the preliminary findings of the

¹¹ For more information about the project, see www.aecinfo.org/westernbalkans.

working group as well as presentations of the instrumental/vocal teacher education programmes in five institutions in the Balkan region. Based on these presentations current trends and challenges were discussed.

6. PURPOSE OF THE HANDBOOK

The word 'handbook' can be misleading — the intention is not to produce tables and charts of information or give instructions for designing curricula or implementing instrumental/vocal teacher education programmes, but by summarising our findings and reflections to increase understanding of these issues and promote international collaboration and debate. There are many common issues arising throughout Europe, but responses vary in each country, region and institution. Initially, our goal with the handbook was to:

- gather knowledge and identify common principles, similarities, differences and challenges of instrumental/vocal teacher education programmes;
- introduce a general set of learning outcomes for instrumental/vocal teachers that can be used as a reference point when programmes or national and institutional learning outcomes are defined;
- facilitate exchange of ideas, mobility and development in instrumental/vocal teacher education programmes;
- and thus contribute to the development of higher music education institutions.

Despite relatively clear goals and the common interests and aspirations of the members in the working group, we soon realised how challenging this task was. The difficulties ranged from the group members' different languages, contexts and ways of using concepts to major structural differences in the study programmes. How to define learning outcomes for instrumental/vocal teacher education programmes, considering the wide diversity within instrumental/vocal teacher education programmes within Europe? How to find the right balance between stating present facts and drawing future perspectives? How to find a common ground for our discussion and our findings, considering we weren't even using the same terms? How to work collaboratively as a group, and still be able to talk with a single voice in a consistent document, to be used by a wide variety of colleagues throughout Europe?

Discussions between members of the INVITE Working Group, the participants in our conferences and all those colleagues who generously welcomed us in their institutions brought with them a major breakthrough in our considerations: because of the huge diversity in how instrumental/vocal teacher education is managed within higher music education institutions in Europe, we cannot yet develop common learning outcomes or suggest shared educational principles. But if we take a look at the profession and the changing roles of music in European societies, these diversities begin to blur, or even vanish. Thus, the competences which musicians need to create their personal career paths

in the heterogeneous field of the instrumental/vocal teaching profession could be considered as a common ground and a common focus for the work of our group. By overlooking the huge differences regarding e.g. credit weighting of pedagogical studies and structures of programmes and by focusing on the common demands of the working life, we found a way of discussing and defining the expected outcomes of the education on a European level as well as the challenges and possibilities that lie within instrumental/vocal teacher education. So, we decided not to develop a set of learning outcomes (referring to the curricula) but instead a set of competences, describing the demands of the working life.

This handbook leads the reader through the pathway we travelled as a group. We want to engage the reader in the discussions we had as well as promote new debates within the institutions and on an international level. Because of this, many chapters end with concrete questions as a starting point for discussion. The first section of the handbook (*Mapping European traditions and practices in instrumental/vocal teacher education*) gives an overview about tendencies, challenges and emerging issues from the perspective of higher music education institutions in Europe. The second section beginning on page 37 is an introduction to the instrumental/vocal teaching profession in Europe, which constitutes the context for our set of competences described in the third section. And finally, we take a look at future developments and continuation of our work in the last section beginning on page 60.

Whenever the word 'conservatoire' is used, we refer to all types of higher music education institutions, i.e. music universities, music academies and Musikhochschulen are addressed as well.

I. MAPPING EUROPEAN TRADITIONS AND PRACTICES IN INSTRUMENTAL/VOCAL TEACHER EDUCATION

INTRODUCTION

One of the first observations the working group made was the huge variety of educational practices and structures; national, regional and institutional practices of instrumental/vocal teacher education seem to have developed quite independently, creating a multitude of interesting approaches. Differences in cultural traditions and infrastructures influence national music education systems in many ways. Furthermore, the great variety of educational systems and approaches across Europe has had an impact on music education systems as well. These differences are reflected in overarching educational goals, teaching methods, structures, career options for instrumental/vocal teachers and the role instrumental/vocal teacher education plays in higher music education institutions.

In addition to differences based on the great diversity of cultural traditions and educational systems across Europe, another reason behind the clear articulation of these differences is language: the European Union has 23 official languages and some 60 indigenous regional or minority language communities. English is the most commonly studied second language, but still more than half of the population in Europe does not speak English. Thus language barriers have inhibited the integration of different educational practices and traditions as well as the exchange of ideas and experiences. This is especially true for instrumental/vocal teacher education, as these programmes prepare teachers primarily for the national/regional labour market. Because of this, instrumental/vocal teacher education programmes are mainly conducted in the local language and the content is steered by local requirements of teacher qualifications. These factors reduce the possibilities of student and teacher exchange, and thereby also the flow of ideas and information between different traditions.

It is because of the huge variety of structure, content and goals of instrumental/vocal teacher education programmes in Europe that the findings and reflections presented in this handbook have to be understood as tentative interpretations of a far more complex reality. Still, we hope that these findings increase interest towards different educational practices and promote an international dialogue in the field of instrumental/vocal teacher education.

At the end of each section, a set of questions for further study or consideration has been added.

1. AN OVERVIEW OF INSTRUMENTAL/VOCAL TEACHER EDUCATION PROGRAMMES

INSTRUMENTAL/VOCAL TEACHER EDUCATION WITHIN MUSIC STUDY PROGRAMMES

The way in which instrumental/vocal teacher education is organised in higher music education institutions varies considerably. In some of the institutions visited, pedagogical subjects are compulsory for all students. In these cases an explanation given by staff was that all graduates would, sooner or later, work as teachers. In other institutions students choose between performing

and teaching programmes at the outset of their studies. A further organisational principle is that after some years of common study, students opt to specialise in performing or teaching. While in some institutions specific instrumental/vocal teacher education is not offered until the 2nd cycle, in others students get an introduction to pedagogy during the first year of the 1st cycle and can then choose to study pedagogy to Bachelor level.

Instrumental/vocal teachers are often perceived to have a dual identity as performer and teacher. Underpinning both of these roles is the well-qualified musician who has both a high degree of musical and technical ability and proficiency as a teacher and educator, with the personal and social competences necessary to assume pedagogical responsibility. Therefore, curricula within instrumental/vocal teacher education programmes should enable students to develop their competences both as performers and teachers. The interaction of the student's roles as both teacher and learner provides an opportunity for significant learning, personal development and the growth of reflective practice, and might enhance lifelong learning as a professional musician.

Different elements of instrumental/vocal teacher education can be seen to address the different identities of the performer/teacher. At the beginning of their studies instrumental/vocal teachers often see themselves primarily as performers/musicians. As their course progresses and particularly after gaining some practical experience of the music and teaching professions, this view can become broader. The diagram below (fig. 1.) shows one way of representing the different aspects of the dual performer/teacher identity. This model reflects how a student's sense of their identity might develop from the centre outwards, with the focus gradually shifting from one area to another as he or she gains pedagogical skills and knowledge. Over time, and with increasing knowledge and teaching experience, students come to integrate all these aspects and identify with their various roles, building on their knowledge, skills and understanding both in music (including practical and theoretical aspects), and in teaching (including instrument and music specific pedagogy along with general pedagogical knowledge and skills). One of the challenges for conservatoires is to help students integrate their musical and pedagogical knowledge, skills and understanding and develop what Shulman describes as 'pedagogical content knowledge'¹². As their instrumental/vocal teacher education progresses, students may come to appreciate the broader role instrumental/vocal teachers can play in developing not only instrumental/vocal skills but also their pupils' musicianship and overall personal development.

¹² Shulman, L. (1986): Those who understand: knowledge growth in teaching. In: *Educational Researcher*, February 1986, 4-14, p.9.

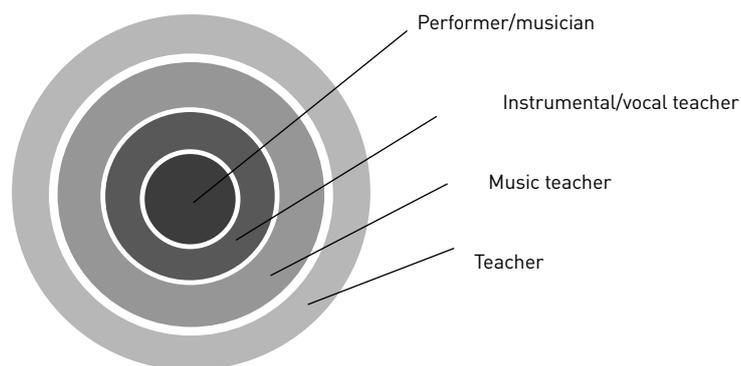


Fig. 1. Different aspects within the dual performer/teacher identity.

Many different music professions, such as conductor, composer, classroom music teacher, instrumental/vocal teacher, community musician etc., are built on a common ground of musical and/or pedagogical competences, but education for these professions is often conducted in separate programmes or institutions. It is interesting to note, for example, that classroom music teacher education and instrumental/vocal teacher education are integrated or closely connected in some countries, whereas they are clearly separated with few or no connections in many others.

The idea of organising education for different professions or musical styles in separate programmes, departments or institutions does not correspond to the practice of the music profession. Careers in music frequently consist of many different roles representing different aspects of the profession¹³, often called portfolio careers. Similarly, many musical styles and genres co-exist, integrate and influence each other in the repertoire of today's musicians¹⁴.

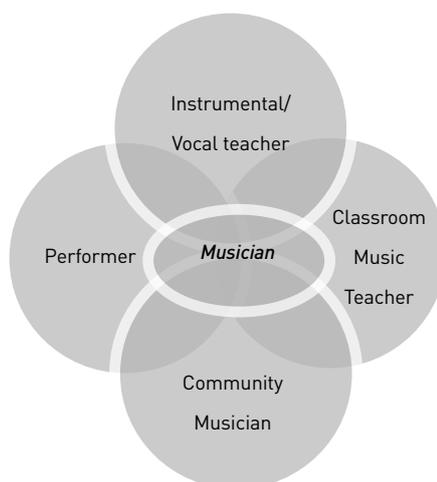


Fig. 2. Professional music activities merging within a portfolio career.

¹³ See Chapter III. Competences and roles in the instrumental/vocal teaching profession.

¹⁴ See Chapter II. Learning contexts, and Chapter II. Artistic genres.

There is, perhaps, a need to look more closely at the pros and cons of separated, connected or integrated programmes. Our set of competences¹⁵ may facilitate a discussion around this topic.

A curriculum where pedagogical subjects form a compulsory part of the studies for all students is an interesting option, but it does suggest a number of challenges for higher music education institutions:

- If the view is held that a broad curriculum is relevant for all students, how can institutions come to a shared vision and agree on an optimal balance between the various subject areas?
- If on the other hand a broad curriculum is not considered relevant for all students, when and on what grounds should students make a decision regarding their study programmes, including instrumental/vocal teacher education? What responsibility does the higher music education institution have in providing information and supporting students in making these decisions?

STRUCTURE OF STUDY PROGRAMMES

Whether performance and pedagogy programmes are integrated or separate, the elements of the overall programme that seek to develop musicianship - such as performance studies, music theory, analysis, solfège and music history - are more or less identical for all students, and in practice, constitute the majority of the course. In other words, the Learning Outcomes developed by the Polifonia 'Tuning' Working Group¹⁶ are valid for the education of instrumental/vocal teachers as well, except for the specific pedagogical competences that are the focus of this handbook.

Even when the structure of curricula and names of the courses vary, usually at least two elements can be distinguished in most pedagogical studies:

- **Educational theory** (courses called e.g. methodology, didactics, pedagogy, educational sciences, social sciences, psychology). These subjects can be general (e.g. psychology), music specific (e.g. music psychology), instrument specific (e.g. piano pedagogy/didactics) or a combination of these.
- **Educational practice** (courses called e.g. teaching practice, internship or practical training, including observation of teaching). There are a range of approaches to this. For example, in some higher music education institutions students teach pupils of their own professor, the latter being present all the time. Or they might have full responsibility for their pupils, with supervision from tutorial staff. Other institutions organise peer-learning where students observe and assess each other in teaching-workshops, reporting back to their teachers. In all these models the important elements are observation, supervision and reflective practice¹⁷.

¹⁵ See Chapter III.2. Competences and roles.

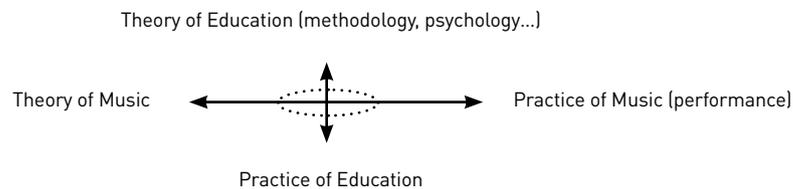
¹⁶ The Learning Outcomes developed by the Polifonia 'Tuning' Working Group can be downloaded at www.bologna-and-music.org/learningoutcomes.

¹⁷ Teaching practice will be dealt with in more detail from page 20.

This division belies the important connection and interaction between theory and practice. Without this connection theory can lose its relevance to real working life situations and equally, practical situations need to be reflected upon, studied and questioned. Establishing a real relationship between reflection and practice could be challenging in courses where these activities are approached separately, especially if we consider that theoretical thinking is in itself a practice and that practice always involves an implicit or explicit theory.

Other areas are often included in the curriculum as specialisms, optional elements or introductory courses. These include specific topics such as Early Childhood Music Education, Development of Musical Literacy, Didactics of Improvisation, Community Music Workshops, Teaching Children with Special Educational Needs, Music Therapy, Research Methodology etc. As the instrumental/vocal teaching profession is very wide and includes many opportunities for specialism¹⁸, these elective courses are a very important element of the curriculum, allowing personalisation of the students' learning processes and the development of their individual professional profile. These courses are often quite limited due to financial limitations and lack of space in the curriculum, and also because they are based on the special strengths and traditions of the institution. These different specialisms could be an important and interesting opportunity for exchange students to gain knowledge in a specific area that may not be offered in their home institution.

A written thesis or dissertation seems to be more common in instrumental/vocal teacher education programmes than in performance programmes. One recurring and quite natural ambition in the dissertations we saw was the bridging of theory and practice in both music and education:



In some cases a practical artistic or pedagogic part is included in the thesis (e.g. a video recording of a concert or a teaching session). This brings together the practical and the theoretical, the musical and the pedagogical and allows students to demonstrate practical, intellectual and reflective competences in all of these areas. One of the questions often discussed in conservatoires is the role of the thesis or dissertation in instrumental/vocal teacher education. Principal study teachers, for example, may have different views on the importance of a written thesis than pedagogy or methodology teachers.

¹⁸ See Chapter II. The instrumental/vocal teaching profession.

CREDITS, WEIGHTING AND LENGTH OF PEDAGOGICAL STUDIES

The following observation concerning the length of music studies is made in 'Tuning Educational Structures in Europe'¹⁹: "Since obtaining a high artistic level is not only a matter of mastering technical and intellectual challenges but is also dependent upon acquiring inner maturity as a musician, the duration of study for Higher Music Education is likely to be longer than that for most other disciplines..." Regarding the competence requirements, this is even more true for instrumental/vocal teacher education: inner maturity is needed not only as a musician but as a teacher as well. This development process needs time, and makes the realisation of instrumental/vocal teacher education a challenging task as the curriculum risks becoming overloaded in the limited time available.

