



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

ERASMUS THEMATIC NETWORK FOR MUSIC

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1st and 2nd Cycle Studies in Higher Education Professional Music Training

Distinctive Characteristics, Modes of Learning and Learning Outcomes

3rd Cycle Study Competences in Higher Education Professional Music Training

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1st and 2nd Cycle Studies in Higher Education Professional Music Training: Distinctive Characteristics, Modes of Learning and Learning Outcomes

The AEC Bologna Working Group has taken the position that:

- In the context of Higher Education, Professional Music Training has a number of distinctive characteristics which need to be recognised and preserved in any attempt to harmonise this training with the requirements of the Bologna Declaration
- It is possible to identify certain general characteristics of this training which sit most appropriately in the 1st or the 2nd cycle, as defined in the Declaration.
- The concept of employability, which is referred in the Bologna Declaration, is problematic when applied to Professional Music Training. There are three principal factors which contribute to this:
 - ◆ The different lengths of time typically required for different types of musical training
 - ◆ The highly individual nature of musical talent
 - ◆ The competitive basis upon which musicians are generally employed
- The objective of removing barriers to mobility, also central to the Bologna Declaration, needs to be seen in the context of a tradition within Professional Music Training where students frequently move from one institution to another in pursuing their personal growth as musicians. Acceptance of a common system of learning outcomes should facilitate such mobility, especially in terms of the formal recognition by one institution of learning undertaken in another.
- Issues of actual content and specific duration that might derive from the learning outcomes described below should remain a matter for individual institutions to decide, based upon their own traditions and the prevailing educational structures in their own countries.
- At the level of actual content, there may be a specialisation in pedagogy, composition, conducting or particular strands of performance – classical western, jazz, rock, world music, music theatre, etc. There may also be an emphasis upon new technologies or multidisciplinary approaches. In each case, it is important for institutions to feel able to teach certain elements in greater depth or breadth than the descriptions which follow might imply. These descriptions are designed to encourage, rather than limit, the richness that comes from this diversity of specialisation.

The contents of this document

- The document describes curricula and modes of learning employed by students in the 1st and 2nd cycle and delineates differences typically found between the 1st and 2nd cycles in Higher Education Professional Music Training institutions.
- This document is intended to provide a common basis with which all institutions can identify, whatever the duration of the training they offer in each cycle or its specific content.
- Suggested learning outcomes for the two cycles seek to define in more detail the skills which students should have acquired at the end of each cycle.

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- | Distinctive characteristics of Higher Education Professional Music Training |
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| <ul style="list-style-type: none"> ▪ Training in this subject area depends upon students having already completed a substantial period of preparatory study at the point of entry. ▪ While all students must therefore already possess significant skills, the level of accomplishment of students at entry covers a very wide range. Students need to be encouraged to continue their development to the highest level individually possible, rather than having their ambitions limited by generalised learning outcomes, whose purpose is to define minimum requirements at the completion of their studies. ▪ Above and beyond the acquisition of specific knowledge and skills, the learning process is centrally concerned with the personal and artistic development of the student. As a result, the duration of study is likely to be longer than in other disciplines. In this respect, attention should also be given to the 3rd cycle (Doctorate/PhD) in music, which should be duly recognised and supported by the relevant authorities. ▪ 1-to-1 learning and teaching forms an essential part of the training from the beginning of the 1st cycle. |

1st and 2nd cycle characteristics: curricula and modes of learning

1st cycle

- The curriculum should lay the foundation for entry into the music profession by providing a well-rounded education, as well as encouraging the maximum development in the Principal Study area
- The curriculum tends to be structured, with many compulsory elements
- Students' learning is directed, although students are encouraged to develop their independence during the course of the 1st cycle

2nd cycle

- The curriculum should equip students to enter the profession at a high artistic level and/or provide training in specialist disciplines requiring longer studies. It should be directed towards deepening and developing students knowledge and skills, with an orientation towards a specific profession
- The curriculum offers flexible and often individually-tailored study
- Students' learning is predominantly autonomous, with the teacher providing guidance that is largely responsive to the individual direction in which the study progresses

Learning Outcomes: Introduction

1st cycle

Because 1st cycle curricula are relatively structured and broadly-based, it is possible to set out a number of areas in which students' learning outcomes are likely to be similar both from one student to another in an institution and between institutions

2nd cycle

Because 2nd cycle curricula are linked to each individual students' development, usually across a narrower range of disciplines but with a deeper approach, it is harder to define a set of learning outcomes appropriate to all 2nd cycle curricula. Nevertheless, in broad terms, 2nd cycle studies in Music Higher Education institutions may be divided into three categories:

- studies largely based on further developing students' artistic personality and competence
- studies largely based on further developing theoretical/research-based competences
- studies specifically based on a combination of artistic and theoretical competences

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

<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to shape and/or create music in ways which go beyond the notated score 	<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency
<p><u>Pedagogical skills (where applicable)</u></p> <ul style="list-style-type: none"> Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be able to teach the Principal Study to students at a variety of levels; Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level. 	

