



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen



Hanzehogeschool Groningen
North Netherlands Conservatoire



Education and Culture

CONNECT Initiative

ASSOCIATION EUROPEENNE DES CONSERVATOIRES,
ACADEMIES DE MUSIQUE ET MUSIKHOCHSCHULEN

*Professional
Jazz and Pop
Music Training
in Europe*

by Sanne Posthuma

A SURVEY CONDUCTED AS PART OF THE PROJECT
'MUSIC EDUCATION IN A MULTICULTURAL EUROPEAN SOCIETY',
CO-ORDINATED BY THE ASSOCIATION EUROPÉENNE DES
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ABOUT THIS PUBLICATION

EDITING

SANNE POSTHUMA

MARTIN PRCHAL (AEC CHIEF EXECUTIVE)

DESIGN/PRODUCTION

JANINE JANSEN, AMSTERDAM

PRINTING

DRUKKERIJ TERTS, AMSTERDAM

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EUROPEAN COMMISSION

I. INTRODUCTION

INFORMATION ON THE ASSOCIATION EUROPEENNE DES CONSERVATOIRES, ACADEMIES DE MUSIQUE ET MUSIKHOCHSCHULEN

The Association represents the interests of those institutions, which are concerned with training for the music profession. This is achieved by exchanges, joint activities and projects and the benefits of these activities are shared with all members. Today, the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC) includes representatives from 164 institutions in 37 countries; 70% of the members belong to the European Union.

The main activities of the AEC include the organisation of an annual congress, held in a different country in November. During this congress relevant issues regarding music education are discussed, information on current projects of the AEC is evaluated and disseminated and examples of good practice are presented and exchanged. In addition, the AEC is developing an active policy of research and publication: the Association publishes regular publications (newsletters, magazines, reports, etc.) and has established its own website.

As part of its policy to foster research and observation in the area of professional music training, the AEC has set up study groups with the specific aim of providing insights into relevant subjects. The AEC is, through August 2003, the beneficiary of a programme for Thematic Network's Projects established within the SOCRATES programme (European Commission), which will study the effects on professional music training in Europe of the "Bologna declaration" of the European ministers for education on the "European higher education area". It has also received funding from the LEONARDO programme (European Commission) for its "*Promuse*" Pilot Project, which is involved in research on professional integration and continuing education in the field of music. In addition, it has initiated a special project called "Music Education in a Multicultural European Society", supported by the CONNECT programme (European Commission).

INFORMATION ON THE CONNECT PROJECT 'MUSIC EDUCATION IN A MULTICULTURAL EUROPEAN SOCIETY'

WHAT IS THE CONNECT PROGRAMME?

In 1999 the European Commission has provided support for preparatory actions aimed at developing the links between the areas of culture, education and training with the help of research and new technologies. These actions are financed by a new budget item, called 'CONNECT-Innovation and Connection of community programmes'. CONNECT has been one of the programmes in the field of culture established for one year in the preparatory phase of the CULTURE 2000 programme of the European Commission.

WHAT IS 'MUSIC EDUCATION IN A MULTICULTURAL EUROPEAN SOCIETY'?

"Music Education in a Multicultural European Society" is a project co-ordinated by the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC). The project, which is supported by the CONNECT Initiative of the European Commission, is one of the Association's new initiatives and considers the increasingly multi-cultural aspects of our society, relevant to music education and music performance practice. "Music Education in a Multicultural European Society" is researching alternative teaching and learning techniques relevant to professional work within a multicultural society. In addition, the project is studying the role of Conservatoires in recruiting students from all cultural backgrounds. Never before has this subject been studied on such a European-wide scale, which shows the highly innovative character of this project.

The project has been running from February 2000 to July 2001 and has called on many different institutions, teachers, and experts from across Europe. The following activities have been realised in this project:

- The creation of working groups for research, evaluation, development of pilot projects/seminars and dissemination of project results.
- The development and implementation of innovative Pilot Projects/seminars during the first half of 2001. These Pilot Projects have been organised as intensive training modules of short duration, during which students, professionals in the field of music and staff members from various European conservatoires have received information and training in the field of "Music Education in a multi-cultural Society" on European level.
- Production of various publications, such as separate project newsletters, reports, web pages (www.aecinfo.org) and the use of other dissemination methods with information on project results, conclusions and recommendations. A compilation of existing examples of good practice on European level has also been created.

Detailed information about the publications, pilot projects and other results of this project can be obtained from the AEC Office (aecinfo@aecinfo.org).

RESEARCH SET-UP

When it was decided that as part of the CONNECT project research, pop and jazz music within European institutions for higher music education should also be researched, this was for several reasons. Firstly it was evident that some of the institutions that already had world music activities embedded within their curriculum had used the pop and jazz music departments as a point of entry. Secondly, jazz music has its roots in African-American music and culture and pop(ular) music is found in different forms and with different (fused) origins all over the world. Therefore both music forms are multicultural musics in their own rights.

Because of the rapid growth of jazz and pop music programmes within AEC member schools in the past two decades, the AEC has expressed the need for more knowledge about these musics and study programmes. This report contains the results of a comparative survey into curricula, teaching methods, funding, international exchange, etc. within professional jazz and pop music education institutes in 20 European countries, namely the 15 EU countries (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal, Spain, Sweden and the UK) and the Czech Republic, Hungary, Norway, Poland and Switzerland.

The research was carried out following three tracks, represented in the following order in the report:

- A text was written on the subject, based on a literature study and on information gathered through the questionnaires, the school visits and (in)formal conversations with experts in the field;
- A 15-page questionnaire was developed, that was formulated in such a manner that it could be filled in by different target groups: firstly conservatoires, music academies, universities, etc. with a jazz/pop department or programme; secondly independent jazz/pop schools; thirdly conservatoires, music academies, universities, etc. providing jazz/pop music not as a main study programme, but as optional courses for their students. In addition, a one-page questionnaire was developed for those schools without any jazz or pop provision.

The questionnaires were sent to 141 member schools of the AEC, the IASJ (International Association of Schools of Jazz) and the IAJE (International Association of Jazz Educators); in addition, the questionnaire was sent to 116 other possible jazz/pop training providers. These were non-members of the AEC, IASJ or IAJE – addresses were gathered through national music information centres, the Euro Jazz book, the Internet, etc.

- School visits: 15 schools were visited in Denmark, France, Germany, the Netherlands, Spain, Sweden and the UK to obtain more in-depth information. From these visits, 13 case studies were developed.

II. PROFESSIONAL JAZZ AND POP EDUCATION IN EUROPE

Jazz music originates from the beginning of the 20th century and has its roots in African-American music and culture. Since jazz stems from an oral and community based learning tradition, skills were not acquired through formal training. Traditionally, the emphasis is on learning, not on teaching. Jazz musicians have always learned by getting out and playing and by imitating, copying and learning from the masters. Throughout the development of jazz, many sub styles emerged: New Orleans Jazz, Swing, Bebop, Hardbop, Cool Jazz, Free Jazz, Modal Jazz, etc.

The first degree programme in jazz education started in the United States at the University of North Texas in 1947, which falls within the period of Bebop. In Europe, first jazz programmes started in the 1960's, but most were established within the last two decades. Because of this relatively recent start, training programmes can be very different, depending on where and by whom they were developed.

I will not elaborate on the legitimisation of jazz or pop in higher music education, although I do want to point out that European jazz programmes have proven their value over the past decades. This is borne out by the fact that they have produced an increasing number of high level jazz musicians. Respondents have not indicated the necessity to establish jazz courses outside the conservatoire environment.

Most professional jazz training takes place at conservatoires. The number of jazz programmes is still increasing and some conservatoires now even have more jazz students than classical students. The questionnaire results confirm that developments are happening quickly, since 9 of the 30 schools who did not provide jazz or pop training intend to establish this in the near future. However, some questionnaire respondents who do provide degree programmes in jazz and/or pop have indicated that they are still fighting for recognition within their conservatoire, especially regarding funding.

The term 'pop music' used in this research is an abbreviation of 'popular music'. I deliberately chose to use the term 'pop' instead of the often used term 'rock', because 'rock' can also be understood as a sub genre within popular music.

Pop music is a much younger phenomenon than jazz in higher music education. Nowadays most 'jazz' departments provide training in several pop music styles as well. In these departments jazz music is regarded as the basis for the training, but contrary to several decades ago, most schools now feel it is necessary to include pop music as well, because professional practice shows that boundaries between music styles are becoming more and more vague, and a large part of 'modern' musicians will not survive when only playing jazz. There are many conservatoires providing mixed jazz/pop programmes, especially in Belgium, Denmark, Finland, Germany and the Netherlands. In Denmark, a single term for both genres is used, namely 'rhythmic music'. World music, especially African rhythms and South American music like latin and Afro-Cuban music, is also an important ingredient of jazz programmes. Even classical music is regularly involved. According to the questionnaire results, half of the jazz students at conservatoires receive classical main instrument training, mainly for technique, and many schools also teach classical history and theory. There are even some study programmes in which students receive an equal amount of jazz and classical training.

Because of this increase in cross-fertilisation between music styles, term definition has become a difficult issue. For several years now, many people have tried to come up with a proper term which would include a broad spectrum of contemporary music styles. As mentioned above, the Danish use the term 'rhythmic' music, Swedish use(d) 'Afro-American' for the overall term and Dutch (unfortunately) chose the term 'light music'.