In the institutions visited, the number of credits for pedagogical studies varied considerably from 4 elective credit points to 60 compulsory credit points. The difference can be explained through the varying emphasis on pedagogy and performance in music programmes, as discussed above.

The great variety in the relative weighting of pedagogy and performance leads one to ask what amount of pedagogical study would justify a course of study being called an instrumental/vocal teacher education programme. It would be impossible to establish any norms in this respect, especially on an international level, but it would seem possible to distinguish three tentative categories, where the focus is seen to shift gradually from performance to teaching:

1. Programmes focusing primarily on performance, with a short introduction to teaching (e.g. 4-16 ECTS, often elective)
2. Programmes with an integrated instrumental/vocal teaching practice and methodology component (about 16-36 ECTS)
3. Programmes typically leading to a teaching certificate, often in collaboration with a teacher training institution (about 36-60 ECTS)

These categories are meant to provide a general overview and do not do justice to the many different national systems and practices. The difficulty of defining instrumental/vocal teacher education raises some questions:

- Why do the allocations and credit weightings for instrumental/vocal teacher education (from 4-60 ECTS) differ so much?
- What would be the differences in the pedagogical competences of graduates from the three categories of programmes mentioned above?
- How can conservatoires foster pedagogical thinking within performance programmes?

¹⁹ Polifonia Bologna Working Group (2009): Tuning Educational Structures in Europe – Reference Points for the Design and Delivery of Degree Programmes in Music. Bilbao: Tuning Project. Access online: www.bologna-and-music.org/learningoutcomes.

DEGREES AND QUALIFICATIONS

Instrumental/vocal teacher education programmes are conducted at both bachelor and masters level.

If the programme has a clear focus on instrumental/vocal teacher education, it usually leads to a teacher qualification which, depending on the country, may or may not be recognised within the profession and/or at national level. If such a formal teacher qualification requirement exists (i.e. the instrumental/vocal profession is regulated), it is usually related to a state-funded music school system with a national curriculum²⁰.

The fact that qualifications given by the conservatoires are not always recognised leads to an interesting question:

- What role, if any, do conservatoires have in co-operation with employers and national bodies, in promoting recognition and rewards for professional instrumental/vocal teacher qualifications?

This notwithstanding, professionalisation of teaching is a general trend in Europe²¹, and qualifications and standards are gradually becoming a reality also for instrumental/vocal teachers. Even if there are still big differences in national policies in this regard, conservatoires may need to consider developing new programmes leading to qualified teacher status²². In some countries only teacher training institutions and universities have relevant degree awarding powers and a specialised instrumental/vocal teacher qualification may require collaboration between conservatoires and these other institutions²³. This can be a very interesting option for students, as qualified teacher status can broaden career options, but it can also be quite challenging to design a curriculum that meets both the requirements of the conservatoire and the teacher training institution/university. A good balance between general pedagogy subjects and music specific subjects is not easy to create, as the curricula of the conservatoires are already overloaded. On the other hand, the dialogue between a teacher training institution/university and a conservatoire can open new perspectives and be very useful for both institutions.

²⁰ Detailed information about how music professions are regulated in different countries can be found in the AEC's 'Mundus Musicalis' Working Group publication 'International recognition of studies and qualifications in higher music education', downloadable from www.bologna-and-music.org.

²¹ See for example the European Union's "Council conclusions on the professional development of teachers and school leaders" (2009/C 302/04), that can be downloaded at http://ec.europa.eu/education/school-education/doc832_en.htm.

²² Qualified teacher status here refers to the qualification needed to access regulated teacher professions. In most countries, the qualifications for general education classroom teachers are regulated by law, and only specific teacher training institutions have the right to give this qualification. In some countries similar regulations exist for other teachers as well (e.g. full-time professors working in music schools or conservatoires).

²³ Examples of these kinds of programmes: PGDip in Instrumental Teaching, Royal Northern Conservatoire for Music, Manchester; Music Educator BA in Helsinki Metropolia University of Applied Sciences.

The issue of qualifications raises some questions to be discussed in individual conservatoires:

- Is your national teacher accreditation process (leading to qualified teacher status) available or applicable to instrumental/vocal teachers?
- How does this affect contractual arrangements, salary and working conditions in the profession?
- What impact does this have on your instrumental/vocal teacher education programme?
- What, if any, is your conservatoire's role in shaping future national strategy in this context?

TEACHING PRACTICE AND SUPERVISION

Teaching practice is one of the most important elements of instrumental/vocal teacher education but can be demanding to administer.

The amount of student teaching practice, where it exists as a part of the programme, can range from a short period of one or two weeks to a three or four-year process. The amount and function of supervision also seems to vary considerably. In some of the institutions we visited, the supervising teacher (or mentor) was present at every lesson in addition to the methodology teacher who visited the lessons regularly. In other institutions the supervision was limited to a few hours at the beginning and end of the teaching practice process.

The organisation of student teaching practice can be grouped according to three different principles with some sub-categories:

A. Carried out by the conservatoire

- Pupils are recruited specifically for teaching practice purposes and are offered instrumental lessons in the conservatoire with the practising student teacher. Pupils have very little contact with each other and study for a relatively short time as the student teacher changes quite often. No supporting studies (such as solfège, history, theory, choir etc.) are offered. This kind of teaching practice is relatively easy to administer, although the recruitment of suitable pupils can be challenging. The students undertaking their teaching practice may take genuine responsibility for the pupil's learning. This requires, of course, supervision in order to ensure a safe and positive learning environment for the pupil. One disadvantage of this model is that neither pupils nor students get the experience of studying/working in a real music school community.
- Teaching practice is offered within the pre-college department in the same conservatoire. The pupils are then pre-college students studying a more balanced programme with long-term goals. They are involved in concerts, group lessons etc. and their own teacher is often the supervisor of the practising student teacher. This kind of teaching practice is also relatively easy to administer, as the activities take place within one institution. One of the advantages compared to the previous system is that the conservatoire does not need to recruit pupils but take advantage of an existing learning environment. It can, however, be difficult to find a balance in this model between the needs of the students undertaking their teaching practice and the needs of the pupils. Parents

expect to get the best possible education for their child, and may not welcome students as practising teachers. This often limits the student's opportunities to take responsibility for the teaching/learning process.

- Teaching practice is organised in a "teacher training school" within the conservatoire. This category is a more rare combination of the two previous ones, developed typically in conservatoires that do not have a pre-college department. The idea is to create a learning environment, similar to that of a "real" music school, which offers pupils a more versatile programme and practising teachers the experience of working in teams and of taking part in preparing concerts and other activities within the teacher training school. Compared to a pre-college department, the main difference is that the training of instrumental/vocal teachers is the most important reason for the existence of the school, and therefore the study programmes are planned according to the needs and possibilities of the teacher training programme. Even if this model is still quite rare in an advanced form, many conservatoires offer some kind of common courses (as ensemble, music theory or choir) to complement the pupil's music studies. These additional elements also give the teacher training students new learning opportunities.

In all of these three models the conservatoire teachers usually act as supervisors. The advantage of this approach is that it allows a close connection between teaching practice and other subjects in the programme (e.g. methodology and main instrument studies). The disadvantage can be that the supervising conservatoire teachers may lose contact with teaching children and amateurs and their supervision can be based on experiences from many years ago.

B. Carried out in cooperation with music schools and other institutions

- Teaching practice takes place in specific music schools that have an agreement with the conservatoire, which is responsible for finding a suitable school, pupil and supervising teacher. The fact that the conservatoire has an active role in collaborating with the music schools facilitates dialogue between the institutions and reduces the possibility of conflicts of interest²⁴. Administering each individual student's teaching practice requires a considerable amount of time.
- The students find places for their teaching practice independently with the support of the conservatoire. This model leaves a lot of responsibility to the student, and support from the conservatoire is reduced to paying the music school teacher for supervising the student. This can be pedagogically and economically effective, if the student is capable of initiating and nurturing this contact with the music school, but can in some cases cause difficulties. Another disadvantage of this model is the lack of quality control and dialogue between the institutions.

In both these cases supervision is usually carried out by the music school teachers. The advantage is that they can pass on their recent experience in the profession to the student teacher and acquaint them with a new professional environment. Each conservatoire and teacher has its own values, goals and established practices - either explicit or implicit - and the student can learn by becoming

²⁴ See Chapter III.1. On competences and learning outcomes.

acquainted with them. However, there can also be one important disadvantage, namely the fact that conservatoire teachers may lose the opportunity to learn what this teaching process offers, as there is often no direct contact with the music school.

C. Students organise their own teaching practice through working part-time in music schools

- In this model teaching practice is often considered as an extra-curricular activity. The advantages are that it is very easy to administer and that students gain some time, as many of them are teaching part-time to fund their studies anyway. But as the student seldom gets any supervision, the institution has little or no opportunity to control the content and the quality of the teaching practice. This model is at its best as a supportive element to formal, supervised teaching practice.

In conclusion, two questions can be addressed:

- In view of the advantages and disadvantages outlined above and taking into account local issues, how best can conservatoires organise this key element of instrumental/vocal teacher education?
- How can current practices be developed to maximise opportunities for student teachers?

2. EMERGING ISSUES FOR INSTRUMENTAL/VOCAL TEACHER EDUCATION

ADMISSION PROCEDURES: IDENTIFYING AND ADDRESSING STUDENT'S POTENTIAL

A definition of student entry requirements forms a common starting point for the selection process for instrumental/vocal teacher education programmes. This process is usually conducted in the same manner as the selection for performance oriented programmes. Teaching competences are often perceived as a matter of talent and the assessment procedures for pedagogical potential can be both time-consuming and quite controversial. An initial assessment is not merely a means of selecting students but can identify individual strengths and areas for development in order to help the student design his/her own study programme²⁵. It seems that this aspect of the admission process could be developed further in conservatoires.

Identifying the true potential of applicants can be challenging for conservatoires when dealing with a range of musical, cultural and educational backgrounds. For example, the competences gained through an informal education may not be recognised as clearly as those attained in a conservatoire pre-college department. When the interests and talents of the applicant are not confined to a specific musical genre or means of expression, assessing them becomes even more difficult. Applicants that are, for example, fluent with music technology and possess a lot of experience in arranging and mixing between musical genres may show only a very limited picture of their competences in a traditional admission process. These qualities could prove to be very valuable in instrumental/vocal

²⁵ See Chapter I.1. Instrumental/vocal teacher education within music study programmes.

teaching, and conservatoires seem to face a challenge in widening participation, identifying new, evolving competence profiles and attracting more high quality entrants from under-represented cultural, social and ethnic backgrounds.

Thus it can be argued that, from the perspective of a very diverse professional field²⁶, commonly used admission criteria and entrance requirements for applicants seem rather narrow. It is increasingly recognised in the professional arts community that no single immutable standard of excellence exists. Any view of excellence and the criteria used to judge it should vary depending on the aim, context and suitability for purpose. We might need new ways of evaluating and assessing quality that accords with diversity of need and purpose across all music genres and professional roles²⁷.

In conclusion, three questions can be addressed:

- How can admission procedures be developed in order to assess new and evolving competence profiles more appropriately?
- What can be done to attract more applicants from under-represented cultural, social and ethnic backgrounds?
- How can we develop the entrance assessment process to permit more individualised study plans?

INSTRUMENTS AND GENRES

Many conservatoires are challenged by the wide range of instruments in which students need specialised tuition. The situation is becoming even more challenging, when other genres such as pop, rock, jazz, early music and world music have become a part of the conservatoire programmes. We found that many instrumental/vocal teacher education programmes offer tuition in only a limited selection of instruments. Generally speaking, violin, voice and piano seem to be “over-represented” both in music schools and in conservatoires. As a result, orchestra and chamber music activities are often restricted by the lack of students of other instruments, such as viola, double bass or bassoon. The strong pedagogic traditions in the above mentioned piano, violin and voice may be one reason for the attraction of instrumental/vocal students to these instruments.

Instrumental/vocal teacher education can play a major role in fostering endangered areas of musical activity, as well as in the development of new ones. An instrumental/vocal teacher education programme can provide students with the skills necessary not only to become an ambassador of his/her own instrument and musical tradition but to lead stimulating workshops in a range of settings or to introduce not only their main instrument, but also related instruments to pupils. Graduates with these skills will have enhanced employment opportunities. Such working methods are a prevailing practice in some countries, musical styles and instrument groups, but are missing in others, and

²⁶ More about this in Chapter II. The instrumental/vocal teaching profession: issues of teaching and learning.

²⁷ More about this aspect in a report commissioned by The Higher Education Funding Council for England (HEFCE) in 2003 “Creating a Land with Music - the work, education, and training of professional musicians in the 21st Century”, that can be downloaded from <http://www.youthmusic.org.uk/news/AR/ar2.html>.

conservatoires need to take cognisance of these issues when developing their profiles and study options. They may need to consider:

- the range of musical traditions, instruments and styles within the community;
- how to develop a profile and study options in a way that promotes diversity and prevents the disappearance of endangered areas of musical activity.

FORMAL AND INFORMAL APPROACHES TO TEACHING AND LEARNING

To foster a wide range of traditions and fields of musical activity (styles, instruments, practices) in the surrounding community and within the conservatoire is certainly a challenging task for conservatoires. Many of these traditions are passed on through informal teaching and learning activities, which do not necessarily match those present in the conservatoire. Some of them even define themselves through an implicit or explicit opposition to “the establishment”, which the conservatoire might be perceived to belong to. When amateur and non classically trained professional musicians engage in music activities, they mostly approach music in a non-systematic, aural oriented way; they might also avail themselves of the most recent developments in music technology, and make use of autodidactic and peer-oriented learning and assessment systems. Conservatoires on their part tend to use a completely different approach towards such matters.

The conservatoire staff might not lack the competences to deal with such learning forms and could draw on these new methods and techniques, not only to approach new target groups but also to enrich their daily work within their institution and their own musical field. The embedding of informal learning within the formal context of higher education might be perceived as a paradoxical task, and entail a wide range of organisational challenges, but it is certainly an issue in which conservatoires need to become increasingly engaged.

- How can teaching/learning activities be organised in ways that leave time and space for informal learning?
- How can new music technology be incorporated into teaching and learning in instrumental/vocal teacher education?
- How can competences acquired through informal learning processes be integrated and acknowledged in instrumental/vocal teacher education?
- What kind of competences are needed for instrumental/vocal teachers to promote pupils' informal music activities and learning?

PROFESSIONAL DEVELOPMENT

The successful accomplishment of a study programme cannot be but a first step – though crucially important – towards the profession. Professional development should continue after graduates have entered the profession and evolve as predominantly autonomous lifelong learning. Conservatoires can foster dynamic exchanges between students, alumni and experienced teachers in the profession.

As the profession of an instrumental/vocal teacher is developing and changing rapidly and includes many different areas of specialisation, professional development opportunities are of the utmost importance. The reflective nature of teaching also requires opportunities to exchange experiences and engage in dialogue with a range of colleagues and specialists. The conservatoires visited during the site visits often offered some degree of professional development for instrumental/vocal teachers, but demand seems to be much greater than supply. This could be due to lack of funding and/or lack of competence within the conservatoire in new and developing areas of specialism, e.g. working with elderly people, children with special needs, improvisation, cross-cultural methods etc.

