

## The AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycle studies in music

In the table below, a full version of the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycle studies in music can be found. These learning outcomes have been developed as an agreed common standard within higher music education institutions in Europe with three parts: Practical (skills-based) outcomes, Theoretical (knowledge-based) outcomes and Generic outcomes.

To demonstrate the relationship between the AEC/Polifonia Learning Outcomes and the Framework for Qualifications of the European Higher Education Area, which is described by the 'Dublin Descriptors' for higher education in general and by the 'Polifonia/Dublin Descriptors' for Higher Music Education, the five categories mentioned in the 'Dublin Descriptors' to differentiate between the 3 cycles have been adapted to the 'Polifonia/Dublin Descriptors' and classified with the letters A-E. Thus, the first category mentioned in the 'Dublin Descriptors' related to knowledge and understanding has been classified with the letter A, the second category related to the application of knowledge and understanding has been classified with the letter B, etc. The five categories are listed below:

- A Knowledge and understanding
- B Applying knowledge and understanding
- C Making judgements
- D Communications skills
- E Learning skills

In the table below, these letters have been entered alongside each learning outcome in each of the three cycles, so that a direct link to the descriptors can be shown. In some cases, more than one category is felt to be relevant. A system of bracketing is also used when a secondary category is felt to be of lesser importance but still relevant.

It is important to point out that the learning outcomes listed below are meant to serve as a model and reference tool for a great variety of musical studies over Europe. On an institutional level they have to be adopted as guidelines for a course or programme, which may result in a stronger articulation of and emphasis on one or the other learning outcome according to the profile of the curriculum in question.

Practical (skills-based) outcomes <sup>1</sup>
<p>In the skills listed below, and their equivalent knowledge-based outcomes, the following should be noted:</p> <ul style="list-style-type: none"><li>• <b>Skills in artistic expression</b> are regarded as applying to performers in all genres and styles, to composers, arrangers and directors and to those involved in pedagogy, whose own artistic concepts are needed to inspire those they teach.</li><li>• <b>Repertoire skills</b> are important to composers as well as to performers in all genres, although composers may or may not perform the repertoire relevant to them. The term '<b>Area of musical study</b>' is used in an inclusive sense, acknowledging that jazz and popular music focuses more upon flexible ensembles than individual instruments and that repertoire is frequently adapted and shared across different instrumental combinations</li><li>• <b>Ensemble skills</b> in the widest sense are important to composers and arrangers, even if they are not participating as performers. Ensemble skills are important for <b>all</b> musicians although for jazz and popular music performers, they may take on a significance comparable to the <i>Principal Study</i> in Classical music. This may be reflected in institution-specific learning outcomes drawn from this generalised model</li><li>• <b>Practising skills</b> apply to composers as well as performers; they must work at their craft through practice and they should be proficient in rehearsing their music with performers. Posture is important for composers in their work on scores or at computer monitors. Reading skills encompass the ability to read jazz and popular music charts and even to interpret gestural signs and instructions in non-notated music. The phrase '<b>manipulating the materials of music</b>' applies to a range of activities from simple exercises in harmonisation or scoring through to complex arranging and compositional tasks; in the case of composers and arrangers, these skills will be among the most prominent and will take on characteristics of the '<b>Area of Musical Study</b>' in terms of the realisation of artistic concepts</li><li>• <b>Public performance skills</b> are relevant to composers as well as performers. Styles of communication vary considerably according to the genre of music but students need to be fluent within the communicative norms of their particular genre</li></ul>

<sup>1</sup> Please note that the learning outcomes have been proven to be covering the generic competences formulated by the 'Tuning' project.

<ul style="list-style-type: none"> <li><i>Improvisational skills in the widest sense are relevant to all students. Composers benefit from being able to work collaboratively and spontaneously, as well as through careful planning. Classical performance embraces certain improvisational traditions. However, this element is likely to feature most strongly in jazz and popular music, where its importance means that it takes on aspects of the area of musical study in terms of the realisation of artistic concepts</i></li> </ul>			
1 <sup>st</sup> cycle	DD Code <sup>2</sup>	2 <sup>nd</sup> cycle (where appropriate, and according to the individual nature of 2 <sup>nd</sup> cycle curricula)	DD Code
<b>Skills in artistic expression</b>			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.</li> </ul>	B (+C)	<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts.</li> </ul>	B (+C)
<b>Repertoire skills</b>			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study.</li> <li>In the process, they are expected to have had experience of a variety of appropriate styles.</li> </ul>	B B	<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have built upon their experience of representative repertoire within the area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation.</li> <li>Students are expected to be fluent across a range of styles and/or to have developed a distinctive and individual voice in one particular style.</li> </ul>	B
<b>Ensemble skills</b>			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.</li> </ul>	B	<ul style="list-style-type: none"> <li>Where students have engaged in ensemble activity as part of their 2<sup>nd</sup> cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity.</li> </ul>	B (+C)
<b>Practising, rehearsing, reading, aural, creative and re-creative skills</b>			
<u>Practising and rehearsing skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.</li> <li>In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</li> </ul>	B (+C+E) B (+E)	<u>Practising, rehearsing, reading, aural, creative and re-creative skills</u> <ul style="list-style-type: none"> <li>2<sup>nd</sup> cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students are expected to have ensured that any areas of relative weakness have been addressed. Through independent study they are also expected to have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts.</li> </ul>	B (+C+D+E)
<u>Reading skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas</li> </ul>	B		
<u>Aural, creative and re-creative skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music.</li> </ul>	B		