Specialised pop music programmes are hardly available at conservatoires. Only three of the questionnaire

respondents provide degree programmes in pop music. Most professional pop music education takes place in separate pop schools (although unfortunately, none of them responded to the questionnaire). As with the first jazz programmes, accreditation of these pop institutes is often still a problem. When looking at the increase in overlap between jazz and pop music, one could argue that there is no use for separate pop training. However, although there is no general agreement on exactly what is encompassed by the term 'popular music', the broad pop music genre has its own identity. Pop music education does not merely have to be approached as a musical activity – as is the case within conservatoires – but can also be approached as a performing arts form, in which the emphasis is not necessarily on gaining the best possible instrumental skills, but on becoming the best possible pop music performer. This approach is not based on the notion of universal standards of excellence. Students with a higher skill level are not necessarily better pop musicians. However, I am not at all implying that pop schools do not produce highly skilled musicians.

Several people involved in the foundation of pop music institutes have argued that one of the main reasons for creating separate pop schools is the extreme rapid changes within the pop music scene, not only in the music itself but also in the professional practice. They argue that a conservatoire structure would inhibit a pop music department from staying up to date.

The first thing I noticed during the research was the major difference between jazz and pop education in North, West and Central-West Europe and that in South, East and Central-East Europe. In the North, West and Central-West, most professional training programmes and their diplomas/degrees are recognised by national governments. Many of these programmes are part of or are themselves conservatoires or music academies/universities. But most conservatoires and other higher music education institutes in the South, East and Central-East do not provide any jazz or pop provision. Jazz and pop education in these regions mainly takes place in private or general music schools. Several of these schools provide conservatoire level training, yet curricula and diplomas are not recognised. One of the problems proceeding from this is difficulties with regard to international student and teacher mobility. Some have partly resolved this problem by joining the Berklee College of Music (USA) international exchange programme, which is recognised on a wide international scale.

Obtaining addresses of jazz and pop schools in these countries other than higher education institutes was rather difficult, because information on these institutes is hardly gathered on central levels, as is the opposite with information on most higher education institutes.

Although many questionnaires were sent to institutes in the South, East and Central-East of Europe, the response from these areas was extremely low. The 'blame' for this may partly be because of the smaller jazz communities in some of these countries, which makes the need for professional training less present. On the other hand, popular music culture in these countries is as vivid as in the rest of Europe. Another aspect is that the questionnaire was only available in English, which might have been a problem for the target schools. However, the minimal response may also indicate that there are limited possibilities for professional jazz and pop training in several of these countries. Some country specifics can be found in chapter III, in the first part of 'questionnaire results'

An issue that applies to all European countries is that jazz scenes are relatively small. This is partly a matter of image, although I must add that in recent years the image of jazz is turning in a positive direction. But the main problem is still that young people are little or not at all exposed to jazz, unless their surroundings are familiar with this music. If jazz wants to reach a larger audience, music education in general schools is an important place to start. A Dutch jazz organisation, the NJO (Nederlands Jazz Overleg), is currently working together with Dutch conservatoires to discuss possibilities in this area for the situation in the Netherlands.

This organisation also would like to gain insight into the situation in the rest of Europe.

When looking at internationalisation, the questionnaire results show that more than 60% of the respondents is active in this area. Unfortunately the questionnaire did not ask respondents to specify whether their international orientation focuses mainly on Europe or on the USA. However, from the school visits, I got the impression that the international focus of jazz departments is mainly on the USA. Since the roots of jazz lies in the USA and since American jazz is still regarded as the most important source for developments in jazz around the world, American musicians and their approaches to jazz teaching can indeed make positive and indispensable contributions. However, European schools tend to overlook the many possibilities within Europe itself. Although the questionnaire results have shown that interest in European programmes (e.g. SOCRATES) and networks is growing, because several respondents indicated to have plans for future activities in this area.

Within the AEC, the increase in jazz, pop and world music departments in European conservatoires has also become apparent. At a meeting for conservatoire international relation coordinators in September 2001 in Leipzig, the proposition was made to create a network within the AEC for jazz, pop and world music departments to stimulate information exchange and mobility, particularly in the framework of the SOCRATES programme.

Many jazz departments and schools are currently facing a change regarding teaching staff: an important generation of jazz musicians is gradually starting to retire. This generation consists mainly of musicians who have not received professional training, but learned to play in the traditional way. Many have their roots in Bebop. This change will certainly have its effects on jazz education, since experience of the ones who lived the tradition is irreplaceable. But these changes do not only have to be for the worst: jazz music itself is changing as well and schools should change with it.

With regard to employment possibilities, all department leaders from the schools I visited had the impression that their former students had no real difficulties in finding employment after graduation. They all said that the largest part of their former students find mixed jobs in the music field. However, when looking at the questionnaire results, several respondents expressed their worries concerning the increase in the number of jazz departments and, as a result, in the number of jazz musicians: the relatively small jazz scene might not be able to fit them all in. Heads of department confirmed that only a small part of their graduates can survive by solely playing jazz, but there are more than enough employment possibilities within the broader music field, as long as jazz programmes stay in tune with the developments in the field, draw realistic pictures for their students and teach their students to be flexible. This was another concern expressed by several respondents: many jazz programmes have been running for several years now and some fear that for several institutions, teaching the music styles of the jazz tradition has become their main focus. While the real tradition of jazz lies in renewal, creativity and individuality. Jazz music is still developing and jazz education should develop with it, or even more so: stand at the basis of new developments. The tradition of jazz should be taught as a solid basis for the development of the individual and creative improvising musician. Tradition, creation and renewal should go hand in hand.

CONCLUSIONS & RECOMMENDATIONS

This report contains the results of an explorative and comparative survey, which primarily aims to obtain an overview of current practices and developments in the research area. The survey has resulted in a large amount of data and findings, which can be found in chapter III and IV. Drawing scientifically based

conclusions is very difficult in this stage. However, the data and findings have led to several conclusive remarks and recommendations for further study.

CONCLUSIONS

- As the text above explains, the situation regarding professional jazz and pop training in South, East and Central-East Europe differs substantially from that in North, West and Central-West Europe. With regard to the situation regarding professional jazz and pop training in the areas first mentioned, more research is needed (see 'Recommendations'). In the latter areas, most professional jazz training takes place in conservatoires. Respondents have not indicated the necessity to establish jazz courses outside the conservatoire environment.
- Questionnaire results and case studies show that developments in practically all areas of professional jazz and pop training are taking place at a high rate. Of the schools who do not provide any jazz and/or pop training, several have indicated to be in the process of developing provision for training in this area.
- Conservatoires, music academies and Musikhochschulen offer more jazz than pop training. Even within mixed jazz/pop programmes, jazz is often the most important component. Music styles that are taught in the different schools are partly country dependant and partly dependant on the background/preferences of the founder and or the teachers.
- Initially professional training programmes in jazz and pop music were mainly jazz oriented, but more and more schools have expanded and are still expanding their provision with pop music. The main reason for this is the changing professional practice, in which there is an increasing need for broadly skilled musicians. However, many jazz musicians and teachers believe that any thoroughly trained jazz musician is able to play in a broad spectrum of popular music styles.
- An equal percentage (83%) of questionnaire respondents with both a classical department and a jazz and/or pop department offers jazz/pop courses for their classical students as classical courses for their jazz/pop students. However, 54% offers compulsory classical courses for jazz/pop students and only 20% offers compulsory jazz courses for classical students.
- Many respondents experience problems with regard to lack of money (37%) and facilities (35%).
- Since jazz has always been influenced by and has influenced other music styles, world music is an important part of jazz curricula, especially South American music genres. The CONNECT reports 'Music Education in a Multicultural European Society', which can be requested at the AEC Office, elaborate on world music provision in higher music education.
- With regard to professional preparation, very diverse methods are used. More than half of the respondents offer management and business courses, of the other respondents some are in the process of developing tuition in this field. But many schools (most of them with small a jazz and/or pop department) do not offer special courses in this field. Preparation happens through guidance by and experience of teachers.
Regular performances are also essential in professional preparation: an establishment for the preparation of professional performers should make sure that all students perform regularly, either by making this compulsory or by stimulation through another means. Some schools also focus on raising awareness about life as a professional by organising lectures or discussions with professionals, by having guest teachers speak about this in addition to playing, by letting students write dissertations, by letting students organise concert tours, etc.
- Because learning-by-doing lies at the basis of learning both jazz and pop, schools should provide a

substantial playing environment. Some schools have a strong emphasis on stimulating students to jam and to often perform. This should be part of each teacher's job.

- Individual and group playing are considered equally important by the respondents.
- Respondents attach much value to listening and communication skills, which reflects the learning tradition. In the questionnaire results ear training scores fourth after main instrument, group playing and improvisation. Several respondents also specifically mention the importance of listening to records.
- According to several questionnaire respondents and other experts in the field, the role of the modern musician is changing, which has a lot to do with the increase in cross-fertilisation between music genres: the professional practice asks for two different kinds of musicians, the specialised musician and the generalist who works in the mixed profession.
- Because of the increase of the number and size of jazz and/or pop programmes within conservatoires and other institutions for higher music education, the institutional environment has changed and will keep on changing in the years to come.