The importance of promoting the professional development of conservatoire staff is highlighted by the rapid changes mentioned above. Compared to other fields in the university sector, the amount of time invested in research and development seems still to be relatively low in conservatoires. Traditionally, the artistic activities of conservatoire teachers have been the source of professional development. As the educational scope is widening from educating performers to teachers, music therapists, community musicians etc., new ways of promoting professional development have been created. Scientific and artistic research²⁸, projects and involvement in different professional networks have gradually become increasingly important channels for reflection and development.

- What is the role of the profession and conservatoires in providing opportunities for professional development for instrumental/vocal teachers?
- How do we organise, execute and communicate research for the benefit of the wider community?
- Who provides the resources and takes responsibility for professional development activities?

COLLABORATION WITH THE PROFESSION AND THE COMMUNITY

As stated in the Polifonia 'Tuning' Working Group publication²⁹, conservatoires must establish and constantly enhance a relevant relationship to the professional environment in order to understand the evolving trends and issues in the music profession and be able to provide their students with a solid preparation for professional life. In the case of many institutions, this is being done through having representatives from the profession on advisory committees and panels. Members of staff who are active in other areas of music outside the conservatoire can also provide links with the profession. In addition, it is important to underline here that alumni are at the crossroads between conservatoires and the profession and constitute a vital link between the two, helping, through their feedback, to ensure that conservatoires stay abreast of ongoing developments in the profession. Their input can contribute to the development of programmes within conservatoires and new partnerships can be forged that enhance professional opportunities for students. With the aim of

²⁸ More information about research in conservatoires can be found in the publication of the Polifonia Research Working Group, entitled "Researching Conservatoires - enquiry, innovation and the development of artistic practice in higher music education". AEC Publications 2010. It can be downloaded from www.polifonia-tn.org/research.

²⁹ See footnote 19.

supporting conservatoires in developing alumni policies, a handbook on alumni policies, entitled "Today's student: tomorrow's alumnus", was developed in the 'Polifonia' project³⁰.

The role of the students as 'Agents of Change' was emphasized in the INVITE Conference in Dublin in 2010 – students already have a strong connection to the musical life and may also have fresh experience from the profession. This experience can be of vital importance and underlines the need for active participation of students in developing their education.

Other important connections are those forged through teaching practice, especially if it is executed in collaboration with music schools and dialogue between the teachers in the conservatoire, and if the music school is open and continuous.

Instrumental/vocal teachers may be involved in arenas outside traditional music schools or arts organisations. Hospitals, schools, day-care centres, museums and other public institutions are, at least in some countries, important employers of instrumental/vocal teachers³¹. Some conservatoires have already developed interesting models of collaboration with these kinds of organisations, but this area is still quite underdeveloped³². Collaboration is often based on projects which can have a very important role in preparing students for a professional life that includes an increasing amount of outreach activities and work in the community. However, there is a risk that they can become satellites of the conservatoire instead of involving the whole community.

- How best can ongoing dialogue between conservatoires and the profession be promoted?

COLLABORATION WITHIN THE HIGHER MUSIC EDUCATION INSTITUTION

Collaboration, communication and exchange of ideas are also important within conservatoires. There can be a multitude of significantly different educational traditions within one institution depending on the background and education of staff. There may also be significant differences between the pedagogical traditions of various instruments or instrument groups. For example, percussion and violin teachers may describe the ideal teacher-student relationship very differently and the views concerning the use of group teaching may vary considerably between teachers in the wind and voice departments. Furthermore, in violin and piano there is a wealth of pedagogic material and teaching methods, whereas these areas are less developed for instruments such as bassoon, tuba or double bass. The communication and exchange of ideas between colleagues representing different

³⁰ Susan Sturrock (2007): Today's student: tomorrow's alumnus – cultivating good alumni relationships in conservatoires. Utrecht, European Association of Conservatoires. The handbook can be downloaded from www.polifonia-tn.org/professionworkinggroup.

³¹ See Chapter II. Learning contexts: within and beyond the classroom.

³² Examples of existing practice: the Connect-project, Guildhall School of Music and Drama, www.gsmd.ac.uk/connect/; Musicworks, Royal Scottish Academy of Music and Drama, www.rsamd.ac.uk/academyworks/music/; Culture Bridge, Helsinki Metropolia University of Applied Sciences, <http://kulttuurisilta.metropolia.fi/>.

instruments in conservatoires can be surprisingly scarce, yet there can be much to learn from such exchange of ideas. The multitude of varying practices within conservatoires along with large numbers of part-time teachers make collaboration in curriculum development both challenging and fruitful. This raises a number of questions:

- How can conservatoires promote interaction and collaboration between teachers of different instrument groups?
- How can we reach a shared vision of goals and learning outcomes within a large group of conservatoire teachers, many of whom are working part-time?
- What kind of collaboration would foster educational innovation?

INSTITUTIONAL AND REGIONAL TRADITIONS AND VALUES

The educational practices observed reflect national cultural policies and education structures, along with national and regional cultures, values and traditions. This means, for example, that what is regarded as good teaching or a desirable teacher-student relationship is largely defined by the socio-cultural context. Even if the idea of student-centred curriculum development and education is widespread in Europe, the traditional master-apprentice model of instrumental/vocal teaching may still conjure up perceptions of an omnipotent teacher with all the answers and an obedient student blindly following the teacher's instructions. From the perspective of instrumental/vocal teacher education, principal study lessons (indeed all lessons and classes) should promote the ability to analyse and reflect on one's own learning and the teaching-learning process. This reflective process requires an active and critical role on the part of both teacher and student.

Procedural knowledge, transferable skills and learning about learning have grown in importance as educational goals. If instrumental/vocal teachers have to adopt their teaching according to the changing contexts and goals of the profession, they cannot rely solely on copying one teaching method, no matter how efficient. Even if it were considered to be desirable, the rapidly changing environment makes it difficult to prepare instrumental/vocal teacher education students with prescriptive instructions for all occasions and contexts. Instead, instrumental/vocal teacher education programmes should help students to learn to become reflective practitioners who are able to adapt their teaching according to the changing circumstances and needs of different pupils.

Different values and traditions are also reflected in attitudes towards instrumental/vocal teacher education. Occasionally, teacher education is seen as an insurance policy, only needed in case a performance career does not provide sufficient income. In these instances, where training in professional performance and composition are the main activities, it can be challenging to motivate students to take instrumental/vocal teacher education programmes seriously. Equally, in some conservatoires it would appear that performance programmes are valued more highly than instrumental/vocal teacher education programmes by some staff teaching performance studies.

- How can institutions engage students and overcome possible negative attitudes amongst students and staff towards instrumental/vocal teacher education programmes?
- At what stage are students ready to embrace instrumental/vocal teacher education programmes?

STUDENT AND TEACHER EXCHANGE

As stated in the Introduction on page 13, instrumental/vocal teacher education programmes prepare teachers primarily for the national/regional labour market. Because of this the education is conducted in the local language and the curriculum and course content are steered by the local teacher qualification requirements. This is probably one of the explanations for the low student and teacher mobility figures in music teacher education programmes, reported in the 2003 EFMET study³³. Exchange students often lack the language skills required for pedagogy courses, and even if this were not a problem, the differences in programme structures and terminology are often not recognised in the home institution.

This is a key question for conservatoires which would benefit from student and teacher exchange and the sharing of different experiences, traditions and approaches that are so distinctive of Europe. Study programmes for exchange students should be based on the strengths of the host institution and offer students opportunities to become acquainted with national traditions and educational systems. Conservatoires could also be encouraged to form consortia with institutions from other European countries dedicated specifically to instrumental/vocal teacher education programmes. The ERASMUS Programme³⁴ for higher education within the European Commission's Lifelong Learning Programme³⁵ provides funding for approved projects for the mobility of students and teachers. Intensive Programmes, Multilateral Projects and Academic Networks could be created to enhance quality, improve student employability, and stimulate innovation in the field of instrumental/vocal teacher education programmes³⁶.

- How best can conservatoires promote the development of student and teacher exchange in instrumental/vocal teacher education programmes?

³³ Final Report, European Forum for Music Education and Training (EFMET), 2003. The report can be downloaded from www.emc-imc.org/efmet.

³⁴ More information about the ERASMUS Programme can be found at http://ec.europa.eu/education/erasmus/doc1061_en.htm.

³⁵ More information about the Lifelong Learning Programme can be found at http://ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm.

³⁶ The AEC website www.doremifasocrates.org provides information about the various European Union programmes that deal with music. The AEC handbook 'How to develop a joint programme in music' (Hilke Bressers [2008]. Utrecht, European Association of Conservatoires) goes deeper into the development of joint programmes. The handbook can be downloaded from www.polifonia-tn.org/publications.

3. FORCES OF CHANGE IN INSTRUMENTAL/VOCAL TEACHING

GOALS FOR INSTRUMENTAL/VOCAL TEACHING

During our site visits we encountered differences not only between education systems, but also in views on the educational goals of instrumental/vocal teaching.

The diagram below (fig.3) is one way of representing the different goals and roles of the instrumental/vocal teacher in relation to the number of people participating in musical activities and the level and intensity of their engagement. Instrumental/vocal teaching goals range from widening participation and enhancing enjoyment in musical activities at amateur level, to educating future professional musicians and maintaining artistic traditions.

To the right of the diagram (amateur orientation) the emphasis is on widening participation through a range of activities, workshops and classes (in which the teacher might be called an 'animateur' or a community musician) in addition to traditional instrumental/vocal lessons. Such approaches achieve the goal of providing more opportunities for a greater number of people using existing resources.

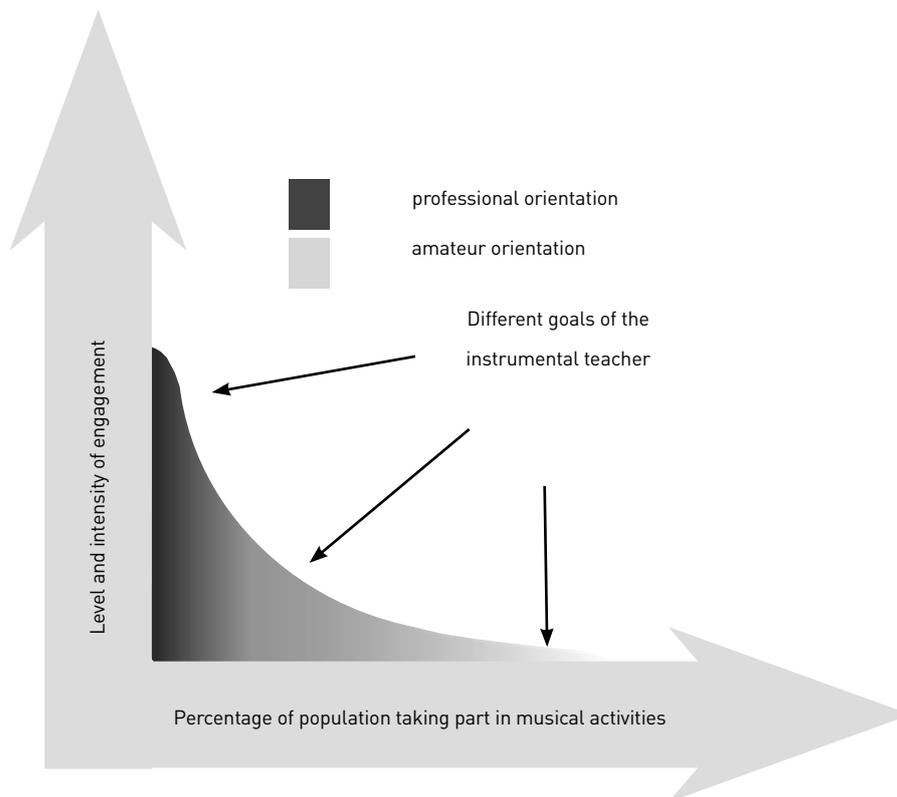


Fig. 3. Different goals of instrumental/vocal teaching.

In many of the institutions we visited concerns were expressed about the challenge of widening participation and engaging new generations of amateurs, given the apparent decrease in children's interest in classical music and desire to learn a musical instrument. As classical music still represents the main stream of higher music education, the issue of disappearing audiences is a challenge that needs to be addressed in instrumental/vocal teacher education. Audiences grow older, participation in musical activities decreases, and new generations are more difficult to attract³⁷. A critical question for instrumental/vocal teacher education is whether teaching and learning processes result in a growing interest towards music and a life-long desire to take part in different forms of musical activities. At the moment, this does not always seem to be the case, raising a number of questions:

- How do the teachers' roles and goals change when working in different areas of music education?
- How do we prepare students to cope with these different roles and goals?
- What kinds of competences are needed to create a lifelong interest towards music and enable a wide access to music education for the whole community?

There are no simple answers to these questions, but several of the competences listed on pages 49-54 are connected to them and may be used as a starting point for discussing these issues.

The figure above also raises questions regarding conservatoires' future strategies: How does the curve of distribution influence conservatoire's funding, role in society, graduates' employment possibilities and student recruitment? How does the width of the base affect the height? What is the optimal balance between amateur and professional orientations in music education? And by what means can a conservatoire influence the development of all these parameters?

These two functions mentioned earlier – professional and amateur orientation - are not separate but complimentary to each other. Both of them share the goal of offering people the opportunity to develop their musical abilities and skills. These two aspects become clearer when we consider varying levels of musical talent and aspiration. Elderly people, children with special needs or working adults may benefit greatly from and enjoy the opportunity to learn to play an instrument, in addition to those aiming to be future professionals. Through our instrumental/vocal teacher education programmes we can influence our graduates ability and willingness to widen the target groups and the social impact of the activity. This should, however, never be done at the expense of specialised education for gifted young people.

³⁷ Many books and articles have been written on the diminishing audiences of especially classical music (e.g. Kolb, Bonita M. (2001): *The effect of generational change on classical music concert attendance and orchestras' responses in the UK and US*. In: *Cultural Trends*, Volume 11, Issue 41, pp. 1 - 35; Johnson, Julian (2002): *Who Needs Classical Music?* Oxford: Oxford University Press; Kramer, Lawrence (2007): *Why Classical Music Still Matters*. Berkeley: University of California Press).

CULTURAL POLICIES

During the site visits it became clear that instrumental/vocal teacher education programmes need to be considered in the context of local cultural policy. The geo-political and historical backgrounds of countries have an impact on cultural policies, which are clearly articulated in the structure of music education systems. For example, in many Central and Eastern European countries the music education system is usually free of charge and accessible through an extensive network of state music schools, aiming to identify talented young students and providing them with an intense, specialist music education. In most Western European countries, music schools (where they exist) charge student fees and there is wider participation beyond just talented students. These factors contribute to the diverse roles, goals and content of instrumental/vocal teacher education programmes in European conservatoires.

The political climate varies considerably across Europe but, generally speaking, there has been a trend towards democratisation of cultural policies in recent decades and this has had an impact on higher music education and instrumental/vocal teacher education programmes. In brief, the concept of cultural democracy is based on three commitments:

- First, it posits that many cultural traditions co-exist in society, and that none of these should be allowed to dominate and become an “official culture”.