Theoretical (knowledge-based) outcomes	
1 st cycle	2 nd cycle (where appropriate, and according to the individual nature of 2 nd cycle curricula)
<u>Knowledge and understanding of repertoire and musical materials</u> <ul style="list-style-type: none"> At the completion of their studies, students should know the mainstream repertoire of their principal study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate Students should know the common elements and organisational patterns of music and understand their interaction 	<u>Knowledge and understanding of repertoire and musical materials</u> <ul style="list-style-type: none"> At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire Students should be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts
<u>Knowledge and understanding of context</u> <ul style="list-style-type: none"> At the completion of their studies, students should know and understand the main outlines of music history and the writings associated with it Students should be familiar with musical styles and their associated performing traditions Students should have a broad understanding of how technology serves the field of music as a whole and should be aware of the technological developments applicable to their area of specialisation Students should have some knowledge of the financial, business and legal aspects of the music profession At the completion of their studies, students should be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies 	<u>Knowledge and understanding of context</u> <ul style="list-style-type: none"> At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism. Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts. At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.
<u>Improvisational skills</u> <ul style="list-style-type: none"> At the completion of their studies, students should understand some of the patterns and processes which underlie improvisation 	<u>Improvisational skills</u> <ul style="list-style-type: none"> At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students should have a broad knowledge of improvisational patterns that is sufficiently internalised for them to be able to apply them freely in a variety of contexts
<u>Pedagogical skills (where applicable)</u> <ul style="list-style-type: none"> Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students should be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education; Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students should be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level. 	

Generic outcomes	
1 st cycle	2 nd cycle (where appropriate, and according to the individual nature of 2 nd cycle curricula)
<p><u>Independence</u> At the completion of their studies, students should be able to work independently on a variety of issues,</p> <ul style="list-style-type: none"> ▪ Gathering, analysing and interpreting information ▪ Developing ideas and arguments critically ▪ Being self-motivated and self-managing 	<p><u>Independence</u> Building on the skills acquired in the 1st cycle, students should have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:</p> <ul style="list-style-type: none"> ▪ Extended and complex ▪ In new or unfamiliar contexts ▪ Based upon incomplete or limited information
<p><u>Psychological understanding</u> At the completion of their studies, students should be able to make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> ▪ their imagination ▪ their intuition ▪ their emotional understanding ▪ their ability to think and work creatively when problem-solving ▪ their ability to think and work flexibly, adapting to new and changing circumstances ▪ their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance 	<p><u>Psychological understanding</u> Building on the skills acquired in the 1st cycle, students should have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p>
<p><u>Critical awareness</u> At the completion of their studies, students should be</p> <ul style="list-style-type: none"> ▪ critically self-aware ▪ able to apply their critical capabilities constructively to the work of others ▪ able to reflect on social, scientific or ethical issues relevant to their work 	<p><u>Critical awareness</u> Building on the skills acquired in the 1st cycle, students should have fully internalised their critical awareness.</p>
<p><u>Communication skills</u> At the completion of their studies, students should have effective communication and social skills, including the ability to</p> <ul style="list-style-type: none"> ▪ work with others on joint projects or activities ▪ show skills in teamwork, negotiation and organisation ▪ integrate with other individuals in a variety of cultural contexts ▪ present work in accessible form ▪ have appropriate Information Technology (IT) skills 	<p><u>Communication skills</u> Building on the skills acquired in the 1st cycle, students should have become confident and experienced in their communication and social skills, including the ability to</p> <ul style="list-style-type: none"> ▪ initiate and work with others on joint projects or activities ▪ show skills in leadership, teamwork, negotiation and organisation ▪ integrate with other individuals in a variety of cultural contexts ▪ present complex work in accessible form



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3rd Cycle Study Competences in Higher Education Professional Music Training

COMPETENCE PROFILE FOR THIRD-CYCLE STUDIES in HIGHER MUSIC EDUCATION

Research Skills

The capacity to frame research proposals – whether theoretical, practical, creative or a combination of these – rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied

The capacity to identify and contextualize currently dynamic issues in one's field of research, in the sense of open questions, new topics and trends

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

Research Context

Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated

Awareness of the ownership rights of researchers, and of other persons who might be affected by one's research project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)

Awareness, where relevant, of the work and health implications for those involved in one's research activities; the capacity to conduct research with a strong sense of responsibility and vigilance

Research Management

The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant

Awareness of project funding and evaluation systems; the economic potential and utilisation of the output of one's research.

Research Methods

Awareness of relevant methods and techniques of inquiry, and the capacity to apply them to one's field of study

The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field

Critical analysis and evaluation of one's own and other researchers' outcomes

The ability to document, analyse and summarise the interim and final outcomes of one's research project

SOCIAL COMPETENCIES

The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community

The capacity to write/present/perform clearly and appropriately for the target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output)

The capacity to select and use various presentational strategies and, where appropriate, technical tools and equipment for communicating one's ideas

The capacity to improve the public's understanding and/or artistic insight in one's field of study

PERSONAL COMPETENCIES

The reinforcement of one's research personality

The capacity to pursue one's own questions and ideas

The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc.

Self-Assessment And Reflection

The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc.

The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximizing one's performance

The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities

Critical Evaluation

The capacity to recognize relevant competencies in others within one's field of study

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

Life-long Learning

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