RECOMMENDATIONS

Further research is recommended in the following areas:

- Provision in South, East and Central-East Europe: because through this research only minimal information was obtained about jazz and pop provision in Portugal, Spain, Italy, Greece, Hungary, the Czech Republic and Poland, a further study in these areas with particular emphasis on private schools and national recognition, would be highly recommended.
- Pop schools: a specific study into pop schools with a particular focus on private schools would be valuable, since this survey only received three responses from pop providers.
- Jazz in general schools: to which extent jazz is part of teacher training programmes for primary and secondary schools should be further looked into on a European level.
- Student recruitment: following the previous point the question regarding student recruitment arises. It would be very helpful to gain more insight into where jazz and pop students come from and to which extent student populations are influenced by the multicultural society.
- Jazz theory: because the questionnaire did not specify whether jazz theory methods are based on European functional harmony or American chord scale theory, a specific study into which methods are used by which schools and/or countries could be of interest to many schools.
- Funding: because lack of money and facilities is mentioned by a substantial part of the respondents, it would be interesting to find out whether this is a specific problem for jazz/pop providers, or whether this concerns all higher music education more or less equally.
- Connection to the profession: because this research was carried out from the side of education, a study into the professional practice and its needs with regard to professional education could be of much value to providers of professional training programmes.
- Cross-fertilisation and transferable skills: questionnaire results have shown that cooperation between classical and jazz or jazz/pop departments is taking place on a reasonably large scale and cross-fertilisation is increasing. Specific research into the benefits of these developments would provide higher music education institutes with tools for curriculum development in this area.

III. QUESTIONNAIRE RESULTS

INTRODUCTION

Questionnaires were formulated in such a manner that they could be filled in by different target groups:

1. a 15-page questionnaire for conservatoires, music academies, universities, etc. with a jazz/pop department or programme;
2. a 15-page questionnaire for independent jazz/pop schools;
3. an 11-page questionnaire for conservatoires, music academies, universities, etc. providing jazz/pop music not as a main study programme, but as optional courses for their students;
4. a one-page questionnaire for those schools without any jazz or pop provision.

All questionnaires can be found in the appendices to this report.

The questionnaires were sent to 141 member schools of the AEC, the IASJ (International Association of Schools of Jazz) and the IAJE (International Association of Jazz Educators); of this group 75 replied – which makes a 53 % response rate – of which 50 filled in the questionnaire and 25 replied not to provide any jazz or pop training.

In addition, the questionnaire was sent to 116 other possible jazz/pop training providers. These were non-members of the AEC, IASJ or IAJE (addresses were gathered through national music information centres, the Euro Jazz book, the Internet, etc.). Of this group only 15 replied, a 13 % response rate. Of the 15 replies, 7 provide professional jazz/pop training, 5 replied not to provide any jazz or pop education, 2 did not wish to participate in the survey and 1 replied to provide no music training at all.

Although the total response rate of 35% might not seem very high, the 57 filled in questionnaires could be worked out into an interesting results overview, because of the extensiveness of the questionnaires.

MAILING OVERVIEW OF THE QUESTIONNAIRES

	Sent	Returned	Jazz/pop provision	No jazz/pop provision
Austria	9	3	3	-
Belgium	10	4	3	1
Czech Republic	8	4	-	4
Denmark	6	4	3	1
Finland	12	6	4	2
France	33	12	9	3
Germany	33	16	13	3
Greece	4	-	-	-
Hungary	5	-	-	-
Ireland	8	1	-	1
Italy	17	3	2	1
Luxemburg	2	-	-	-
The Netherlands	11	5	5	-
Norway	6	3	2	1
Poland	6	3	1	2
Portugal	5	2	-	2
Spain	22	4	-	4
Sweden	9	4	3	1
Switzerland	16	3	2	1

UK	35	10	7	3
Total	257	87	57	30

LIST OF INSTITUTIONS NOT PROVIDING JAZZ AND/OR POP TRAINING

The following list consists of the schools that replied not to provide any jazz or pop training and filled in the fourth questionnaire. Of the 30 non-providers, 9 replied to have the intention to develop training courses and/or programmes in the near future.

	Country	City	School
1	Belgium	Mons	Conservatoire Royal de Musique
2	Czech Republic	Brno	Janáček Academy of Music and Performing Arts
3		Kroměříž	Konzervatoř P.J. Vejvanovského
4		Plzeň	Konzervatoř Plzeň
5		Prague	Academy of Performing Arts Prague, Music Faculty
6	Denmark	Copenhagen	Royal Danish Academy of Music
7	Finland	Helsinki	Helsinki Conservatoire of Music
8		Lahti	Lahti Polytechnic Faculty of Music
9	France	Angers	Conservatoire National de Région d'Angers
10		Lyon	Conservatoire National Supérieur de Musique et de Danse
11		Paris	Ecole Normale de Musique Alfred Cortot
12	Germany	Düsseldorf	Robert Schumann Hochschule
13		Karlsruhe	Staatliche Hochschule für Musik Karlsruhe
14		Lübeck	Musikhochschule Lübeck
15	Ireland	Dublin	Kylemore College
16	Italy	Turin	Conservatorio di Musica "G. Verdi"
17	Norway	Bergen	Grieg Academy, Music department
18	Poland	Krakow	Akademia Muzyczna
19		Warsaw	Fryderyk Chopin Academy of Music
20	Portugal	Lisbon	Escola Superior de Musica de Lisboa
21		Porto	Escola Superior de Musica e das Artes do Espectaculo
22	Spain	Madrid	Escuela Superior de Musica "Reina Sofia"
23		Madrid	Real Conservatorio Superior de Musica
24		Oviedo	Conservatorio Superior de Musica "E. Martinez Torner"
25		Salamanca	Conservatorio Superior de Musica de Salamanca
26	Sweden	Falun	Musikkonservatoriet Falun
27	Switzerland	Lausanne	Conservatoire de Lausanne
28	UK	Glasgow	Royal Scottish Academy of Music and Drama
29		Leeds	Ripon & York College (university of Leeds)
30		London	Royal College of Music

LIST OF PROVIDERS OF JAZZ AND/OR POP TRAINING: GENERAL DETAILS

The following list consists of the schools that filled in questionnaire 1, 2 or 3. Of each of these schools is indicated which questionnaire is filled in: Q stands for 'questionnaire'. In addition, basic details are presented. 'FT' and 'PT' stand for 'full-time' and 'part-time'.

	Country	City	School	Q
1	Austria	Graz	University of Music and Performing Arts	1
2		Salzburg	Universität Mozarteum	3
3		Vienna	University of Music and Performing Arts	1
4	Belgium	Brussels	Koninklijk Conservatorium	1
5		Gent	Hogeschool Gent, Conservatorium	1
6		Leuven	Lemmensinstituut	1
7	Denmark	Aarhus	Det Jyske Musikkonservatorium	1
8		Copenhagen	Rytmisk Musikkonservatorium	2
9		Esbjerg	Vestjysk Musikkonservatorium	1
10	Finland	Helsinki	Pop & Jazz Conservatory	2
11		Helsinki	Polytechnic	1
12		Helsinki	Sibelius Academy	1
13		Kokkola	Ostrobothnian Conservatory	1
14	France	Amiens	Conservatoire National de Région	1

Study programmes & student numbers	FT / PT	Nationally accredited	Diplomas required
Conservatoire with a jazz department of 130 students. Bachelor and Master degree in jazz performance or jazz teaching.	FT	Yes	None
Conservatoire with jazz/pop option for pedagogy students. Jazz/pop training can be maximum 10% of the total study programme.	irrelevant, filled in Q3	Yes	None
Conservatoire with a jazz/pop degree course for 5 main instruments. Bachelor and Master degree in jazz/pop teaching. Hopefully real department "Institute of Popular Music" as of 2002.	FT	Yes	None
Conservatoire with jazz/pop department, student number unclear. 5-year jazz performers or jazz composer programme.	FT	Yes	Secondary school
Conservatoire with a jazz/pop department: 80 students. 5-year master of music jazz programme. Possibility for teachers qualification.	FT	Yes	Secondary school
Conservatoire with a small jazz department of 32 students. 5-year master degree programme in jazz teaching.	FT	Yes	Secondary school
Conservatoire with a large jazz/pop department: 180 students. Rhythmic music diploma (5-years), rhythmic music teacher diploma (5-years), rhythmic music & singing/playing/dancing teacher diploma (4-years) and postgrad soloist degree (2-years).	FT	Yes	None
Rhythmic Conservatoire with 210 students. Rhythmic music diploma (5-years), rhythmic music teacher diploma (5-years), rhythmic music & singing/playing/dancing teacher diploma (4-years).	FT	Yes	None
Conservatoire with a small jazz/pop department with 32 students; large emphasis on teacher training;	FT	Yes	None
Separate pop/jazz school (in the same building as the Polytechnic) for amateurs and professionals: 100 study the 3-year professional degree programme Dance Musician.	FT	Yes	Secondary school
University with jazz/pop faculty (in the same building as the Pop & Jazz Conservatory): 150 students. Musician or Music Teacher diploma (5 years).	FT	Yes	Secondary school + diploma Finnish Music College
Conservatoire with a jazz department with 55 students; Bachelor and Master in jazz (& teaching).	FT	Yes	Secondary school + diploma Finnish Music College
Conservatoire with a small jazz department of 30 students. 3-year performance programme.	FT	Yes	Secondary school + diploma Finnish Music College
Conservatoire with 3-year Jazz degree course (DEM) for classical graduates, regarded as additional repertoire; 85 students	FT	Jazz: no Rest: yes	CFEM (Certificate Fin d'Etude Musicales- end of studies certificate)