This trend can be seen in the growth of world music in the curricula of music schools and conservatoires. If we are to follow this policy, European conservatoires seem to have three alternative strategies:

- 1) to continue to focus on one niche and accept the fact that the role of music education will become more marginalised as many genres and styles co-exist;
 - 2) to educate teachers to teach in many different musical styles — and accept changing standards for musical performance given the difficulty of accomplishing the same level in many styles simultaneously;
 - 3) to create more specialist options for students within study programmes (e.g. traditional African, Indian and Chinese music, early and contemporary music, improvisation, folk music, pop, rock, jazz etc.).
- A second component of the idea of cultural democracy is participation. Cultural democracy proposes a cultural life in which everyone is free to participate.

This trend can clearly be seen in many European countries; the Music Manifesto, set up in 2004 in the UK³⁸, is a good example of a political decision based on this idea. The Music Manifesto states that every child has the right to learn to play an instrument at some point. This, of course, has important implications for instrumental/vocal teacher education and raises issues such as:

³⁸ See <http://www.musicmanifesto.co.uk/about-the-manifesto>.

- a need to re-define the values and goals of music education;
- a diversity of methodological approaches;
- a reflection on educational, socio-cultural and political issues;
- a critical assessment of pedagogical traditions and achievements;
- a capacity to innovate and to experiment;
- a capacity to create situations and processes appropriate to specific goals in given contexts.

These issues draw attention to the ongoing discussion about opportunities and pitfalls of different pedagogical settings and approaches, including instrumental/vocal group teaching which is taking place in many European countries (see Chapter II)³⁹. Group teaching is more predominant in some instruments (e.g. voice and winds) and some musical genres (e.g. pop & jazz). There is currently much debate in conservatoires on the pros and cons of instrumental/vocal group teaching, but often the debate is not based on real experience but on misunderstandings and presumptions. There is a clear need for international collaboration and research in order to develop understanding of the possibilities and limitations of group teaching.

- A third component of the idea of cultural democracy is that cultural life itself should be subject to democratic control. Citizens should have the opportunity to participate in determining the directions of cultural development.

Culture and music are not only regarded as having intrinsic value, but as tools for better health, well-being, social cohesion and economic growth. As a result of this widened perception of the purpose of music and arts education, the expectations on music schools and instrumental/vocal teachers are coming from many sectors of society as well as government. Increasing interest in instrumental/vocal teaching may be connected to this aspect of cultural policy. The active participation of the learner is key to this concept of cultural democracy. This participatory aspect requires facilitators to guide the process, and instrumental/vocal teachers are increasingly called upon to undertake this role.

Another dimension of this trend is the strengthening of the “user” or “client” perspective. Parents, who often pay for their child’s instrumental lesson, want to have a say in how their child is taught. The concepts of cultural democracy and user-driven development both suggest that our systems need to be flexible to be able to react to the changing needs of society. This change also reflects the shift of focus from teaching to learning and an emphasis on student-centred teaching and learning strategies, with implications for instrumental/vocal teacher education programmes.

On pages 31-32, three alternative aspects of cultural democracy are presented. The following questions could be used as a starting point for discussing these issues in individual conservatoires:

³⁹ Statistics concerning the national differences regarding individual/group teaching can be found on the European Music School Union website <http://www.musicschoolunion.eu/emu-statistics/>.

- Is cultural diversity a current issue in your conservatoire?
- Which strategy would be most suited to your instrumental/vocal teacher education programme?
- To what extent should diverse musical genres or idioms be included in instrumental/vocal teacher education programmes?
- To what extent should that diversity be reflected in teachers specialising in a particular musical style (e.g. jazz, popular music, early music) or type of musical activity (e.g. ensemble playing, improvisation)⁴⁰?
- How does cultural diversity within society affect the instrumental/vocal teacher competences needed?

Regarding the second aspect of Cultural Democracy — participation:

- How does the goal of widening participation in music education affect instrumental/vocal teaching in your country?
- What kind of new competences are needed?
- How do we prepare students to deal with different types of learner, such as those with disabilities, very young children, gifted children, adults, juvenile delinquents, elderly people, etc.⁴¹?
- To what extent should students on instrumental/vocal teacher education programmes be encouraged to study a diverse range of genres and idioms?
- How can we widen access to music education without compromising musical quality?
- How are instrumental/vocal teachers able to address both the needs of young pupils who have the potential to become professional musicians, and the desires of those who would like to practise music as amateurs⁴²?

Increasing democratic control of cultural policy has brought new expectations to publically funded instrumental/vocal teaching.

- How does a widened perception of the purpose of music and arts affect the instrumental/vocal teaching profession in your country?
- What might be the opportunities, challenges and threats resulting from increased expectations of music education within society?
- What actions do conservatoires need to take in responding to societal change and, in particular, to changing roles and contexts within instrumental/vocal teaching and learning?
- How do these issues impact on the development of balanced curricula for instrumental/vocal teacher education?

⁴⁰ See Chapter II. Artistic genres: broadening artistic boundaries.

⁴¹ See Chapter II. Learners: approaching a wide range of target groups.

⁴² An example of an interesting way of dealing with this is found in Finland, where two parallel national curricula for music schools exist: the general curriculum and the extended curriculum.

THE IMPACT OF NATIONAL MUSIC SCHOOL SYSTEMS

The goals and content of instrumental/vocal teacher education are closely connected to the practices of the local labour market. In many European countries graduates from instrumental/vocal teacher education programmes often find employment in music schools which form part of national systems of music education. What is actually meant by a music school is, though, less clear: the structures, goals, funding etc. differ considerably, and music school systems do not even exist in some countries. Despite the differences there are a number of common characteristics that could be listed as follows⁴³:

- typically an institution for music education outside the compulsory education system offering 1) education in music to students of all ages and stages (general music school) and/or 2) a special curriculum preparing students for professional music training at higher education levels;
- most often music schools are at least partly funded by the state or regional government and in most countries the students also pay fees;
- the activities are often guided by specific laws and/or a national curriculum, but there is great variation in the actual work done in the schools;
- teachers working in these music schools usually need a professional music qualification, but frequently no teacher qualification is required;
- the more public funding (and steering) music schools get, the more regulated the profession usually becomes.

Music schools in many countries are steered by a national music school law and/or a national curriculum. However, the content of the various national laws governing Europe's music schools varies considerably. This extends from the granting of minimum funding amounts, coupled with minimum standards (as is the case in some of Germany's Land statutes), to the obligation of every municipality in the country to maintain a music and art school or to contribute to such an institution (such as in Norway). In other countries, music schools are an integral part of the state education system (for example in Poland)⁴⁴. This regulation and legislation has a strong influence on both the content and the status of instrumental and vocal teacher education.

The correlations between the music school system and instrumental/vocal teacher education is a complex issue, but from the limited experience and information we have, some tentative models could be drawn. Figure 4 below shows characteristics which are sometimes associated with national and local music education systems. Whilst these are represented as extreme positions, most music schools will lie somewhere along this continuum. Where a national curriculum and a system of

⁴³ Based on the Final Report of the Polifonia Pre-college Working Group (downloadable from <http://www.polifonia-tn.org/precollege>) and statistics compiled by the European Music School Union (downloadable from http://www.musicschoolunion.eu/fileadmin/downloads/statistics/emu_statistieken.pdf).

⁴⁴ See footnote 43 for the link to the European Music School Union statistics.

state-funded music schools exist, we tend to find a comparatively stable and homogenous working environment for instrumental/vocal teachers, often with national regulations concerning teacher qualifications (“National system” in fig. 4). For the conservatoires this means that they have a clear function, enshrined in law, in providing the music schools with qualified teachers. In countries where this system does not exist and the national control or direction is considerably weaker, the profession is regulated by regional or local authorities (when music schools get local public funding) and/or by the laws of supply and demand (“Local system” in fig 4.). This means that the national landscape is much more diversified, and the conservatoires’ instrumental/vocal teacher education programmes do not have the same support and status as in the previous example. The diversified working conditions and competence expectations can make it more challenging for the instrumental/vocal teacher education programmes to meet the needs of the profession. On the other hand, the absence of national steering allows the instrumental/vocal teacher profession and the practices in the music schools to develop very freely and adjust according to local and often quite rapidly changing needs and opportunities. But even in this model the financial support from the local authorities seems to be crucial for a well functioning education system.

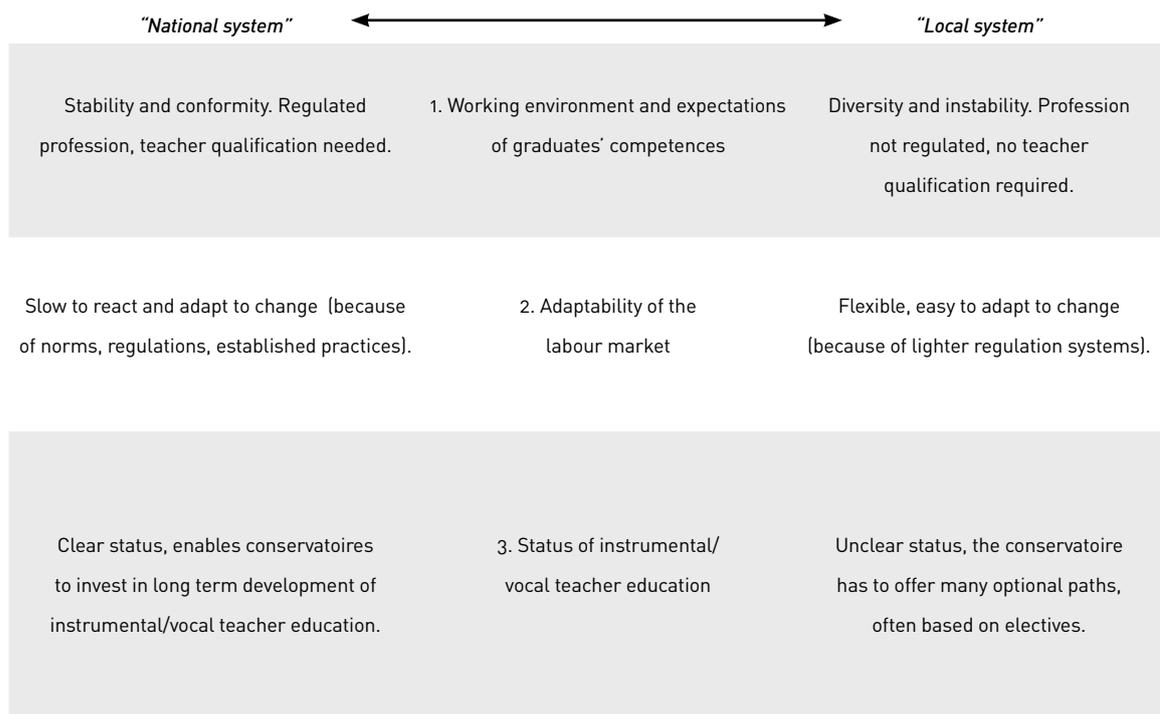


Fig. 4. Three aspects of nationally and locally regulated music education systems and their influence on instrumental/vocal teacher education.

If, following the path of the Bologna process, we are striving to increase mobility and wider recognition of qualifications, higher music education in Europe may need to take a more holistic look at national

music education systems and the role that instrumental/vocal teacher education plays in them, both nationally and internationally.

The following questions could be used as a starting point for discussing these issues in individual conservatoires:

- Where would you position your music school system between the two extremes indicated above? Do you agree with the descriptions?
- How does the national education system affect ways of defining learning outcomes and educational goals in the conservatoire? Are you familiar with alternative approaches?
- How can a conservatoire or individual teachers influence and take part in the development of instrumental/vocal music education at primary and secondary level? What should the goals be?
- Does your conservatoire interact with instrumental/vocal teaching and the wider music profession and how does this impact on instrumental/vocal teacher education?
- How do we prepare students for a teaching career in other countries? How do the professional expectations differ in other European countries?
- What is the situation regarding recruiting instrumental/vocal teachers from other European countries or is there a preference for employing teachers that are familiar with local systems? Why?

II. THE INSTRUMENTAL/VOCAL TEACHING PROFESSION: ISSUES OF TEACHING AND LEARNING

INTRODUCTION

As outlined above, instrumental/vocal teaching in Europe is characterised by a wide range of educational traditions and national systems. Historically, however, this aspect of music teaching was primarily associated with one-to-one tuition in music schools, colleges, conservatoires and academies or private tuition. The profession was often criticised for a perceived emphasis on technical skills and for an over-reliance on teacher demonstration and modelling, giving rise to the view that instrumental/vocal pedagogy was based on the master-apprentice model, involving strict imitation of the teacher by the student. The approach was seen to be teacher-directed rather than student-centred, and teaching conducted in the context of an inherited tradition rooted in the nineteenth-century.

With the advent of systematic research into instrumental/vocal teaching and learning it is becoming clear that the teaching-learning transaction is more complex than its critics might have imagined. Research has addressed both musical and pedagogical dimensions and has highlighted the individualised and contextualised nature of the process. In recent years, in many countries, the focus of the pedagogical discourse has shifted from the teacher to the student, from the musical product to musical processes and from teaching to learning. There have been changes in relation to content and focus also, with a more holistic approach emerging and an increasing emphasis on developing the complete musician.

Perceptions of the teacher's professional role have changed and the educational contexts in which instrumental/vocal teachers work have expanded. There is a greater emphasis on more creative approaches, on developing student autonomy, on teaching students how to learn. Learning is seen in terms of developing ways of musical thinking rather than merely the acquisition of specific skills. Generally, the student's musical experience is no longer limited to the individual lesson with the individual teacher, and many young instrumentalists engage in a range of group learning contexts related to their instrument and to developing their general musicianship. Overall, in many European countries, there would appear to be a shift from what appeared to be a teacher-directed pedagogy to more student-centred approaches. There is a growing recognition of the importance of student's individual learning styles, abilities, personalities and expectations, and their effect on the learning-teaching transaction. The teacher is regarded as facilitator and guide rather than as 'instructor'.

In some countries new and exciting music teaching-learning contexts are emerging outside the traditional music college or private studio. There is a growing recognition of the importance of formal, non-formal and informal music learning contexts. Many of those involved in instrumental/vocal teaching are dealing not only with individuals on a one-to-one basis but are working with groups of varying ages, levels and abilities in a multiplicity of learning contexts, involving a range of musical

genres and a variety of musical and educational goals and objectives. In many countries instrumental/vocal teaching and learning are becoming more integrated into general music education with the result that instrumental/vocal tuition becomes more accessible for a greater number of children. Community music is emerging as a powerful musical and educational force, as are educational outreach projects involving music in interdisciplinary and multidisciplinary contexts. There is a greater level of participation in what was often perceived as an elitist area of music education focusing only on the talented few, and an increasing emphasis on joint music making and improvisation.

Thus, the instrumental/vocal teaching profession is becoming an increasingly complex area of music education, embracing a wide and diverse range of learners, learning contexts, artistic genres, educational and musical goals and objectives, and pedagogical settings and approaches.