<sup>2</sup> Please refer to Appendix C for more information on the coding used here to demonstrate the comparability of the AEC/Polifonia Learning Outcomes with the 'Polifonia/Dublin Descriptors'.

<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.</li> </ul>			
<b>Verbal skills</b>			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.</li> </ul>	B (+C+ D)	<ul style="list-style-type: none"> <li>Where required, students are expected to be able to demonstrate their command of verbal skills in extended written or spoken presentations.</li> </ul>	B (+C+D)
<b>Public Performance skills</b>			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.</li> </ul>	D	<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings.</li> </ul>	D (+C)
<b>Improvisational skills</b>			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to shape and/or create music in ways which go beyond the notated score.</li> </ul>	B (+D)	<ul style="list-style-type: none"> <li>At the completion of 2<sup>nd</sup> cycle curricula where improvisation is relevant to the specialisation, students are expected to have acquired a high level of improvisational fluency.</li> </ul>	B (+C)
<b>Pedagogical skills (where applicable)<sup>3</sup></b>			
<ul style="list-style-type: none"> <li>Where they receive basic pedagogical training, be it in the 1<sup>st</sup> or 2<sup>nd</sup> cycle studies, students are expected to be able to teach music at a variety of levels;</li> <li>Where pedagogy is taught in 2<sup>nd</sup> cycle studies as a continuation of courses in the 1<sup>st</sup> cycle, students are expected to usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.</li> </ul>			B+C+D

<sup>3</sup> Two working groups have developed learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group is currently developing a set of competences for instrumental/vocal music teachers for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> study cycles. For more information: <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.

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

		that are sufficiently internalised for them to be able to apply them freely in a variety of contexts.	
<b>Pedagogical skills (where applicable)<sup>4</sup></b>			
<ul style="list-style-type: none"> <li>▪ Where they receive basic pedagogical training, be it in the 1<sup>st</sup> or 2<sup>nd</sup> cycle studies, students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education;</li> <li>▪ Where pedagogy is taught in 2<sup>nd</sup> cycle studies as a continuation of courses in the 1<sup>st</sup> cycle, students are expected to be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.</li> </ul>			A A (+B+C+ D)

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

<sup>4</sup> Two working groups have developed learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group is currently developing a set of competences for instrumental/vocal music teachers for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> study cycles. For more information: <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.

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

### Competence profile for third cycle studies in Higher Music Education

<b>Practical (skills-based) outcomes</b>
<b>3<sup>rd</sup> cycle</b>
(where appropriate, and according to the individual nature of 3 <sup>rd</sup> cycle curricula)
<u>Artistic development and skills</u>
<ul style="list-style-type: none"> <li>▪ The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching</li> <li>▪ The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner</li> <li>▪ The development and realisation of artistic autonomy</li> </ul>
<u>Research skills</u>
<ul style="list-style-type: none"> <li>▪ The capacity to frame research proposals – whether pertaining to theoretical, practical or creative issues or a combination of these – rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied</li> <li>▪ The capacity to identify and contextualize currently dynamic issues in one's field, in the sense of open questions, new topics and trends</li> <li>▪ The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant</li> <li>▪ The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field</li> <li>▪ The capacity for critical analysis and evaluation of one's own and other's outcomes</li> <li>▪ The capacity to document, analyse and summarise the interim and final outcomes of one's projects</li> <li>▪ The capacity to use project funding and evaluation systems in the development of one's own work</li> </ul>
<b>Theoretical (knowledge-based) outcomes</b>
<b>3<sup>rd</sup> cycle</b>
(where appropriate, and according to the individual nature of 3 <sup>rd</sup> cycle curricula)
<ul style="list-style-type: none"> <li>▪ Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres</li> <li>▪ Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated</li> </ul>

- Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)
- Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong sense of responsibility and vigilance
- Awareness of the economic potential and utilisation of one's outputs
- Awareness of relevant methods and techniques of inquiry related to one's field of study

**Generic outcomes**

**3<sup>rd</sup> cycle**

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

Independence

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

Critical awareness

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

Communication skills

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