	Country	City	School	Q
15		Angoulême	Conservatoire G. Fauré, Ecole Nationale de Musique et de Danse	1
16		Bordeaux	CIAM (Centre d'Informations et d'Activités Musicales)	2
17		Cachou	EDIM (Enseignement Diffusion Information en Musique)	2
18		Lyon	Conservatoire National de Région	1
19		Nantes	Conservatoire National de Région	1
20		Paris	Conservatoire National Supérieur de Musique et Danse	1
21		Roubaix	ARA (Autour des Rythmes Actuels)	2
22		Strasbourg	Conservatoire National de Région	1
23	Germany	Berlin	Jazzschule	2
24		Berlin	Hochschule der Künste	1
25		Berlin	Hochschule Für Musik "Hans Eisler"	1
26		Detmold	Hochschule für Musik	3
27		Dinkelsbühl	Berufsfachschule für Musik	1
28		Dresden	Hochschule für Musik 'Carl Maria von Weber'	1
29		Essen	Folkwang Hochschule	1

Study programmes & student numbers	FT / PT	Nationally accredited	Diplomas required
5-year jazz degree programme (DEM Jazz Cycle 3). Very small department with focus on group playing (combo and bigband).	FT	Yes	Cycle II in jazz (music school) or entrance exam
Private jazz/pop school with 400 amateur and professional students; 2-year performing musician diploma programme.	FT / PT	No	None
Private jazz/pop school with level based diplomas. Not clear whether or not professional or only amateur training is provided.	not specified	No	None
Conservatoire with a jazz department providing a 3-year degree programme (DEM Cycle III); 88 students.	FT	Yes	None
Conservatoire with a very young jazz department providing a 2-year degree programme (DEM); number of students is unclear.	FT	Yes	None
Conservatoire with a jazz department providing only superior degree-programme in jazz in France (3 to 4 years: DFS); 45 students.	FT	Yes	None
Private jazz/pop school for amateurs. No professional degree programmes.	PT	No	None
Conservatoire with a jazz (improvisation) department providing diplomas DFEM and/or DEM jazz; number of students is unclear.	FT	Yes	None
Private jazz school without a professional degree programme; 100 part-time students.	PT	No	None
Musikhochschule with a jazz department: 40 students. 4-year music teacher degree programme; 2-year postgraduate performance degree programme.	FT	Yes	Secondary school (Abitur)
Musikhochschule with a jazz/pop department: 120 students. 4-year programme for Musician diploma, Music Teacher diploma or combined performers/teachers diploma.	FT	Yes	Secondary school (Abitur)
Musikhochschule with an optional big band course for students from other departments (classical, school music, sound engineering).	irrelevant, filled in Q3	Yes	Secondary school (Abitur)
Pop oriented department within a vocational institute for music; 20 students. Pop music leader diploma (2 years) with possibility for a teacher qualification (extra 3d year).	FT	Yes	Not specified
Musikhochschule with a jazz/pop department: 80 students. 4-year programme for Musician diploma, Music Teacher diploma or combined performers/teachers diploma; 2-year post graduate degree programme.	FT	Yes	Secondary school (Abitur)
Musikhochschule with a jazz department of 60 students. Jazz musician degree programme of 4 years.	FT	Yes	Secondary school (Abitur)

	Country	City	School	Q
30		Freiburg	Jazz & Rock Schule	2
31		Hamburg	Hochschule für Musik und Theater	1
32		Hannover	Hochschule für Musik und Theater	1
33		Leipzig	Hochschule für Musik und Theater	1
34		Rostock	Hochschule für Musik und Theater	3
35		Würzburg	Hochschule für Musik	1
36	Italy	Milano	Civici Corsi di Jazz	1
37		Siena	Associazione Siena Jazz	2
38	Netherlands	Amsterdam	Conservatorium van Amsterdam	1
39		Arnhem	Hogeschool voor de Kunsten, Conservatorium	1
40		Den Haag	Koninklijk Conservatorium	1
41		Groningen	North Netherlands Conservatoire	1
42		Maastricht	Conservatorium Maastricht	1

Study programmes & student numbers	FT / PT	Nationally accredited	Diplomas required
Private jazz/pop school for amateurs and professionals: 50 professional students. Provides a 3-year degree programme Professional Jazz and Pop Musician.	FT	Yes	Secondary school (Abitur)
Musikhochschule with a jazz department providing a 4-year jazz teacher degree programme; 21 students.	FT	Yes	Secondary school (Abitur)
Musikhochschule with a jazz/rock department providing a 4-year performance/teachers programme with 20 students and a 2-year postgraduate performance programme with 4 students.	FT	Yes	Secondary school (Abitur)
Musikhochschule with a mixed jazz/pop dpt (main focus on jazz) providing performance (4,5 years) and teachers (5 years) degree programmes: 104 students. Also school music option for jazz/pop.	FT	Yes	Secondary school (Abitur)
Musikhochschule with many jazz/pop optionals for classical and pedagogy students. No possibility yet for jazz/pop degree programme, but probably in the future.	irrelevant, filled in Q3	Yes	Secondary school (Abitur)
Musikhochschule with a jazz/pop department providing performance and teachers degree programmes, both 4-5 years; 60 students (may change, because the department only recently merged with the Musikhochschule).	FT	Yes	None Teachers: "Mittlere Reife"
Partly private jazz school, department within a conservatoire: 150 students. 2-phase performing musician degree programme (not nationally recognized) of 2 years per phase.	FT	Yes	Secondary school
Independant, partly private jazz school: 450 students. No full-time degree programmes, only certificate of attending.	PT	No	Summer school: 4 years instrument studies; Rest: none
Conservatoire with large jazz/pop dpt.: 300 students. Bachelors (teaching/performing, 4 years) and masters (performing, + 2 years) diploma.	FT	Yes	Secondary school (HAVO)
Conservatoire with a mixed pop/jazz/world music dpt.: 160 students. Bachelors (teaching/performing or performing, 4 years) and masters (performing, + 2 years) diploma.	FT	Yes	Secondary school (HAVO)
Conservatoire with a large jazz dpt.: 140 students. Bachelors (teaching/performing, 4 years) and masters (performing, + 2 years) diploma.	FT	Yes	Secondary school (HAVO)
Conservatoire with a recently renewed jazz dpt.: 50 students (will become more, because of recent change). Bachelors (teaching/performing, 4 years) and masters (performing, + 2 years) diploma.	FT	Yes	Secondary school (HAVO)
Conservatoire with a jazz/pop department: 80 students. Bachelors (teaching/performing, 4 years) and masters (performing, + 2 years) diploma.	FT	Yes	Secondary school (HAVO)

	Country	City	School	Q
43	Norway	Stavanger	Høgskolen I Stavanger - Avdelig for Kunstfag	3
44		Tromsø	University College, Faculty of Art	3
45	Poland	Katowice	Academy of Music	1
46	Sweden	Göteborg	Musikhögskolan vid Göteborgs Universitet	1
47		Malmö	Malmö Academy of Music	1
48		Stockholm	Kunglige Musikhögskolan	1
49	Switzerland	Bern	Swiss Jazz School (Musikhochschule)	1
50		Luzern	Musikhochschule Luzern	1
51	UK	Chichester	Chichester College	1
52		Leeds	Leeds College of Music	1
53		London	Middlesex University	1
54		London	Powerhouse Group of Music Schools (Thames Valley University)	1
55		London	Trinity College of Music	1
56		Manchester	Royal Northern College of Music	3

Study programmes & student numbers	FT / PT	Nationally accredited	Diplomas required
Conservatoire with jazz option in the classical and chamber music programmes (1 year) programme/diploma Only 2 jazz teachers.	irrelevant, filled in Q3	Yes	N/a
Conservatoire with jazz option in the chamber music programme. No diploma for this programme (yet). Has just started.	irrelevant, filled in Q3	Yes	3 years higher music education
Conservatoire with a jazz/pop department providing a 4-year programme for Master of Arts; 60 students.	FT	Yes	Maturity exam & diploma
Musikhögskolan with a jazz department (with some pop provision) providing 4-year degree programmes in teaching and performing; 50 students.	FT	Yes	None
Musikhögskolan with separate jazz and rock departments providing programmes in performing (2 to 3 years: University diploma) and teaching (4-year degree programme); 25 jazz students and 10 rock students.	FT	Yes	Secondary school
Musikhögskolan with a jazz department providing 4-year degree programmes in performanc and teaching; 100 students.	FT	Yes	Secondary school
Musikhochschule with a separate jazz school with 75 students: 4-year degree programmes for performing musician, music teacher, combined performer/teacher, composer/arranger or multimedia.	FT	Yes	Secondary school
Musikhochschule with a separate jazz school with 120 students: 5-year degree programmes for performing musician, combined performer/teacher or composer/arranger; 4-year degree programme for music teacher.	FT	Yes	Secondary school, exceptions for extremely talented
University with a jazz (70 students) and a pop (30 students) programme. Diploma in Jazz studies (1 year), Higher National Diploma in Jazz Studies (2 years).	FT	Yes	None
Conservatoire with mainly jazz programmes: 750 full-time students in entire school. BA (hons) Jazz (3 years), Bmus (hons) Jazz & Contemporary Music (4 years), Mmus Jazz (1 year – post graduate).	FT	Yes	A' level music + other 'A' level, grade 8 performance, minimum 3 General Certificates for Secondary Education
University with a jazz programme with 90 students. BA (hons) Jazz programme (3 years) and 1-year post graduate teaching degree programme.	FT	Yes	2 'A' levels, grade 8 performance, grade V theory
Pop music institute (University faculty) with 230 students. Bmus Popular Music Performance degree (3 years).	FT	Yes	2 'A' levels, 5 General Certificates for Secondary Education, grades A-C
Conservatoire with a jazz department that started recently with 35 students. Bmus (4 years), post graduate (1 year) and Masters (1 year) degree programmes.	FT	Yes	Bmus: 2 'A' levels Postgrad/Mmus: Bmus
Conservatoire with optional jazz courses for the students of the classical and pedagogy department.	irrelevant, filled in Q3	Yes	N/a

	Country	City	School	Q
57		Preston	University of Central Lancashire	1

QUESTIONNAIRE RESULTS

As mentioned in chapter II, the questionnaire response from the South, East and Central-East of Europe is extremely low. There are only two responses from jazz/pop providers in Italy and one from Poland. From Spain, Portugal and the Czech Republic only non-providers responded and finally there are no replies at all from Greece and Hungary.