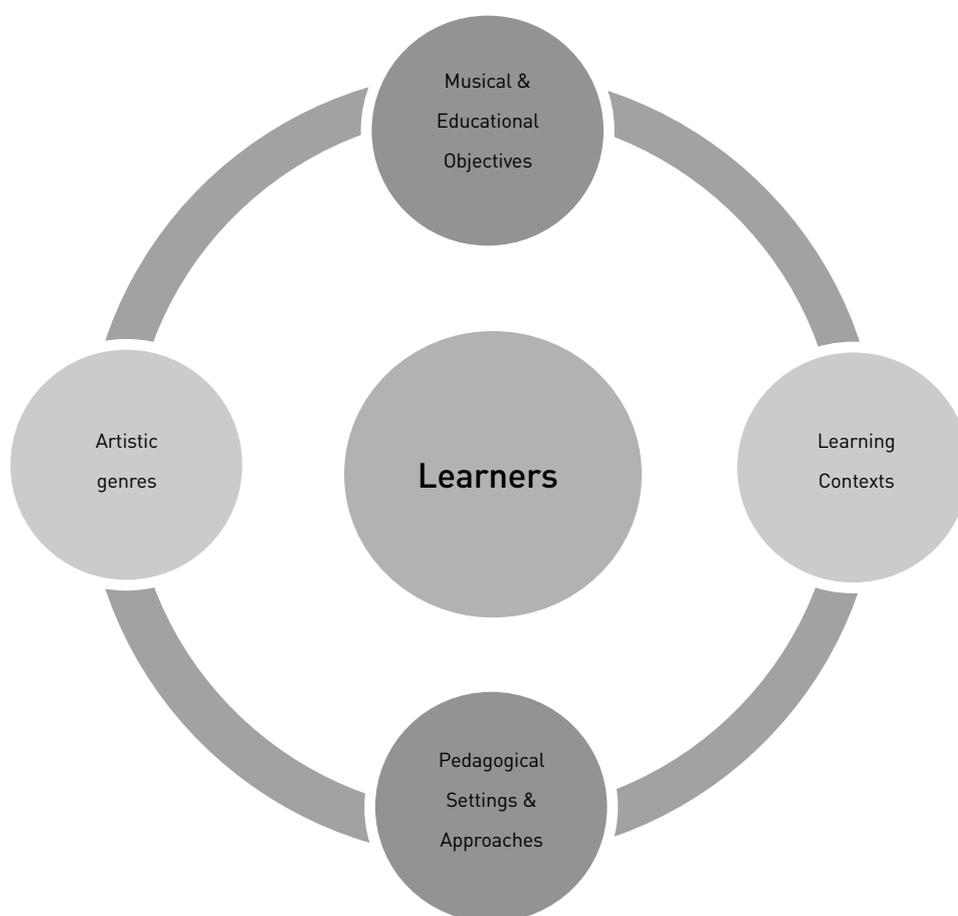


Fig. 5. Instrumental/vocal teaching and learning.

LEARNERS: APPROACHING A WIDE RANGE OF TARGET GROUPS

Instrumental/vocal teachers in Europe reach out to a wide range of target groups. In an attempt to widen accessibility and enhance cultural democracy⁴⁵, instrumental/vocal teachers engage in educational activities involving diverse groups of learners including children, adolescents, adults, the elderly and the very young. They also teach students with differing cultural backgrounds and musical interests which the instrumental/vocal teacher might or might not be familiar with. Some of these learners might have special needs, either because of an extraordinary talent or due to some kind of disability. In addition, each individual student confronts the teacher with an individual, distinctive personality, a specific bundle of abilities, attitudes, learning dispositions, sources of motivation, etc. Dealing with these diverse groups, and with the uniqueness of every individual learner constitutes one of the many challenges facing instrumental/vocal teachers in the 21st century.

MUSICAL AND EDUCATIONAL OBJECTIVES: RESPONDING TO SOCIETAL DEMANDS AND INDIVIDUAL NEEDS

Traditionally, instrumental/vocal teachers were perceived to be educating future professional musicians at one end of the spectrum and building up future audiences at the other end⁴⁶. Due not only to the findings of systematic music education research⁴⁷ but also to new tendencies in cultural and educational policies in Europe, this view has been expanding in recent years. Instrumental/vocal music education is developing a new consciousness about the wide range of roles that music plays in peoples' lives. Music does not only serve as a hobby or as a profession, but is also a vehicle towards personal development, social inclusion, cultural understanding, well-being and human fulfilment.

Instrumental/vocal teachers throughout Europe are responding to all these societal demands and individual needs. They pursue a wide range of musical and educational objectives such as: the fostering of both high-level professional music-making with an international perspective and amateur music-making within a particular community; the development of artistic expression among elderly and people with disabilities; the promotion of music of minorities and the use of music as a vehicle to empowerment and communication across different cultures.

LEARNING CONTEXTS: WITHIN AND BEYOND THE CLASSROOM

There are many ways to learn about music which are not necessarily confined within the boundaries of music classrooms: people learn about music through spontaneous meetings with fellow students and friends; develop musical skills in band rehearsals and performances; create electronic music and spread it all over the world through the Internet, etc. A growing awareness of the impact of these kinds of activities and their potential for instrumental/vocal teaching and learning, as well as changing expectations from society, have laid the foundation for new working contexts for instrumental/vocal teachers⁴⁸.

⁴⁵ See Chapter 1.3. Cultural policies.

⁴⁶ See Chapter 1.3. Goals for instrumental/vocal teaching.

⁴⁷ A main contribution to this discussion has been the discourse about formal and informal learning in music. See Bibliography starting on p. 70.

⁴⁸ See Chapter 1.2. Formal and informal approaches to teaching and learning.

Instrumental/vocal teachers in Europe work not only in music schools and conservatoires, but in a wide range of institutional and non-institutional learning contexts. They are employed as music teachers in regular schools, colleges and universities, run private studios, and also play a major role in the non-formal and informal learning contexts of the wider community. Instrumental/vocal teachers conduct choirs and ensembles, coach young bands, and develop collaborations and educational initiatives with concert halls, orchestras, community centres, health care facilities and other institutions. They target performances for specific audiences or particular educational goals, and try to create further opportunities for participation and social interaction. Hence, areas which are frequently dealt with separately in music study programmes, e.g. performance, general music teacher education and instrumental/vocal teacher education, are constantly overlapping, and often merging seamlessly in the profession.

The instrumental/vocal teacher's work in such contexts might reach even beyond the traditional boundaries of the music profession, involving project management, fund raising, entrepreneurship, networking and advocacy. Instrumental/vocal teachers sometimes become involved in such activities as a way of pursuing their own professional development, but also to engage in professional dialogue, institutional development and societal change.

PEDAGOGICAL SETTINGS AND APPROACHES: TRADITION AND INNOVATION

In order to respond appropriately to the variety of learners, intended objectives and surrounding contexts, instrumental/vocal teachers in Europe avail themselves of manifold pedagogical settings and approaches. Drawing on both the rich tradition of instrumental teaching reaching back over the centuries, and the ever expanding range of innovative methods developed and evaluated by systematic research in music education, teachers deal in a creative and flexible way with the pedagogical challenges posed by the various learning-teaching contexts within which they operate.

PEDAGOGICAL SETTINGS: ONE-TO-ONE TUITION, GROUP TUITION AND BEYOND

Ever since the establishment of conservatoires and music schools, individual lessons have been the core business of instrumental/vocal teachers. One-to-one tuition is often bound to a curriculum, approached in a systematic way and focuses on the different aspects of learning an instrument. These include the development of instrumental technique, knowledge of the repertoire, performance skills and knowledge of music theory and history. One-to-one tuition is regarded as a unique chance for long-term, individualised and deep-rooted work on the physiological, instrumental/vocal, musical and personal development of pupils. It is also seen as providing the possibility of cultivating and maintaining the strong cultural heritage of professional music education. However, it involves high costs and this constitutes a challenge for many music education institutions throughout Europe.

The term 'group tuition' refers to all contexts of instrumental/vocal education in which a group of students playing the same or different instruments are supervised by one or more teachers. These

contexts are referred to in music education as group lessons, ensembles, chamber music, bands and workshops, depending on the pedagogical approach, the working form and the stylistic framework. Within each context the participants' needs, ages and levels might or might not be homogeneous.

Group tuition enables a holistic form of musical learning, integrating theoretical notions, technical matters, social interaction and musicianship in a single musical activity. It implies also a wider range of possibilities concerning repertoire and forms of musical interaction, thus encouraging fulfilling music making, peer learning, student involvement and motivation. Furthermore, group contexts represent a particularly convenient environment for the development of autonomy and creativity. Students can work in a collaborative manner, performing, analysing or arranging established repertoire, or even improvising and composing their own music. Thereby they have the opportunity to learn about cultural and individual differences, and to assume the responsibility for their own learning process and musical achievement.

One-to-one and group tuition should not be seen in terms of polarities, but rather as complementary settings. Teachers might focus on one or the other, use them as options for particular targets and goals, or develop flexible systems in which the different settings play different roles in the process of music learning.

PEDAGOGICAL APPROACHES

The traditions of instrumental/vocal teaching, not only in Western classical music, but in a wide stylistic framework, reach way back in music history. In most instruments, there is a rich oral tradition of teaching and learning which can be traced back to major personalities in the history of music, and is to this day passed on through the master-apprentice model. Instrumental/vocal teachers also have access to written sources and historical documents written for pedagogical purposes which provide methods, approaches and principles for different instruments and different areas of the repertoire, many of which have been used effectively for centuries, such as the writings from Carl Philipp Emanuel Bach and Johann Joachim Quantz for instance. Furthermore, there are several established systematic methods, focusing either on particular instruments or phases of musical development including. These include: approaches to musical learning such as Kodály and Dalcroze; methods for particular instruments such as the Suzuki Method, the Colour Strings/Keys Method and the Rolland Method; and literature and materials for beginners such as Bartók's *Mikrokosmos* and Kurtág's *Jatekok*.

On the other hand, instrumental/vocal teachers are also influenced by the findings and developments of research in music education and by approaches to learning and teaching in other genres such as jazz and pop. As was mentioned above⁴⁹, research has been focusing increasingly on the processes involved in student learning, with a particular emphasis on students' approaches to practice and self-regulating learning strategies. There is an emphasis in the discourse surrounding practice on the

⁴⁹ See Chapter II. The instrumental/vocal teaching profession: issues of teaching and learning.

importance of independence, self-correction and self-evaluation and appraisal skills. Consequently, there are parallel observable tendencies in instrumental/vocal teaching. Teachers are starting to implement new strategies, such as team teaching, systems of peer learning and peer assessment, the enhancement of healthier and more effective practice methods and the enforcement of the social aspects of musical learning among others.

The range of settings, methods and approaches in the field of instrumental/vocal teaching and learning is thus wide, varied, and constantly developing. Settings, methods and approaches depend not only on each other, but also on the intended goals and concerns of teachers and learners. Furthermore, they mirror views about music education, music learning, and education in general. Instrumental/vocal teachers need to be able to deal with this complexity in an informed, flexible and creative way. They need to have an awareness of their personal vision and to develop a philosophy of practice they can identify with. Based on their personal philosophy, they might decide to make use of a wide range of methods, or to specialise in a specific field of practice or a particular methodical approach.

ARTISTIC GENRES: BROADENING ARTISTIC BOUNDARIES

Instrumental/vocal teachers are often high-level performers in a particular field and can be regarded as specialists of their instrument and its repertoire. Beyond that, they can be active members of the artistic community. Often, they are not only committed to the area they are specialising in, but to the development of music and the arts within their community and society in general. In their attempt to reach new target groups and to develop new meaningful artistic experiences, many instrumental/vocal teachers are engaging with a wide range of artistic genres and exploring different music traditions and artistic phenomena. This growing interaction is developing into a practice of collaborative cross-arts work (ranging from Western classical music to all art forms present in society) which can be observed in different forms in many European countries.

INSTRUMENTAL/VOCAL TEACHING: A PROFESSION WITH MULTIPLE ROLES

Within an ever expanding range of teaching and learning contexts, instrumental/vocal teachers are being required to take on new roles as they engage in various types of collaborative work as mentors, co-ordinators, facilitators, advisers, directors and music leaders as well as 'teachers' in the traditional sense of the term. They are being called upon to act as advocates, networkers, project managers and developers. These changing roles and contexts make different kinds of demands on teachers and require new skills, knowledge and understanding.

The following graphic presents an overview of the key roles, which instrumental/vocal teachers take on in the European context today. In the following chapter we will explore the competences needed to fulfil these roles in the wide and diverse range of musical and educational contexts which have been outlined above.

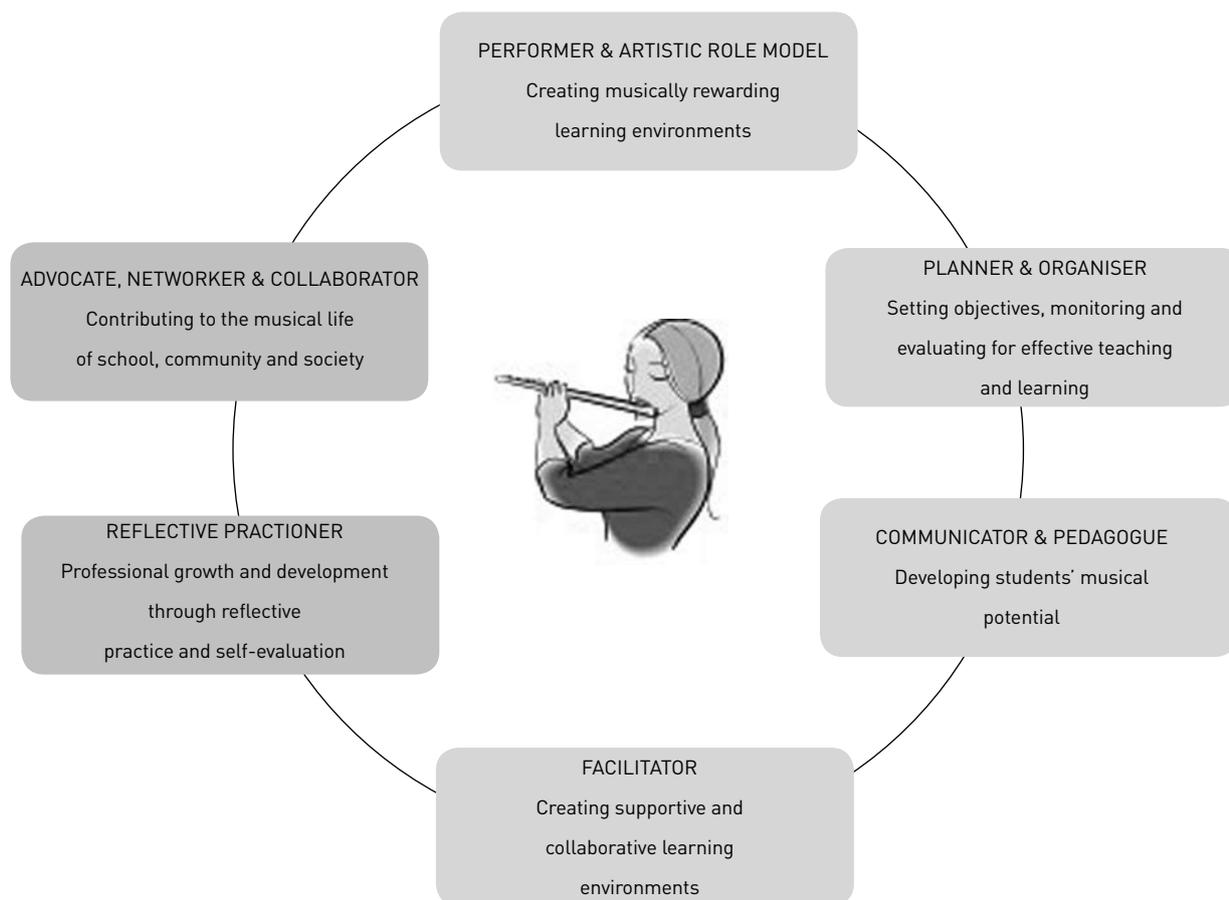


Fig. 6. The roles of the instrumental/vocal teacher.

