

# INSTRUMENTAL AND VOCAL TEACHER EDUCATION: EUROPEAN PERSPECTIVES

POLIFONIA WORKING GROUP  
FOR INSTRUMENTAL AND VOCAL  
MUSIC TEACHER TRAINING



**KUNGL. MUSIKHÖGSKOLAN**  
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Association Européenne  
des Conservatoires,  
Académies de Musique  
et Musikhochschulen (AEC)

ERASMUS NETWORK FOR MUSIC

*polifonia*



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## INTRODUCTION

### 1. THE 'POLIFONIA' NETWORK FOR MUSIC

The ERASMUS Network for music 'Polifonia'<sup>1</sup> 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

<sup>1</sup> For more information about the Polifonia project, please visit [www.polifonia-tn.org](http://www.polifonia-tn.org).

collaboration in the field of instrumental/vocal teacher education: INVITE<sup>2</sup>. 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).

<sup>2</sup> 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' (CEFEDM) 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 education<sup>3</sup>.
- The Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in higher music education that were formulated by the 'Polifonia' project do not include the specific demands of the teaching profession<sup>4</sup>.

All these issues are connected to and need to be addressed as part of the Bologna process<sup>5</sup>.

#### 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

<sup>3</sup> 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](http://www.emc-imc.org/efmet).

<sup>4</sup> The AEC Learning Outcomes for 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycle in higher music education can be found at [www.bologna-and-music.org/learningoutcomes](http://www.bologna-and-music.org/learningoutcomes).

<sup>5</sup> 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](http://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 States<sup>6</sup> and the cultural sector<sup>7</sup>, 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 occasions<sup>8</sup>. 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 education<sup>9</sup>.

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 interviews<sup>10</sup>;
- by making site visits to six institutions in different parts of Europe examining in more detail their instrumental/vocal teacher education practices;

<sup>6</sup> 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](http://ec.europa.eu/culture/our-policy-development/doc1573_en.htm).

<sup>7</sup> 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](http://ec.europa.eu/culture/our-policy-development/doc1581_en.htm).

<sup>8</sup> 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>.

<sup>9</sup> 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>.

<sup>10</sup> The national descriptions are available online at [www.bologna-and-music.org/countryoverviews](http://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
- CEFEDEM 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 Agency<sup>11</sup>. This seminar consisted of an introduction to the preliminary findings of the

<sup>11</sup> For more information about the project, see [www.aecinfo.org/westernbalkans](http://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.