Spain is an interesting case, while as of October 2001 a new education system has started, in which the possibility has been created for professional jazz programmes with a national acknowledged diploma. Only a few schools have started such a programme, while it is not a compulsory part of their curricula.

In Italy, there is a relatively large jazz scene and some conservatoires have a small jazz provision, yet they do not have separate jazz departments or study programmes. Though I have to add that I obtained this information through informal channels, because only one conservatoire replied.

In Hungary there are two music academies with an accredited jazz degree programme, but unfortunately neither of them responded.

A conservatoire from the Czech Republic responded that there is not much interest in professional jazz education in the Czech Republic, but a conservatoire in Prague provides a jazz programme for the small group that is interested.

• EXPLANATION OF THE FIGURES

The following text consists of the questionnaire results.

Not all questions apply to all respondents, therefore both the number of actual respondents and the number of respondents to whom the question applies is presented between brackets. For example (35/56) means that the question applies to 56 of the 57 respondents, of which 35 have answered the question.

A similar method is used in country overviews. An example: 'France (6/8)' in a country overview, means that 6 French respondents have answered that particular question and the question applied to 8 French respondents. In total there are 9 French respondents to the questionnaire as a whole, but the second number between brackets always refers to the number of respondents to whom the question applies, not to the total number of respondents to the questionnaire as a whole

Percentages are always calculated on the basis of the number of replies.

NB Please keep in mind that the questionnaire results do not necessarily represent national situations, they only represent the responding schools.

NB The questionnaires are attached as appendices to this report for those who want background information about the following results.

• POSITION OF JAZZ/POP PROVISION WITHIN THE INSTITUTION (57/57)

Questionnaires were developed for different target groups:

Study programmes & student numbers	FT / PT	Nationally accredited	Diplomas required
University with a general music programme (contains all contemporary music styles): 8 teachers and 150 students. BA (hons) (3 years) in music & media, contemporary music and contemporary performing arts.	FT	Yes	A' level + ?

- Q1 (questionnaire 1): conservatoires, music academies, universities, etc. with a jazz/pop department or programme;
- Q2 (questionnaire 2): independent jazz/pop schools;
- Q3 (questionnaire 3): conservatoires, music academies, universities, etc. providing jazz/pop music not as a main study programme, but as optional courses for their students.

	Q1	Q2	Q3
Austria (3/3)	2		1
Belgium (3/3)	3		
Denmark (3/3)	2	1	
Finland (4/4)	3	1	
France (9/9)	6	3	
Germany (13/13)	9	2	2
Italy (2/2)	1	1	
Netherlands (5/5)	5		
Norway (2/2)			2
Poland (1/1)	1		
Sweden (3/3)	3		
Switzerland (2/2)	2		
UK (7/7)	6		1
Total	43	8	6

There are in fact 7 respondents who filled in Q3, but one of them provides a specialised jazz/pop programme for 5 main instruments and should therefore have filled in Q1. When available, the information of this school has been processed together with information from respondents to Q1. This is already done for the table above.

86% of the respondents are conservatoires, music academies, universities, etc. of which 88% has a jazz, pop or jazz/pop department or programme (of which one provides 'music in general') and 12% does not provide specialised jazz or pop study programmes, but has integrated these musics in optional courses for their students. Only 14% of the schools are specialised jazz or jazz/pop schools.

There is an almost equal provision of jazz and mixed jazz/pop programmes: 47% provides jazz and 51% provides mixed jazz/pop. But the name of the department/programme is not necessarily coherent with its contents: several of the jazz providers have indicated to also teach pop music styles. This is merely an issue of terminology, as explained in chapter 2.

Only 3 respondents, all answering to Q1, provide specialised pop courses: 1 Swedish conservatoire and 2 universities in the UK.

NB Because the respondents are mainly jazz and jazz/pop providers, several of the following outcomes are not representative for specialised pop music education.

• **FOUNDATION YEAR (56/59)¹**

This question does not refer to the foundation year of the schools themselves, but to the year in which jazz or pop was first provided.

	1960-1969	1970-1979	1980-1989	1990-1999
Austria (3/3)	1	1	1	
Belgium (3/3)			1	2
Denmark (3/3)			2	1
Finland (4/4)		2	2	
France (8/9)		1	4	3
Germany (12/13)	2		6	4
Italy (2/2)		1	1	
Netherlands (5/5)		1	4	
Norway (2/2)				2
Poland (0/1)				
Sweden (4/3) ²		1	2	1
Switzerland (2/2)	1	1		
UK (8/7) ²		2	2	4
Total	4 (7%)	10 (18%)	25 (45%)	17 (31%)

These answers obviously show that the largest part of the provision started in the 1980-ies. Of the respondents providing a mixed jazz/pop programme, 3 have indicated to have started out with jazz and since recent years added pop music to the programme.

Because of the small number of respondents for several countries, a country-to-country analysis might not be very solid. However, if these answers are representative for the whole countries, it is noticeable that Switzerland and Austria started their provisions relatively early and both Norwegian schools established their provisions only recently.

• **FUNDING (57/57)**

5 schools are mainly privately funded. These are all independent jazz or jazz/pop schools in France and Germany, of which 4 have no state accredited degree programmes. 6 are both state and private, not clear if mainly one or the other (5 conservatoires in Belgium, Denmark, Finland, Italy and Norway and 1 independent jazz school in Italy, of which the 2 schools from Italy have no state accredited degree programmes). The large part (46) is mainly state funded (of which 1 in France has a specialised jazz programme that has not yet been state accredited).

¹ Because 2 schools provide separate jazz and pop departments, the question applies twice to these schools: once for the jazz and once for the pop department.

² An English and a Swedish school have separate departments for jazz and pop, therefore the number of answers is higher than the number of respondents.

• **BUDGET**

With regard to the percentage of the budget for jazz/pop compared to the other departments, only the answers to Q1 and some of the answers to Q3 have been taken into account. Only 21 of the 45 respondents to whom this question applied, were able to fill it in. For many schools this question was not answerable, because they do not separate budgets. Because the 21 replies vary from 0.5% to 50% of the total school budget, no conclusive results can be drawn from these budgets themselves. Of these 21 respondents, 18 also filled in the question regarding student numbers. For these 18 respondents the percentage of the school budget for jazz/pop was compared to the percentage of jazz/pop students in the school and the results match reasonably well.

• **STUDENT NUMBERS (39/49)**

Only student numbers of full-time programmes have been processed on a country-to-country basis. Therefore the question only applies to 48 schools:

	<25	25-49	50-74	75-99	100-124	125-149	150-199	200-249	250-300
Austria (1/1)						1			
Belgium (2/3)		1		1					
Denmark (3/3)		1					1	1	
Finland (4/4)		1	1		1		1		
France (4/8)		1		2	1				
Germany (9/10)	2	1	3	1	2				
Italy (1/2)							1		
Netherlands (5/5)			1	1		1	1		1
Poland (1/1)			1						
Sweden (3/3)		1	1		1				
Switzerland (2/2)				1	1				
UK (4/6)		1		1	1			1	
Total	2	7	7	7	7	2	4	2	1

There is obviously no coherent approach regarding student number and size of jazz/pop departments or schools. Even for each of the separate countries, no consistencies can be spotted.

• **ALUMNI POLICY (50/57)**

	Yes	Under development	No	Other
Austria (2/3)	-	-	2	-
Belgium (2/3)	-	-	2	-
Denmark (3/3)	-	-	3	-
Finland (4/4)	1	-	3	-
France (5/9)	1	-	4	-
Germany (12/13)	1	4	7	-
Italy (2/2)	1	-	-	1: Teachers and former students often play together
Netherlands (5/5)	4	1	-	-
Norway (2/2)	-	1	1	-
Poland (1/1)	-	-	1	-
Sweden (3/3)	-	-	3	-

Switzerland (2/2)	2	-	-	-
UK (7/7)	3	1	3	-
Total	13	7	29	1
	26%	14%	58%	2%

Noticeable from the answers is that all Dutch and Swiss schools have an alumni policy, of which one school is currently developing it. Whilst non of the Austrian, Belgian, Danish and Swedish schools have a policy, nor plan to develop one. Both in France and Germany only one school has a policy, but in Germany several schools are currently developing one.