III. COMPETENCES AND ROLES IN THE INSTRUMENTAL/VOCAL TEACHING PROFESSION

1. WORKING PROCESS AND DEFINITION OF TERMS

One of the main INVITE Working Group assignments has been the design of a set of competences for instrumental/vocal teachers. As has been outlined above, the mapping of the 'European patchwork' suggests that there is a wide range of educational approaches in the field of instrumental/vocal teacher education in higher education institutions in Europe and that the programmes provided are often influenced by local, regional and national considerations, resulting in a lack of comparability across institutions and across countries. Given this situation, the working group did not set out to be prescriptive, and one of the main objectives was to design material that would provide a common basis for discussion and debate that could also be used as a tool for curriculum development.

In designing the set of competences presented below, the group drew on the following material: the results of the European mapping exercise; the site visit reports⁵⁰; the AEC Learning Outcomes for the training of professional musicians⁵¹; the meNET Learning Outcomes for music teacher training focusing on classroom music teaching⁵²; a selection of national standards and policy documents for music teaching; literature on instrumental/vocal teaching and on instrumental/vocal teacher education⁵³; material relating to competence based educational approaches. As was outlined in the previous section, changes in the profession were identified in many European countries and the demands being made on the instrumental/vocal teacher as a result of these changes suggested the need for competences which might traditionally not have been associated with instrumental/vocal teaching. Thus, in taking into account and responding to the demands of the profession, the wide variety of instrumental/vocal teacher roles and the ever expanding range of learning-teaching contexts described above provided an organising framework for designing this set of competences.

ON COMPETENCES AND LEARNING OUTCOMES

It was this focus on the professional requirements for instrumental/vocal teaching which provided a starting point for our deliberations. Here it is important to distinguish between competences and learning outcomes. The approach adopted here suggests that competences are implicitly defined by the professional context while learning outcomes are explicitly defined by the higher education institution, and both can be dependent on institutional, local, regional and national factors. The diagram below makes links between learning outcomes and competences, between institutions and real professional contexts. It suggests that the profession, including teachers and employers, can feed into instrumental/vocal teacher education programmes in higher education institutions. Equally, student learning (which starts in the conservatoire and continues through lifelong learning) and the

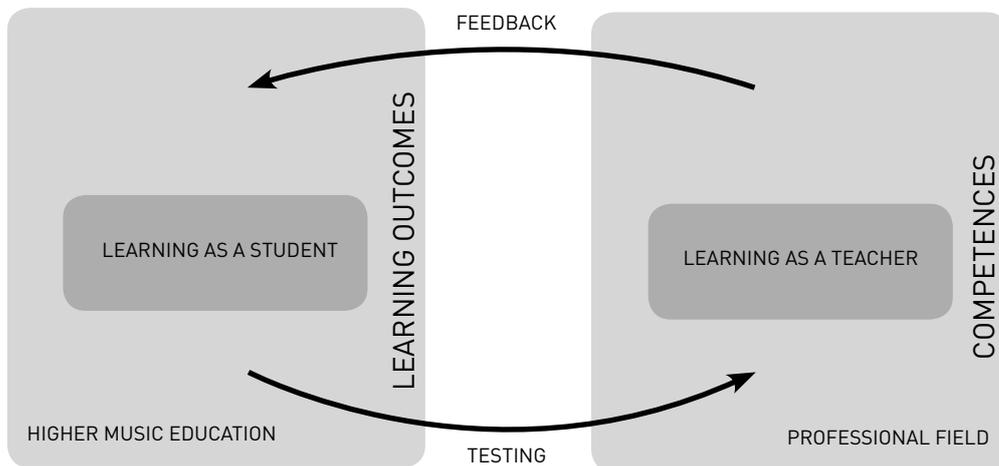
⁵⁰ All site visit reports made by the working group can be found online at www.polifonia-tn.org/invite.

⁵¹ The AEC Learning Outcomes for the 1st, 2nd and 3rd cycle can be downloaded at www.bologna-and-music.org/learningoutcomes.

⁵² Learning Outcomes composed by the Music Education Network (meNET) can be downloaded at <http://menet.mdw.ac.at/menetsite/english/topics.html?m=0&c=0&lang=en>.

⁵³ An extensive bibliography can be found starting at p. 70.

learning outcomes of these institutions can be tested within the profession through the performance of their graduates, for example, or through teaching practice outside the institution⁵⁴.



COMPETENCES: TOWARDS A WORKING DEFINITION

Diverse definitions of competences were found and it became clear that there is no unambiguous way of defining competence. Despite these differences, all competence definitions refer to the integration of knowledge, skills and attitudes, values or abilities and most of them emphasise the application of competences within particular contexts.

There has been much discussion over the concept of competences in the context of education. Prior to Polifonia, the 'Tuning' report⁵⁵ defined competences thus:

Competences represent a dynamic combination of knowledge, understanding, skills and abilities. Fostering these abilities is the object of educational programmes. Competences are formed in various course units and assessed at different stages. They may be divided in subject area related competences (specific to a field of study) and generic competences (common to any degree course).

⁵⁴ See Chapter I.1. Teaching practice and supervision.

⁵⁵ Tuning Project (2008): Tuning Educational Structures in Europe – Universities' contribution to the Bologna Process. 2nd edition, p.17. Access online: <http://tuning.unideusto.org/tuningeu/>.

On a more general level, the publication 'Towards a European Qualifications Framework for Lifelong Learning', formulated by the Commission of the European Communities in 2005⁵⁶, points to four different types of competences:

1. Cognitive competence involving the use of theory and concept, as well as informal tacit knowledge gained experientially
2. Functional competence (skills or know how), those things which persons should be able to do when they are functioning in a given area of work, learning or social activity
3. Personal competence involving knowing how to conduct oneself in a specific situation
4. Ethical competence involving the possession of certain personal and professional values

The discussion of competences in the above publication emphasises that the concept is used in an integrative manner, 'as an expression of the ability of individuals to combine – in a self-directed way, tacitly or explicitly and in a particular context – the different elements of knowledge and skills they possess'. The importance of the demands of the particular context is stressed and it is argued that:

Acquiring a certain level of competence can be seen as the ability of an individual to use and combine his or her knowledge, skills and wider competences according to the varying requirements posed by a particular context, a situation or a problem. Put another way, the ability of an individual to deal with complexity, unpredictability and change defines/determines his or her level of competence.

In this definition the complexity of describing competences becomes clearer. It points to how competences can be acquired in diverse ways and situations and draws attention to the role of 'informal tacit knowledge gained experientially'. It highlights the importance of developing both personal and professional competences and draws attention to personal and professional attitudes and values and the integrated way these competences need to be used within particular contexts. It points to the role of competences in relation to solving problems or dealing with change, suggesting that combining different types of competence in action enables individuals to create innovative ideas for all of these purposes.

This discussion would appear to have particular relevance for the instrumental/vocal teaching profession given the complexity and diversity associated with it, and the major changes that are currently taking place in relation to teacher roles, pedagogical approaches and teaching and learning contexts in many countries in Europe. The working group's guiding principles included a similar focus on integration, on the importance of the particular context and on the requirements of the profession. The group's working definition of competence formulated in Lyon in 2007 is 'the integration of knowledge, skills and attitudes within a professional setting'. This description acknowledges the

⁵⁶ 'Towards a European Qualifications Framework for Lifelong Learning', Commission of the European Communities, Brussels, 8 July 2005. Access online: http://ec.europa.eu/education/policies/2010/doc/consultation_eqf_en.pdf.

complexity of the professional setting where skills, knowledge and both personal and professional attitudes are put into action in an integrated manner in the course of instrumental/vocal teaching.

The task of actually developing a set of competences for the European context, taking into account the issues mentioned in the competence descriptions above, raises a number of challenges: how to integrate knowledge, skills and attitudes; how to deal with the dual identity issue of musician and teacher and how to integrate the musical and the pedagogical; how to design statements which are clear, concrete accessible and easily understood by a range of institutions developing programmes in a variety of contexts, without denying the complexity of the teaching learning process; how to keep the student at the centre of the process; how to convey the range of potential roles the instrumental/vocal teacher may take on; how to cater for different musical genres and different cultural contexts. These were some of the issues that informed the design process.

2. COMPETENCES AND ROLES

Professional competences have been described above as bringing together a combination of skills, knowledge and professional and personal attitudes and values. An exploration of the roles and contexts associated with instrumental vocal teaching identified the instrumental/vocal teacher as musician/performer, planner/organiser, communicator/pedagogue, facilitator/mentor, reflective practitioner and advocate/collaborator/networker. In developing the set of competences for instrumental/vocal teaching presented below, the concept of teachers' roles has been used as an organising framework. However, it is important to point out that instrumental/vocal teaching is a complex activity and that, in practice, these roles are interwoven and continuously overlapping in the process of teaching and learning.

In fulfilling these various roles the instrumental/vocal teacher draws on a wide array of skills, knowledge and understanding relating to music and to teaching and learning, along with more generic skills such as independence, critical thinking and communications skills and a range of professional and personal attitudes and values. In practice, these various elements come together in the art of teaching and no attempt has been made here to separate knowledge from skills, music from pedagogy, or to isolate specific attitudes and values. Instead, the statements of competence below highlight how skills knowledge and understanding come together in the process of teaching and it can be argued that, in the context of instrumental/vocal teaching, the whole is greater than the sum of its parts. Also, it should be pointed out that, in practice, there is no clear division between competences as they merge together seamlessly in the learning-teaching process.

Given the ongoing discussion around the issue of the instrumental/vocal teacher's 'dual identity' and role as musician and teacher, it is particularly important to point to how the musical and pedagogical strands are integrated in the process of instrumental/vocal teaching. Thus, underpinning the competences listed below is the concept of what Lee Shulman has described as 'pedagogical content

knowledge⁵⁷. Shulman explains it as 'the ways of representing and formulating the subject that make it comprehensible to others', and describes how it 'represents the blending of content and pedagogy into an understanding of how particular topics, problems or issues are organised, represented and adapted to the diverse interests and abilities of learners and presented for instruction'.

The 'diverse interests and abilities of learners' referred to here raises the issue of learning and teaching contexts discussed in the previous section. The lists of competences below are put forward as being applicable to and meaningful for the wide variety of learning and teaching contexts arising in instrumental/vocal music education. These competences are identified as those being necessary to support and facilitate student learning and meaningful musical engagement across a range of musical genres and amongst a diversity of individual and group learners.

Finally, in proposing these competences, the emphasis has been on presenting the issues in a clear and accessible way, without negating the complexity of instrumental/vocal teaching and learning. The competences presented below are provided as an organising framework within which to consider and discuss the issues surrounding instrumental/vocal teacher education. What is presented sets out to be suggestive and provocative rather than prescriptive, it being left to individual music educators and institutions to discuss, dissect and develop for their own purposes.

⁵⁷ See footnote 12.

TEACHER AS PERFORMER AND ARTISTIC ROLE MODEL: CREATING MUSICALLY REWARDING LEARNING ENVIRONMENTS

Teacher-performers act as artistic role models and bring their own musical personality and artistic vision to their musical encounters with students. In the course of their teaching, instrumental/vocal teachers draw on their own musical skills, knowledge and understanding, along with related pedagogical skills and their creativity and imagination, in creating and implementing music education programmes for individuals and groups in a range of learning contexts. The musical awareness and sensitivity of the teacher, along with the quality of their music making, has a major impact on the student's musical experience. Through their own performance, their personal commitment to music and their ability to create meaningful musical experiences for their students, teachers have the ability to inspire and motivate their students, to further their musical development, and to actively engage them in music making.

- 1.1 Instrumental/vocal teachers are a source of musical inspiration for their students through their own high level musical performance, musical personality and artistic vision.**
- 1.2 Instrumental/vocal teachers create and facilitate musically rewarding learning opportunities for their students drawing on their own musical skills, knowledge, understanding and experience.**

- 1. Instrumental/vocal teachers:
 - a. express their own musical personality and artistic vision through performance at a professional level
 - b. demonstrate a high level of technical, aural, notational, improvisational and ensemble skills, along with theoretical knowledge and understanding of repertoire, music history, analysis and style and interpretation
 - c. draw on their musical skills and theoretical knowledge and understanding in creating and facilitating musically rewarding learning opportunities for their students
 - d. critically evaluate instrumental/vocal performances and give appropriate feedback with due regard for the ability and sensitivity of each student
 - e. place musical concepts and skills in a historical, cultural and theoretical framework
 - f. draw on a comprehensive knowledge of a wide range of repertoire and styles
 - g. conduct and lead ensembles and groups in rehearsal and performance
 - h. choose, adapt and create suitable and stimulating musical repertoire and materials, taking cognisance of students' technical levels and stylistic and interpretative issues
 - i. demonstrate an awareness of the behavioural, psychological and communicative demands of performing in public and develop students' awareness of these issues
 - j. communicate an awareness of music as an art form and appreciate the possibilities and potential for music within integrated arts initiatives

TEACHER AS PLANNER AND ORGANISER: SETTING OBJECTIVES, MONITORING AND EVALUATING FOR EFFECTIVE TEACHING AND LEARNING

Instrumental/vocal teachers plan and evaluate programmes of study for and with individuals and groups in a wide range of contexts. This requires imaginative and creative approaches and an ability to respond to the needs, abilities and expectations of students in a way that provides meaningful and authentic musical experience, as well as an understanding of curriculum development issues and educational policy at both institutional and national levels. In planning for progression, teachers identify goals and objectives, along with appropriate methods and procedures, materials and resources. Their approach is fluid and flexible and involves both pro-active and reactive elements, allowing for student initiatives and involvement.

2.1 Instrumental/vocal teachers use their musical and pedagogical knowledge and skills to plan, monitor and evaluate learning-teaching situations in ways that facilitate students' musical development.

2. Instrumental/vocal teachers:
 - a. plan, implement and evaluate appropriate programmes of study
 - b. formulate and communicate clear short-term, medium-term and long-term objectives for, and in conjunction with, individuals, groups and ensembles
 - c. plan, conduct and evaluate lessons and rehearsals
 - d. plan, organise and manage the teaching-learning space and time, making effective and creative use of appropriate methods and resources
 - e. monitor, assess and evaluate student progress using a range of assessment strategies
 - f. create opportunities for students to perform and to engage in music in ways that develop their personal and musical competences
 - g. support student initiatives and enable students to engage in planning their own learning and allow for individual interests and motivations

TEACHER AS COMMUNICATOR AND PEDAGOGUE: DEVELOPING STUDENTS' MUSICAL POTENTIAL

Instrumental/vocal teachers have the pedagogical skills necessary to facilitate authentic musical engagement for students, to help students develop their musical skills, knowledge and understanding and to nurture and facilitate their creativity and imagination. This calls for a sensitive blending of musical and pedagogical knowledge, underpinned by an understanding of the nature and value of music in society and the role and function of music in students' lives. In choosing pedagogical strategies and approaches, a major factor for instrumental/vocal teachers relates to how best to 'teach music musically', and how to communicate and express ideas around musical meaning and its relation to human feeling and emotion in a way that promotes student responsiveness and enables students to express their own musical ideas.

- 3.1 Instrumental/vocal teachers communicate effectively with their students, listening to them, interacting with them musically and being sensitive to their diverse needs and learning styles.**
- 3.2 Instrumental/vocal teachers nurture and develop their students' musical potential and promote independent learning and music making using a variety of pedagogical approaches.**

- 3. Instrumental/vocal teachers:
 - a. create educative learning situations that engage students in musically meaningful ways that expand and develop their musical skills, knowledge, understanding and imagination
 - b. communicate effectively with individuals and groups, using language in creative and imaginative ways in promoting student understanding and responsiveness
 - c. verbalise, articulate and explain technical, musical, theoretical and artistic concepts and skills, using imagery, analogy, questioning and discussion as pedagogical tools
 - d. musically demonstrate technical, musical and artistic concepts and skills
 - e. facilitate and encourage student reflection, evaluation and self-directed learning
 - f. use constructive feedback strategies in creative ways and, where appropriate, incorporate peer learning into the process
 - g. use a variety of methods, resources and materials appropriate to the needs and learning styles of students, to nurture and develop students' technical and interpretative abilities, alongside their reading, aural and performance skills, and their creativity and imagination
 - h. facilitate the development of good habits in relation to technique and posture in a way that enables students to use their bodies in an efficient and healthy way
 - i. help students develop effective and appropriate practice and rehearsal strategies
 - j. incorporate improvisation and composition in the teaching/learning process
 - k. use technology creatively as an aid to instrumental/vocal teaching and learning where appropriate

TEACHER AS FACILITATOR: CREATING SUPPORTIVE AND COLLABORATIVE LEARNING ENVIRONMENTS

One of the roles of the instrumental/vocal teacher is to facilitate a supportive and collaborative learning environment that encourages and stimulates students and promotes positive interaction and active engagement in the learning process. This draws on a range of teacher's personal skills, attributes and dispositions. The teaching-learning interaction is enhanced, along with student self-respect and self-esteem, when teacher-pupil relationships are based on mutual respect and trust, when teachers convey an interest and care for the needs of each student, and when students' opinions and musical performances are valued. The learning environment is also affected by the nature of the musical experience provided and the types of activities promoted, by the structure and content of the lesson, along with its pace and flow. While instrumental lessons provide students with musical encounters and hopefully increase their level of understanding and skill, they represent only part of the student's musical experience and identity. Instrumental/vocal teachers need to recognise their role in facilitating independent, self-directed learning, and to appreciate the role of learning that takes place outside of the structured individual/group lesson. Students are affected by the teacher's interest in and enthusiasm for music, by their attitude to teaching and by their sense of commitment and involvement in their work.

4.1 Instrumental/vocal teachers have an understanding of students' cognitive, physical, social and musical development and are able to respond to the diverse needs of learners.

4.2 Instrumental/vocal teachers communicate openly with students, foster supportive relationships and positive social interaction, and promote purposeful collaborative learning environments for all learners, where diversity is valued and where students feel secure, empowered and respected.

4. Instrumental/vocal teachers:

- a. respond and adapt to the needs of each student, recognising and acknowledging their individual personalities, ages, gender, learning styles, abilities, attitudes, interests and expectations
- b. create a safe, stimulating and supportive learning environment for all students including those with special educational needs, the gifted and talented, the elderly and the disadvantaged
- c. cultivate and promote positive teacher-student and student-student relationships
- d. recognise and manage group dynamics and facilitate a collaborative learning environment
- e. communicate openly and effectively with students
- f. treat students fairly and with respect
- g. recognise, acknowledge, respect and take into account in their teaching, students' social, cultural and ethnic backgrounds
- h. recognise and acknowledge the musical and educational potential of students and set challenging teaching and learning objectives appropriate to the needs of the individual/group
- i. promote student independence and autonomy

TEACHER AS REFLECTIVE PRACTITIONER: PROFESSIONAL GROWTH AND DEVELOPMENT THROUGH REFLECTIVE PRACTICE AND SELF-EVALUATION

The instrumental/vocal teacher needs to be a reflective practitioner who is committed to the systematic questioning of his/her own actions and who has the skills necessary to evaluate his/her own teaching on an ongoing basis. The instrumental/vocal teacher needs to have the ability to establish his/her own professional identity, to constantly question his/her own personal philosophy of music education and to adapt to the changing roles and contexts outlined above. Effective teachers also reflect on developments in the profession, expanding their own understanding of pedagogical materials and methods, keeping up to date with relevant research and literature and developments in their professional associations. They have a sense of their own professionalism, and take responsibility for identifying and meeting their own needs in relation to their ongoing professional development.

- 5.1 Instrumental/vocal teachers continuously reflect in and on their teaching and their personal philosophy and vision for music education in order to improve their practice.**
- 5.2 Instrumental/vocal teachers identify, respond and adapt to developments within the profession and take responsibility for identifying and meeting their own professional development needs.**

- 5. Instrumental/vocal teachers:
 - a. engage in reflective practice and self-evaluation with a view to improving and refining their teaching
 - b. develop and pursue a personal vision and professional identity within music education according to their personal values, abilities and strengths
 - c. understand, interpret and contribute to music education research
 - d. reflect on and engage with ongoing developments relating to pedagogical materials and methods
 - e. respond and adapt to changing roles and contexts within the profession
 - f. identify and organise appropriate means of providing for their own continuing professional development

TEACHER AS ADVOCATE, NETWORKER AND COLLABORATOR: CONTRIBUTING TO THE MUSICAL LIFE OF SCHOOL, COMMUNITY AND SOCIETY

Instrumental/vocal teachers have an understanding of the influence of socio-cultural factors on the role and function of music and music education in society and on their position as musicians, teachers and advocates for music education, both within the education system and the wider community. The changing nature of learning and teaching has been discussed and attention drawn to the emphasis on lifelong learning, widening access and participation, the increase in community initiatives, education and outreach programmes, integrated arts projects, and the shift towards more informal and non-formal modes of learning. These changes call for creative, imaginative and innovative responses from instrumental/vocal teachers and make greater demands on teachers' personal communication, social and 'entrepreneurial' skills.

6.1 Instrumental/vocal teachers have an awareness of how their own work fits into the broader musical and educational contexts of the school, community and society, and act as advocates for music education.

6.2 Instrumental/vocal teachers use their initiative and their entrepreneurial skills to explore new challenges and developments within a range of contexts providing leadership where necessary.

6. Instrumental/vocal teachers:

- a. participate in the musical and cultural life of society
- b. use their initiative and their entrepreneurial skills to promote change and development within the profession
- c. work with others as part of an educational team, providing musical leadership where necessary
- d. deal with organisational, business, financial and legal (including health and safety) issues related to instrumental/vocal teaching
- e. communicate effectively with parents, colleagues, administrators and others involved in music education in institutional and community contexts
- f. act as advocates for music education in general and for instrumental/vocal teaching and learning in particular

MAIN COMPETENCES: AN OVERVIEW

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| 1. Teacher as Performer and Artistic Role Model: Creating Musically Rewarding Learning Environments |
| 1.1 Instrumental/vocal teachers are a source of musical inspiration for their students through their own high level musical performance, musical personality and artistic vision. |
| 1.2 Instrumental/vocal teachers create and facilitate musically rewarding learning opportunities for their students, drawing on their own musical skills, knowledge, understanding and experience. |
| 2. Teacher as Planner and Organiser: Setting Objectives, Monitoring and Evaluating for Effective Teaching and Learning |
| 2.1 Instrumental/vocal teachers use their musical and pedagogical knowledge and skills to plan, monitor and evaluate learning-teaching situations in ways that facilitate students' musical development. |
| 3. Teacher as Communicator and Pedagogue: Developing Students' Musical Potential |
| 3.1 Instrumental/vocal teachers communicate effectively with their students, listening to them, interacting with them musically and being sensitive to their diverse needs and learning styles. |
| 3.2 Instrumental/vocal teachers nurture and develop their students' musical potential and promote independent learning and music making using a variety of pedagogical approaches. |
| 4. Teacher as Facilitator: Creating Supportive and Collaborative Learning Environments |
| 4.1 Instrumental/vocal teachers have an understanding of students' cognitive, physical, social and musical development and are able to respond to the diverse needs of learners. |
| 4.2 Instrumental/vocal teachers communicate openly with students, foster supportive relationships and positive social interaction, and promote purposeful collaborative learning environments for all learners, where diversity is valued and where students feel secure, empowered and respected. |
| 5. Teacher as Reflective Practitioner: Professional Growth and Development through Reflective Practice and Self-Evaluation |
| 5.1 Instrumental/vocal teachers continuously reflect in and on their teaching and their personal philosophy and vision for music education in order to improve their practice. |
| 5.2 Instrumental/vocal teachers identify, respond and adapt to developments within the profession and take responsibility for identifying and meeting their own professional development needs. |
| 6. Teacher as Advocate, Networker and Collaborator: Contributing to the Musical Life of School, Community and Society |
| 6.1 Instrumental/vocal teachers have an awareness of how their own work fits into the broader musical and educational contexts of the school, community and society, and act as advocates for music education. |
| 6.2 Instrumental/vocal teachers use their initiative and their entrepreneurial skills to explore new challenges and developments within a range of contexts providing leadership where necessary. |

3. COMPETENCES: A BASIS FOR OUTPUT-ORIENTED CURRICULUM DESIGN IN INSTRUMENTAL/VOCAL TEACHER EDUCATION

As was highlighted above, this set of competences is proposed not in a prescriptive way, but as a means of facilitating discussion and debate within instrumental/vocal teacher education and as a tool which can inform curriculum development processes. One of the key-issues of the Bologna-process is the concept of output-oriented curriculum design whereby the level of a degree is determined by specified learning outcomes (what students should be able to do and know), rather than by content (what should be taught). This approach, by leaving the content, structure and methods of teaching to be defined in each specific context, allows for increased flexibility for both teacher and student and underlines the active role of the learner in developing knowledge and practical skills. This concept implies an integrated and holistic approach to curriculum development in which the various elements of the educational programme (courses, projects etc.) are designed to contribute to the overall development of these defined learning outcomes, rather than being seen as building blocks representing discrete areas of knowledge. The terms 'learning outcomes' and 'competences' are often used synonymously in output oriented curriculum design, but, as was outlined in the previous section, here we suggest a distinction between the 'learning outcomes' that are defined by the educational institution - in this case, the conservatoire - and the 'competences' that are defined by the requirements of the instrumental/vocal teaching profession. Nevertheless, a connection between learning outcomes and competences always remains present, as learning outcomes (e.g. of modules or courses) are typically informed by overall competences.

Any curriculum design process involves the following: defining the mission and objectives of the educational programme; identifying key roles, contexts and competence domains in the profession; defining a curriculum framework and learning outcomes; identifying core content, student workload and teaching methods; and evaluating and developing the curriculum. These and other issues are discussed in the AEC Handbook entitled Curriculum design and development in higher music education⁵⁸. The considerations regarding content and focus apply predominantly to programmes in music performance but, given the issue of the instrumental/vocal teacher's dual role as musician and teacher, also have direct relevance for instrumental/vocal teacher education. In addition, the discussion on the implications of the Bologna process⁵⁹ is applicable to any curriculum development process. However, in addressing curriculum development processes in instrumental/vocal teacher education there are additional issues to be considered, relating in particular to the educational objectives of instrumental/vocal teacher education and to the identification of key roles and contexts for instrumental/vocal teachers and the core competences needed within the profession. It is these issues which have been the main focus of the working group.

⁵⁸ Jeremy Cox (2007): Curriculum design and development in higher music education. Utrecht, European Association of Conservatoires. The handbook can be downloaded from www.bologna-and-music.org/curriculumdesign.

⁵⁹ For more information about - and various publications relating to - the effects of the Bologna Process on higher music education, please visit www.bologna-and-music.org.

DEFINING THE MISSION AND OBJECTIVES OF THE PROGRAMME

The earlier part of this handbook has addressed issues surrounding the instrumental/vocal teaching profession in Europe, identifying the impact of socio-cultural and socio-political issues on provision and practice in this area of music education, highlighting the ever changing roles and contexts facing instrumental/vocal teacher education graduates and exploring the implications for instrumental/vocal teacher education. New professional pathways for music educators have been identified and it is suggested that conservatoires have both opportunities and responsibilities in relation to developing programmes that will equip instrumental/vocal teacher education graduates with the competences necessary to undertake these new employment opportunities. Many questions have been raised that are central to the curriculum development process: What kind of instrumental/vocal teachers should we be educating? Why are they needed and by whom? Who will employ them? Are there other programmes or institutions with similar or connected educational goals in the area? What is their relation to our programme? How do we position our programme in an international context? In answering these questions, and in defining specific goals and objectives for instrumental/vocal teacher education programmes, those with responsibility for curriculum development within conservatoires need to discuss and collaborate, as appropriate, with faculty, students, alumni, professional placement mentors and community groups, and also with representatives of the wider music education profession, including international colleagues.

IDENTIFYING KEY ROLES AND CONTEXTS IN THE PROFESSION

It is envisaged that the set of competences presented earlier in this chapter will provide a useful tool for curriculum development, also in that they can serve as a reference point in identifying the professional profiles of future graduates and provide a framework around which to develop appropriate learning outcomes for instrumental/vocal teacher education programmes within individual conservatoires. It is, however, important to point out that the set of competences is based on a generalised view of the profession. Some competences may not be relevant to the specific educational objectives within a particular programme or socio-cultural context, and some may need further clarification and adaptation within specific contexts to be understandable. The task for conservatoires is thus to identify competence domains and articulate relevant and appropriate competences according to their own stated educational objectives based on the demands of the profession. Each institution needs to: 1) define the appropriate professional profile(s); 2) analyse the changes taking place in the profession as well as in the roles and working contexts of the future instrumental/vocal teachers; and 3) make explicit these demands by writing a set of targeted competences. As was pointed out above, 'competences' and 'learning outcomes' are often used synonymously in output oriented curriculum design, but here we emphasise the role of the individual conservatoire in explicitly defining learning outcomes on the basis of competences needed in the professional context within a given society.