The following answers were given by respondents having an alumni policy:

- Through sending them newsletters, programmes and invitations (6)
- Through an alumni database/register (3)
- Through an organisation that helps former students to find performance possibilities (2)
- Through offering them continuing education courses (2)
- Through questionnaires to former students (1)
- Through an alumni magazine (1)
- Through concert visits and contact with music schools (1)

Of the respondents who answered 'no', one indicates to have informal contacts with former students and a Finnish school mentions that the Finnish jazz field is very small and careers of formers students can easily be monitored (not through a formalised system though).

• MISSION STATEMENT (52/57)

	Yes	No	Under development
Austria (2/3)	-	1	1
Belgium (2/3)	1	1	-
Denmark (3/3)	3	-	-
Finland (4/4)	4	-	-
France (5/9)	5	2	-
Germany (12/13)	4	4	1
Italy (2/2)	1	1	-
Netherlands (5/5)	4	1	-
Norway (2/2)	2	-	-
Poland (1/1)	1	-	-
Sweden (3/3)	1	2	-
Switzerland (2/2)	2	-	-
UK (7/7)	7	-	-
Total	35	12	2

Although 67% of the respondents has a mission statement, only 10 have attached it. This partly has to do with the fact that several schools could only provide their mission statement in their national language.

The 10 statements that were sent along, vary from two sentences to school brochures to entire books. This gives to think that not everyone gives the same meaning to the term. Some answers given in the questionnaire:

- Professional training of young musicians and dancers to the highest artistic and technical level & ensure professional integration;
- After finishing their studies, students have become musicians who are able to function in different musical situations, styles and formations as (band) leaders as well as sidemen, they will make artistic, individual and stylish contributions; all is based on solid practical and theoretical knowledge and abilities;

- Live up to the cultural local tradition and engage in contemporary music styles like jazz and rock (each department has its own concept);
- To prepare instrumentalists and singers to be competent professional jazz/pop musicians, teachers and producers, who are able to further develop their professional skills and enrich national contemporary music with their knowledge;
- Students should develop a strong understanding of the true tradition: past, present and future (part of a mission statement);
- The school should be an inspiring working place in which the student should be central and the teacher should function as a coach; international relations and technical orientation are essential;

• **STUDENT RECRUITMENT(56/57)**

	Internet	Newspapers	Magazines	Television	Radio	Public events	Posters/flyers	Other
Austria (3/3)	1	1	1	1	1	2	2	-
Belgium (3/3)	3	2	2	1	1	2	2	1
Denmark (3/3)	3	2	-	-	-	3	2	-
Finland (4/4)	4	4	2	-	2	4	3	1
France (9/9)	5	3	3	1	1	8	5	2
Germany(13/13)	11	5	10	2	3	10	6	4
Italy (2/2)	2	1	2	-	-	2	2	-
Netherlands(5/5)	5	5	4	2	3	5	5	3
Norway (2/2)	2	2	2	-		2	2	2
Sweden (3/3)	3	1	1	1	1		1	1
Switzerland (2/2)	2	1	1	-	1	2	2	1
UK (7/7)	6	4	4	1	-	5	7	4
Total	47	31	32	9	13	45	39	19

Internet and public events score highest and almost equally (respectively 84% and 80%). Posters/flyers score second (70%) and almost equally third are magazines and newspapers (respectively 57% and 55%). Radio is used a by 23% of respondents and television by 16%.

There are no obvious differences between countries, except that Austria and France seem a little less active in identifying students than other countries.

• **CREDIT SYSTEM (46/57)**

Respondents were asked whether or not they use a credit transfer system for the accreditation of courses and if so, whether the European system – ECTS – or another system is used.

	ECTS ³		CATS ⁴	AP(E)L ⁵	Other	None
	Yes	Under preparation				
Austria (2/3)	-	2	-	-	-	-
Belgium (3/3)	3	-	-	-	-	-
Denmark (3/3)		3	-	-	-	-

³ European Credit Transfer System

⁴ Credit Accumulation and Transfer System (UK equivalent to ECTS)

⁵ Accreditation of Prior Learning – APL; Assessment of Prior Experiential Learning – APEL

Finland (4/4)	2	-	-	-	2: national system 1: Berklee agreement ⁶	-
France (4/9)	1	-	-	-	1	2
Germany(10/13)	1	1	-	-	1: custom made system	7
Italy (2/2)	-	-	-	-		2
Netherlands(4/5)	2	-	-	-	-	2
Norway(2/2)	1	-	-	-	1: national system	-
Poland (1/1)	1	-	-	-	-	-
Sweden (3/3)	1	-	-	-	1	1
Switzerland(2/2)	2	-	-	-	-	-
UK (6/7)	-	-	5	6	-	-
Total	13	7	5	6	7	14

The answers show that 28% of the respondents uses the ECTS system and another 15% is preparing to start using it. Noticeable is that 7 out of 10 German schools do not use a specific credit system. No clear picture can be drawn for France, since only 4 of the respondents replied to this question. Since CATS and AP(E)L are UK systems, it was to be expected that only respondents from the UK would fill in this answer. The UK schools seem to be quite familiar with credit transfer systems.

• INTERNATIONAL ASSOCIATIONS (57/57)

Respondents were asked to fill in whether they are a member of the AEC, the IASJ (International Association of Schools of Jazz), the IAJE (International Association of Jazz Educators) and/or any other international organisations.

	AEC	IASJ	IAJE	Other	None
Austria (3/3)	3	1	1	1: ELIA ⁷ , CRE ⁸ , IAU ⁹ 1: CHAIN ¹⁰ , ASEA-UNINET ¹¹ , PROSPERO ¹²	-
Belgium (3/3)	3	2	-	1: ELIA ⁷	-
Denmark (3/3)	2	2	-	2: NORDPULS ¹³	-
Finland (4/4)	3	3	3	1: BIN ¹⁴ 1: NORDPULS ¹³ , BIN ¹⁴	-
France (9/9)	6	2	-	1: CHAIN ¹⁰ , ELIA ⁷	1
Germany(13/13)	9	5	3	1: ABAM ¹⁵ 2: not specified	2
Italy (2/2)	-	2	1	1: EMMEN ¹⁶	-
Netherlands(5/5)	5	3	2	-	-
Norway (2/2)	2	-	-	1: NORDPULS ¹³	-
Poland (1/1)	1	-	-	-	-
Sweden (3/3)	3	2	1	2: NORDPULS ¹³	-
Switzerland(2/2)	2	2	1	-	-
UK (7/7)	3	2	2	-	-
Total	42	26	14	15	3

More than one answer is possible per school.

These answers show that almost all of the respondents (95%) are involved in international networks. When processing the answers to this question, I found that 7 of the 42 respondents who are member schools of the AEC did not mention this in the question. This could indicate many things: that information could

be better disseminated within the organisations, that there is a disinterest from the departments, or many other reasons.

To increase information exchange between jazz and/or pop departments of AEC member schools and to better inform them of and involve them into AEC activities, the establishment of a network for jazz, pop and world music within the AEC, could offer a solution.

• INTERNATIONAL EXCHANGE

Of the 53 respondents who filled in the first part of the question, regarding international exchanges programmes, 62% (33 schools) takes part in international student and teacher exchange. 47% (25 schools) participates in the SOCRATES programme and exchanges outside of SOCRATES is mentioned by 42% (22 schools). Most Scandinavian respondents mention the NORDPULS network for Scandinavian higher education institutes providing rhythmic music. Noticeable is that no Italian respondents and only one French respondent take part in the SOCRATES programme.

18 Schools indicate to not undertake exchange activities, of which 2 do take part in international programmes. Of these 18, 2 indicate that money is the main problem for not undertaking these activities and 3 mention they have just started out and plan to take part in international exchange activities in the future.

Note: because not many Musikhochschulen in Germany provide jazz programmes, many students study abroad. The Netherlands is very popular among these students. Some Dutch schools have up to 50% of German students in their jazz programmes.

• GENERAL SCHOOL MUSIC TEACHER TRAINING (52/57)

67% of the respondents provides degree programmes for music teachers at general schools. French and Italian respondents do not provide degree programmes, in France only universities provide them.

Because the questionnaire did not specifically ask for jazz and pop music in this question, it is not clear whether or not the provision also includes jazz and/or pop. A further study into this area would be highly recommended (see 'Conclusions and recommendations' in chapter II).

• DEGREE PROGRAMMES IN JAZZ/POP (49/49)

For detailed information on degree programmes of each school, please consult the list of providers at the beginning of this chapter. The following tables show numbers of schools providing performer, teacher and combined performer/teacher programmes.

-
- 6 Berklee School of Music (USA) has agreements with schools all over the world (see chapter II)
 - 7 European League of Institutes of the Arts
 - 8 Association of European Universities, in March 2001 it has merged with the Confederation of EU Rectors' Conferences into the EUA, the European University Association.
 - 9 International Association of Universities
 - 10 Conservatoires, Hochschulen, Academies International Network
 - 11 Asean-European University Network
 - 12 European network of higher vocational education institutes in the performing arts
 - 13 NORDPLUS is the Nordic Council of Ministers' programme to advance interrelationship between universities and institutions of higher education in the Nordic countries, NORDPULS is the division for jazz, pop, rhythmic and world music
 - 14 Berklee International Network
 - 15 Association of Baltic Academies of Music
 - 16 European Modern Music Education Network

	Performer programme	Teacher programme	Performer/teacher programme
Austria (2/3)	1	1	1
Belgium (3/3)	2	-	1
Denmark (3/3)	3	1	2
Finland (4/4)	3	1	1
France (8/9)	8	-	-
Germany (10/13)	9	4	6
Italy (1/2)	1	-	-
Netherlands (5/5)	5	1	5
Norway (1/2)	1	-	-
Poland (1/1)	1	-	-
Sweden (3/3)	3	3	-
Switzerland (2/2)	2	2	2
UK (6/7)	6	1	-
Total	45	14	18
	92%	29%	37%

More than one answer is possible per school.