DEFINING A CURRICULUM FRAMEWORK

As was referred to earlier, output oriented curriculum design requires an integrated approach where courses, traditionally grouped in instrumental/vocal teacher education according to certain

core areas (e.g. performance, music theory, pedagogy, supporting academic subjects), are no longer regarded as separate and discrete areas of knowledge, but seen as elements in a holistic learning process which will equip students with the competences necessary to function successfully within the instrumental/vocal teaching profession. Thus the set of competences identified in this chapter are not necessarily linked to specific courses and new competences do not necessarily require new courses. For example, if entrepreneurial skills are mentioned in the learning outcomes, the student could as a part of his/her main instrument studies be responsible for organising a recital outside the institution, which would provide opportunities for learning about the various artistic and practical questions involved in producing and promoting such a concert.

IDENTIFYING CONTENT, TEACHING METHODS AND LEARNING PROCESSES

The elements of the curriculum have been discussed above and include a range of subject areas encompassing musical and pedagogical subjects along with selected specialisms. As was highlighted earlier, student work overload can be a recurrent problem and needs to be guarded against. It should be stressed also that many of the important competences of the instrumental/vocal teacher can be developed outside the courses that are specifically oriented towards pedagogy or didactics. In educating instrumental/vocal teachers, the approach to teaching and learning adopted by teacher educators is not only a tool for developing the students' content knowledge within a given area, but also impacts on their overall understanding of teaching and learning processes. The students' views on what is good teaching or how a teacher can take into account the needs of different learners or use improvisation, participatory approaches and technology to support learning, will be based not only on courses in methodology or didactics, but on all their experiences as learners. Thus all subjects/courses can contribute to the students' pedagogical competences as future teachers.

EVALUATING AND DEVELOPING THE CURRICULUM: A COLLABORATIVE PROCESS

Curriculum development can be seen as a collaborative process involving all staff teaching on a programme and requires good teamwork and pedagogical skills on the part of all the teachers, as well as an ability to make connections between and across the various courses being offered. Collaboration is called for in identifying and defining course content, teaching methods and assessment procedures. An integrated curriculum implies a pedagogical team elaborating and implementing the syllabus together, presenting a coherent study programme, accommodating the needs of students, allowing for personalised learning and helping students to organise their own learning. The elaboration of the curriculum is permanently reworked according to changing circumstances, new opportunities, specific needs, and commonly agreed goals. Interdisciplinary activities and theoretical discussions linked with practical implementations are part of the process. The process can also include ongoing input, as suggested above, from students, alumni, community groups and representatives from the wider music profession. It is important to point out also that the process is not only a reactive one, but is also proactive in creating futures for instrumental/vocal teacher education.

COMPETENCES AND CURRICULUM DESIGN: OPPORTUNITIES AND POSSIBILITIES

In considering this set of competences in the context of curriculum development, it is important to guard against a 'one size fits all' attitude, given the complexity and diversity of the instrumental/vocal teaching profession in Europe and the range of instrumental/vocal teacher education programmes on offer throughout European conservatoires. The many different pedagogical traditions, music education systems and musical cultures suggest a multitude of possible approaches to address common goals. Even if what we have presented is merely a fraction of a very complex reality, we hope that our findings can be helpful in distinguishing optional models and futures for our institutions as well as stimulating debate and dialogue around the development of instrumental/vocal teacher education.

IV. EPILOGUE

The work within the INVITE Working Group has been a very interesting and enlightening experience for us all. It has been a process of personal growth, in which we have identified real issues, common ground and the need for intensified international collaboration. Despite the manifold experiences all group members had of international collaboration, the INVITE activities broadened our perspectives in many ways. The possibility of having intense, structured, goal- and process-directed discussions with a group of colleagues from a wide range of regions in Europe has opened our eyes to the important role of instrumental/vocal teacher education within cultural and educational policies not only at European level, but also in our own national and regional contexts. We now have a better understanding of processes taking place throughout Europe which affect our institutions and can better identify the arguments when discussing issues concerning instrumental/vocal teacher education with colleagues and authorities. We also know how to get support from, and information about, other institutions and, in the future, we could even be able to develop common short-term projects, along with middle- and long-termed strategies, which could be rooted in different forms within several institutions in Europe.

This is the experience we want to share with our colleagues, as well as our vision for the future. We have become increasingly aware of the power which lies in the wide variety of educational practices and structures in Europe. Our experience is that European dialogue and collaboration can play a major role in the development of instrumental/vocal teacher education programmes and national educational systems. One of the most important results of this dialogue is an increased awareness of the specific strengths of our own educational approaches, programmes, national systems and traditions. By gaining knowledge about the wider European landscape, we can highlight those aspects in our own education systems that other institutions, exchange students and teachers might find especially interesting. In short, we need to increase the awareness of the diversity within instrumental/vocal teacher education and to promote the identification of the potential for development that lies within this diversity. Furthermore, we need to create a means of setting up structures for the international collaboration we so strongly feel is needed.

Initially we were concerned about low mobility figures within instrumental/vocal teacher education. During this process we have come to realise that the potential for international collaboration and dialogue goes far beyond that. The contacts created on an individual level provide a basis on which collaboration on a more strategic level can be built, promoting the development of institutions and instrumental/vocal teacher education in a much broader sense. We hope to see the birth of an intense, goal-oriented and well organised dialogue on the European level as a continuation of our work. This could take the form of a new AEC platform – a development arena, where experiences from interesting development projects can be passed on and strategic alliances can be established between institutions interested in developing instrumental/vocal teacher education together.

The multifaceted and rapidly changing instrumental/vocal teaching profession challenges educational practices in music and engages the conservatoires in a dialogue with the profession and the community that can broaden and deepen the role music plays in our societies. This seems also to be a reason for an increased interest in instrumental/vocal teacher education – it can be seen as an innovative force for the development of higher music education and its meaning in society.

APPENDICES

APPENDIX 1. COMPETENCES AND INDICATORS: AN OVERVIEW

Teacher as Performer and Artistic Role Model: Creating Musically Rewarding Learning Environments

1.1 Instrumental/vocal teachers are a source of musical inspiration for their students through their own high level musical performance, musical personality and artistic vision.

1.2 Instrumental/vocal teachers create and facilitate musically rewarding learning opportunities for their students, drawing on their own musical skills, knowledge, understanding and experience.

1. Instrumental/vocal teachers:

- a. express their own musical personality and artistic vision through performance at a professional level
- b. demonstrate a high level of technical, aural, notational, improvisational and ensemble skills, along with theoretical knowledge and understanding of repertoire, music history, analysis and style and interpretation
- c. draw on their musical skills and theoretical knowledge and understanding in creating and facilitating musically rewarding learning opportunities for their students
- d. critically evaluate instrumental/vocal performances and give appropriate feedback with due regard for the ability and sensitivity of each student
- e. place musical concepts and skills in a historical, cultural and theoretical framework
- f. draw on a comprehensive knowledge of a wide range of repertoire and styles
- g. conduct and lead ensembles and groups in rehearsal and performance
- h. choose, adapt and create suitable and stimulating musical repertoire and materials, taking cognizance of students' technical levels and stylistic and interpretative issues
- i. demonstrate an awareness of the behavioural, psychological and communicative demands of performing in public and develop students' awareness of these issues
- j. communicate an awareness of music as an art form and appreciate the possibilities and potential for music within integrated arts initiatives

Teacher as Planner and Organiser: Setting Objectives, Monitoring and Evaluating for Effective Teaching and Learning

2.1 Teachers use their musical and pedagogical knowledge and skills to plan, monitor and evaluate learning-teaching situations in ways that facilitate students' musical development.

2. Instrumental/vocal teachers:

- a. plan, implement and evaluate appropriate programmes of study
- b. formulate and communicate clear short-term, medium-term and long-term objectives for, and in conjunction with, individuals, groups and ensembles
- c. plan, conduct and evaluate lessons and rehearsals
- d. plan, organise and manage the teaching-learning space and time, making effective and creative use of appropriate methods and resources

- e. monitor, assess and evaluate student progress using a range of assessment strategies
- f. create opportunities for students to perform and to engage in music in ways that develop their personal and musical competences
- g. support student initiatives and enable students to engage in planning their own learning and allow for individual interests and motivation

Teacher as Communicator and Pedagogue: Developing Students' Musical Potential

3.1 Instrumental/vocal teachers communicate effectively with their students, listening to them, interacting with them musically and being sensitive to their diverse needs and learning styles.

3.2 Instrumental/vocal teachers nurture and develop their students' musical potential and promote independent learning and music making using a variety of pedagogical approaches.

3. Instrumental/vocal teachers:

- a. create educative learning situations that engage students in musically meaningful ways that expand and develop their musical skills, knowledge, understanding and imagination
- b. communicate effectively with individuals and groups, using language in creative and imaginative ways in promoting student understanding and responsiveness
- c. verbalise, articulate and explain technical, musical, theoretical and artistic concepts and skills, using imagery, analogy, questioning and discussion as pedagogical tools
- d. musically demonstrate technical, musical and artistic concepts and skills
- e. facilitate and encourage student reflection, evaluation and self-directed learning
- f. use constructive feedback strategies in creative ways and, where appropriate, incorporate peer learning into the process
- g. use a variety of methods, resources and materials appropriate to the needs and learning styles of students, to nurture and develop students' technical and interpretative abilities, alongside their reading, aural and performance skills, and their creativity and imagination
- h. facilitate the development of good habits in relation to technique and posture in a way that enables students to use their bodies in an efficient and healthy way
- i. help students develop effective and appropriate practice and rehearsal strategies
- j. incorporate improvisation and composition in the teaching/learning process
- k. use technology creatively as an aid to instrumental/vocal teaching and learning where appropriate

Teacher as Facilitator: Creating Supportive and Collaborative Learning Environments

4.1 Instrumental/vocal teachers have an understanding of students' cognitive, physical, social and musical development and are able to respond to the diverse needs of learners.

4.2 Instrumental/vocal teachers communicate openly with students, foster supportive relationships and positive social interaction, and promote purposeful collaborative learning environments for all learners, where diversity is valued and where students feel secure, empowered and respected.

4. Instrumental/vocal teachers:
 - a. respond and adapt to the needs of each student, recognising and acknowledging their individual personalities, ages, gender, learning styles, abilities, attitudes, interests and expectations
 - b. create a safe, stimulating and supportive learning environment for all students including those with special educational needs, the gifted and talented, the elderly and the disadvantaged
 - c. cultivate and promote positive teacher-student and student-student relationships
 - d. recognise and manage group dynamics and facilitate a collaborative learning environment
 - e. communicate openly and effectively with students
 - f. treat students fairly and with respect
 - g. recognise, acknowledge, respect and take into account in their teaching, students' social, cultural and ethnic backgrounds
 - h. recognise and acknowledge the musical and educational potential of students and set challenging teaching and learning objectives appropriate to the needs of the individual/group
 - i. promote student independence and autonomy

Teacher as Reflective Practitioner: Professional Growth and Development through Reflective Practice and Self-Evaluation

5.1 Instrumental/vocal teachers continuously reflect in and on their teaching and their personal philosophy and vision for music education in order to improve their practice.

5.2 Instrumental/vocal teachers identify, respond and adapt to developments within the profession and take responsibility for identifying and meeting their own professional development needs.

5. Instrumental/vocal teachers:
 - a. engage in reflective practice and self-evaluation with a view to improving and refining their teaching
 - b. develop and pursue a personal vision and professional identity within music education according to their personal values, abilities and strengths
 - c. understand, interpret and contribute to music education research
 - d. reflect on and engage with ongoing developments relating to pedagogical materials and methods
 - e. respond and adapt to changing roles and contexts within the profession
 - f. identify and organise appropriate means of providing for their own continuing professional development

Teacher as Advocate, Networker and Collaborator: Contributing to the Musical Life of School, Community and Society

6.1. Instrumental/vocal teachers have an awareness of how their own work fits into the broader musical and educational contexts of the school, community and society, and act as advocates for music education.

6.2 Instrumental/vocal teachers use their initiative and their entrepreneurial skills to explore new challenges and developments within a range of contexts providing leadership where necessary.

6. Instrumental/vocal teachers:
 - a. participate in the musical and cultural life of the society
 - b. use their initiative and their entrepreneurial skills to promote change and development within the profession
 - c. work with others as part of an educational team, providing musical leadership where necessary
 - d. deal with organisational, business, financial and legal (including health and safety) issues related to instrumental/vocal teaching
 - e. communicate effectively with parents, colleagues, administrators and others involved in music education in institutional and community contexts
 - f. act as advocates for music education in general and for instrumental/vocal teaching and learning in particular

APPENDIX 2.

SITE VISIT TEMPLATE

Proposed elements to be included in the site visit timetable (two days):

- Discussion with senior management staff (principal of the institution, head(s) of the programme(s), person(s) responsible for the instrumental teacher education programme/pedagogical subjects)
- Discussion with teachers (instrument/voice teachers, pedagogy teachers, teaching practice supervisors...)
- Discussion with students (studying to become instrumental /vocal teachers)
- Observation of classes, specifically didactics and supervised teaching practice
- Presentation of possible projects, research, institutional development work or student work (thesis, report etc), according to what seems most relevant for the subject in question
- Final discussion with senior management staff

1. Issues to be addressed during the site visit:

1. Basic information of the institution

- o Location, facilities, resources
- o Programme(s) provided that include instrumental/vocal pedagogy
 - name of degree(s) and what cycles they represent (1st cycle BA, 2nd cycle MA, 3rd cycle Doctorate)
 - duration
 - admission requirements and procedures
- o specialisation options in the curriculum
- o number of students and staff

2. Information about the pedagogical studies or modules in the curriculum

- o Programme/course descriptions (general), student work load (ECTS)
- o Position of the pedagogical studies in the curricula
Examples of options:
 - A. The programme includes compulsory module(s) in instrumental/vocal teaching, leading to a teacher qualification, i.e. a certificate qualifying for instrumental/vocal teaching posts.
 - a. Does the institution cooperate with a teacher training university or does it have the teacher education degree awarding powers itself?
 - b. How is the qualification recognised nationally?
 - B. The programme includes compulsory module(s) in instrumental/vocal pedagogy, but does not lead to a teacher qualification.
 - C. The programme includes optional module(s) in instrumental/vocal pedagogy.
- o Possible specialisation areas in the field of pedagogy/instrumental teacher education
- o Relationship between the instrumental/vocal teacher education and general school music teacher education (i.e. are they clearly separated or are the curricula overlapping or integrated in some way?).

3. Arrangements for teaching practice components

- o Is teaching practice:
 - embedded in the curriculum as an obligatory element? At what point of the studies do students go into teaching practice? How much time has been allocated for the teaching practice?

OR

- based on extra-curricular activities, with students gaining teaching experience outside the formal education? Is the teaching practice obligatory or optional?
- o Is teaching practice taking place mainly in the conservatoire or through external placements in the field (music schools)?
- o How is the teaching practice supervised? Who is the supervisor (conservatoire or music school staff member)?

4. Special strengths, examples of good practice, research, development projects etc. that are linked to instrumental/vocal teacher education

5. Career paths and required qualifications for graduates of instrumental/vocal teaching programme

6. Additional questions

- o What are the possibilities for exchange students to study modules in instrumental/vocal pedagogy (taking in consideration language barriers and practical obstacles as the students' relatively short stay)?
- o What are the most central questions and challenges you are addressing in future development of the programme?
- o What kind of international cooperation would your institution be most interested in?
- o Working life: recent developments and trends in the working life affecting the content or form of the education

APPENDIX 3.

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