Obviously, performers programmes are provided most. Noticeable is that most Danish, Dutch, German Swedish and Swiss schools provide both performers and teachers programmes. The opposite goes for France and the UK, only one British school offers a teaching diploma.

5 Respondents to Q3 provide no degree programmes in jazz/pop and are therefore not mentioned in the table above: 5 provide jazz and/or pop for their classical students, 3 provide jazz and/or pop for their pedagogy students and one provides it for sound engineering students. Two respondents who provide jazz for their classical students, have indicated that the classical department is regarded as an entry in starting a degree programme in jazz.

• ENTRANCE EXAMINATION (47/49)

A country-to-country analysis is irrelevant for this question, answers were reasonably consistent.

Auditioning methods (47/49)

Respondents were asked how entrance examinations are organised, whether they take place through mail, through tape or live in school.

	Mail	Tape	In school	First tape, than live in school
Instrument	X	8	40	9
Theory	2	X	42	X

More than one answer is possible per school.

All of the respondents who answered to execute instrument tests via tapes, also audition in school. Several of them indicated that tapes are only used in the case of foreign students.

In 5 schools – all conservatoires – theory is not part of the entrance exam, only playing skills. These schools are from France (3), Belgium (1) and Germany (1).

Skills validation (47/49)

Respondents were asked to rank four components for an entrance exam, playing skills, ear training, theory and 'other', in order of importance (1, 2, 3, 4, where 1 is most important). To calculate the overall importance of the answers, a point index was used where a rank of '1' gets 4 points, '2' gets 3 points, '3' gets 2 points and '4' gets 1 point. As was to be expected, playing skills scored highest by almost all respondents (47 out of 48).

1. Playing skills	191		
2. Ear training	134		
3. Theory	98		
4. Other	45, namely:	Piano	15
		Interview	7
		Rhythm	4
		Composition	4
		Teaching skills	3
		Experience	3
		Improvisation	2
		Movement/co-ordination	2
		Sight reading	2
		Cultural knowledge	1
		Memory	1
		History	1

• CLASSICAL TRAINING FOR JAZZ/POP STUDENTS (42/43)

Respondents were asked to fill in whether students from jazz and/or pop programmes receive classical courses, which courses these are and whether these courses are compulsory or optional. The question only applies to the 43 respondents of Q1, of which one indicated to provide music in general and could therefore not reply. The following table indicates the number of times each of the items is mentioned:

Classical courses for jazz/pop students	Compulsory	Optional
Main instrument (as 2nd instrument and/or technique training)	11	11
History	4	1
Theory (in general)	3	2
- Harmony	4	1
- Analysis	4	-
- Ear training	2	-
- Counterpoint / orchestration	2	2
Composition	1	1
Acoustics	1	-
Pedagogy	2	-
Musicology	-	1
Unspecified	2	8
Total	36	27
None	23 (of which 16 provide optional courses)	20 (of which 13 provide compulsory courses)

More than one answer is possible per school.

21 of the 42 conservatoires (50%) provide main instrument classical training, of which 52% provides this compulsory and 52% provides it optionally (one school filled in both compulsory and optional). Of the providers of classical music courses, 34% offers different theory courses: in 9 schools these courses are compulsory (15 courses mentioned) and in 3 schools classical theory is optional. History of classical music is mentioned by 5 schools, 14% of the providers.

• **JAZZ/POP TRAINING FOR CLASSICAL STUDENTS (42/43)**

Respondents were asked to fill in whether students from the classical department receive jazz and/or pop training, which courses these are and whether these courses are compulsory or optional. The question only applies to the 43 respondents of Q1, of which 1 did not reply (see previous question).

The following table indicates the number of times each of the items is mentioned:

Jazz/pop courses for classical students	Compulsory	Optional
Main instrument (as 2nd instrument and/or technique training)	1	7
Big band		5
Ensembles		9
History	1	6
Improvisation	1	9
Drums / rhythms	1	3
Theory (in general)	1	2
- Harmony	1	3
- Ear training	1	1
- Arranging		1
Pedagogy / ensemble leading	1	1
Unspecified	2	10
Total	10	57
None	34 (of which 27 provides optional courses)	8 (of which 1 provides compulsory courses)

More than one answer is possible per school.

As was to be expected, improvisation and ensemble playing score highest. Main instrument training is also often mentioned, closely followed by history and big band. Noticeable is the fact that big band is only mentioned 5 times, which does not seem a lot when keeping in mind that many schools only have a small number of jazz/pop students. But it is also possible that several of the 10 unspecified answers include big band.

• **COOPERATION BETWEEN JAZZ, JAZZ/POP AND CLASSICAL DEPARTMENT (42/43)**

This question is only applicable to the 43 respondents of Q1, of which 1 did not reply (see previous two questions). Answers to the two previous questions have been processed into the table below on a country-to-country basis. In addition, the third column shows activity with regard to joint projects between departments.

	Jazz students taking classical courses			Classical students taking jazz courses			Joint projects
	Compulsory	Optional	None	Compulsory	Optional	None	
Austria (2/3)	2	1	-	-	2	-	-
Belgium (3/3)	3	2	-	2	3	-	2
Denmark (2/3)	-	-	2	-	2	-	1
Finland (3/4)	1	2			2	1	2
France (6/9)	2	3	2	1	5	1	5
Germany(9/13)	5	4	1	1	7	1	4
Italy (1/2)	-	1	-	-	1	-	1
Netherlands(5/5)	1	3	1	-	4	1	4
Poland (1/1)	1	-	-	-	-	1	-
Sweden (3/3)	-	3	-	-	2	1	2
Switzerland (2/2)	2	1	-	2	2	-	2
UK (5/7)	2	2	1	1	4	1	3
Total	19	22	7	7	34	7	26
	45%	52%	17%	17%	81%	17%	62%

For the 1st, 2nd, 4th and 5th columns, more than one answer is possible per school.

A total of 83% (35) of the respondents provide classical training for their jazz and/or pop students: 54% of these 35 schools provides this compulsory and 63% provides optional training in this area (6 schools (17%) offers both compulsory and optional training. Jazz/pop students from 7 of the 42 responding conservatoires (17%) do not receive any classical training at all.

The similar number of respondents providing classical training for their jazz and/or pop students, also provide training in jazz and/or pop for classical students, namely 83% (35 schools). This provision is less compulsory than is the case in the previous question: 20% of these 35 schools offers compulsory courses and 97% offers optional training in this area; 6 schools (17%) offer both compulsory and optional training. Classical students from 7 of the 42 responding conservatoires (17%) do not have the possibility to receive any jazz or pop training at all. Of these 7 schools, 3 also do not provide classical training for their jazz and/or pop students.

• MAIN INSTRUMENT TEACHERS (49/49)

Respondents were asked whether there are specialised teachers for all main instruments that are taught in the jazz/pop programme.

	Specialised teachers for all main instruments	No specialised teachers for all main instruments
Austria (2/2)	2	
Belgium (3/3)	3	
Denmark (2/3)	2	
Finland (4/4)	3	1
France (8/8)	4	4
Germany(11/11)	11	
Italy (2/2)	1	1
Netherlands(5/5)	5	
Poland (1/1)	1	
Sweden (3/3)	3	
Switzerland (2/2)	2	

UK (6/6)	5	1
Total	42	7

Half of the French schools does not have a teacher for all main instruments that can be studied. Most of the schools without specialised teachers, have a small department in which the emphasis is mainly on group playing.

• **MAIN INSTRUMENT TECHNIQUE TRAINING (47/49)**

Respondents were asked whether jazz/pop students receive specific main instrument technique training and if so, by whom this is taught: by a classical teacher from the classical programme, by a classical teacher in the jazz/pop programme/school or by a jazz/pop teacher.

	Classical teacher, classical programme	Classical teacher, jazz/pop prog./school	Jazz/pop teacher	Only for some instruments	No specific technique training
Austria (1/3)	1				
Belgium (3/3)	1		1		1
Denmark (3/3)			2		1
Finland (4/4)		1	3	1	
France (8/8)		2	3		4
Germany (11/13)	4	2	5		4
Italy (2/2)			2		
Netherlands (4/5)	4	1	1		1
Sweden (3/3)	1		1		1
Switzerland (2/2)	2	1	1		
UK (6/7)	1	2	3	1	
Total	14	9	22	2	12
	30%	19%	47%	4%	26%

For the first three columns, more than one answer is possible per school.

Of the respondents, 35 schools (74%) provides main instrument technique training for their jazz/pop students. Technique training is as much taught by classical teachers as by jazz/pop teachers.

Noticeable is that half of the French and a third of the German respondents, 7 conservatoires and one jazz/pop school, do not provide specific main instrument technique training for their jazz/pop students.

• **WORLD MUSIC (50/56)**

The table below gives an overview of the world music provision within jazz/pop programmes of the responding schools. Respondents were asked to fill in which world music genres are taught and whether they are compulsory (comp) or optional (opt). Because some respondents who indicate to have world music provision, do not indicate whether this provision is compulsory or not, separate columns in the table below show the total numbers of schools who provide training in each category.

	South American			African			Asian			None
	Comp	Opt	Nr. of providers	Comp	Opt	Nr. of providers	Comp	Opt	Nr. of providers	
Austria (2/3)	-	2	2	-	-	-	-	-	-	-
Belgium (2/3)	1	1	2	1	1	2	-	-	-	-
Denmark (3/3)	3	-	3	3	-	3	2	1	3	-
Finland (3/4)	2	1	3	-	3	3	-	3	3	-
France (7/9)	2	1	5	1	2	5	-	1	2	-
Germany (12/13)	2	3	8	1	2	3	1	3	4	4
Italy (2/2)	-	-	-	-	-	-	-	-	-	2
Netherlands (5/5)	3	1	4	-	3	3	-	3	3	1
Norway (2/2)	1	-	1	-	-	-	-	-	-	1
Poland (1/1)	-	-	-	-	-	-	-	-	-	1
Sweden (3/3)	2	-	3	1	1	3	-	1	1	-
Switzerland (2/2)	2	-	2	1	-	1	1	-	1	-
UK (6/6)	3	1	6	1	1	3	2	1	3	-
Total	21	10	39	9	13	26	6	13	20	9
	42%	20%	78%	18%	26%	52%	12%	26%	40%	18%

Some respondents provide both compulsory and optional training

Most mentioned South American styles: latin, salsa, samba, Afro-Cuban

Most mentioned African provision: rhythm classes (a/o djembé), African songs, music from Ghana, South Africa, and North Africa (Arabic)

Most mentioned Asian provision: Indian and Indonesian music.

South American music seems to be an important component of jazz/pop programmes. This provision is mainly compulsory. African music, provided by half of the respondents, tends to be more optional for the students, as is the case with Indian music, which is mentioned surprisingly often: by 20 schools. Although it has to be mentioned that 3 of these schools only offers Asian music in the form of lectures and theory courses, another 2 schools indicate that they only sporadically organise courses in Asian music.

The publications of the CONNECT project 'Music Education in a Multicultural European Society' contain more specific information on world music provision in higher education establishments in Europe. These reports can be requested at the AEC Office.

• JAZZ STYLES (54/56)

When asked about jazz styles that are mainly taught, only 5 (9%) answer to mainly focus on specific styles such as Bebop, Hardbop, Swing and modal styles. The majority, 70%, teaches different styles and 18 schools, 33%, leave it up to the students. 8 Respondents choose both last options.

One school points out that their provision depends on the specialities of the teachers (also for the next question). With regard to national specifics, students in Scandinavian schools seem to have more influence on which jazz styles are taught than students in other countries.

• POP STYLES (34/36)

When asked about pop styles that are mainly taught, 2 (6%) initially teach specific styles (not specified

which) and after some time expand to a wider spectrum, 22 (65%) teaches different styles from the beginning and 16 schools (47%) let it depend on what the students want. 6 Respondents choose both last options.

Compared to the previous question, schools tend to give students more influence on contents of pop courses than of jazz courses.

• **MIXED JAZZ/POP PROGRAMMES (28/?)**

Respondents who provide mixed jazz/pop programmes were asked to indicate, if possible, which percentage consists of jazz music and which of pop. In addition, they were asked whether it is possible to study only jazz or only pop. It is not clear to how many schools this question applies, because some schools offering jazz programmes also filled in this question. The question was not part of Q3.

Of the 28 schools who responded to (part) of the question, 26 responded to the second part. Of these 26, 17 (65%) replied that it is possible for students to only study jazz. Only 3 schools (12%) provide their students the possibility to only study pop. In 9 schools (35%), among which 3 Danish schools, students cannot choose to study only one genre.

With regard to the first part of the question, the answers of 19 out of 28 were processed into the table below. The other 9 schools do not differentiate between genres.

		Percentage of pop music in the study programme									
		0-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99
Percentage of jazz in the study programme	0-10										
	11-20										
	21-30			1					2		
	31-40				1						
	41-50						2				
	51-60			1		1					
	61-70				2						
	71-80			4							
	81-90	1	2								
	91-100	2									

13 of the 19 respondents provide over 50% jazz in the curriculum, of which 9 provide over 70% jazz. Of the 6 who offer up to 50% jazz, 4 offers an equal amount of jazz and pop, of which 2 also offer world music.

The answers to both questions regarding mixed jazz/pop programmes show that in these programmes, jazz takes up a much larger part in the curriculum than pop.

• **IMPROVISATION AND COMPOSITION**

Respondents were asked

- whether jazz and pop improvisation are taught separately, integrated in other courses or not at all,
- whether composition is compulsory for jazz students;
- whether vocalists receive the same improvisation training as instrumentalists.

Answers to the first two questions were worked out into the table below. There are no figures between brackets for each country, because not all questions were answered by the same number of respondents.

	Improvisation						Composition compulsory (52/54)	
	Jazz (51/56)			Pop(27/36)			yes	No
	separate	integrated	none	separate	Integrated	none		
Austria	2	2	-	-	1	1	2	1
Belgium	1	3	-	-	2	-	2	1
Denmark	2	3	-	1	3	-	1	2
Finland	4	4	-	2	3	-	2	2
France	3	5	-	2	2	-	3	5
Germany	3	8	-	-	5	2	4	8
Italy	-	2	-	-	-	-	1	1
Netherlands	-	5	-	-	2	1	-	5
Norway	-	2	-	-	1	-	-	1
Poland	1	-	-	1	-	-	-	1
Sweden	2	3	-	-	1	-	2	1
Switzerland	1	2	-	-	-	-	2	-
UK	2	6	-	-	1	-	4	1
Total	21	45	-	6	21	4	23	29
	41%	88%		22%	78%	15%	44%	56%

For jazz, pop and vocal improvisation, more than one answer is possible per school.

Improvisation: As was to be expected, none of the respondents with jazz or jazz/pop programmes did not provide training in jazz improvisation. 88% Integrates improvisation training into other courses and 41% provides specific jazz improvisation courses (15 schools mention both). Noticeable is that none of the Dutch, Italian and Norwegian schools have specific improvisation classes.

With regard to pop improvisation, 85% of the respondents offer training in improvisation in pop music, although this provision is less offered as separate courses than is the case with jazz improvisation. However, to which extent these data are solid is not obvious, since 9 schools to whom this question applied as well, did not answer.

One respondent does not differentiate between different kinds of improvisation and provides general improvisation as a separate course.

Composition: for 56% of the respondents, composing is not compulsory for their jazz/pop students. It is noticeable that none of the Dutch schools and only a third of the German respondents offers composition as a compulsory course.

Improvisation training for vocalists: Although most schools say to provide the same improvisation training for vocalists as for instrumentalists, the school visits have shown that in reality singers are rarely approached as instrumentalists. However, results tend to materialise quickly, once proper improvisation training is established (as was confirmed by the Royal Conservatory The Hague (NL) and the Royal Academy of Music London(UK)).

Many schools also tend to disregard an important part of the standard jazz repertoire (standards without lyrics) when it comes to singers, although one would think that this repertoire is indispensable to all jazz musicians - not only for understanding jazz and its history, but also with regard to the quotation tradition in jazz.

• JAZZ TEACHING METHODS (50/56)

The purpose of this question was to gain insight into similarities and differences regarding traditional American jazz teaching methods (peer-to-peer and oral based training) and methods from the West-European classical teaching tradition (individual training). However, the question was not formulated well, and therefore the answers do not give as clear a picture as was hoped for.

Following is a list with several of the answers and the number of times these answers are given (more than one answer for each school is possible):

- Both individual and group playing are important 28
- Group playing is most important 11
- Theory based on American model (chord scale theory) 4
- It depends on the teachers (and their experience) 3
- Methods are based on the student (individual and musical personality) 3
- Jazz teaching should start with listening (amongst others through records) 3
- Learning by doing, students should jam as much as possible 3
- Learning from the masters 1
- Classical model 1

After processing the answers to this question it became clear that unfortunately one (at least!) important question has not been asked in the questionnaire: whether theory methods are based on European functional harmony or American chord scale theory. More knowledge on this issue might be of interest to many schools.

• RANKING OF COURSE COMPONENTS (42/45)

Respondents were asked to rank 12 course components in order of importance by filling in 1, 2, 3, 4, etc. (where 1 = most important). This was done for performance, teachers, combined and other programmes. However, most respondents only filled in the schedule for the performance programme (since this is the programme provided by most schools) and therefore the table below only represents answers for the performance programme. To calculate the overall importance of the answers, a point index was used where a rank of '1' gets 12 points, '2' gets 11 points, '3' gets 10 points, etc.

1. Main instrument	454	
2. Group playing	442	
3. Improvisation	421	
4. Ear training	387	
5. Music theory	330	
6. Composition	317	
7. Arranging	309	
8. Music history	302	
9. Big band	249	
10. Second instrument(s)	225	
11. Pedagogy	92	
12. Other, namely...	22	rhythm
	16	business, management
	13	computer/technology
	12	studio/production
	12	performance

12	stage performance
11	body awareness
6	musicology

Most of these figures were to be expected, except for composition being ranked before arranging, although only 44% of the respondents provide composition as a compulsory part of the curriculum (see 'Improvisation and composition'). One would suspect that this high figure for composition results from some schools ranking it first. But this is not the case, composition and arranging are mentioned by approximately the same number of schools.

• **MAIN FOCUS OF THE PROGRAMME (53/57)**

When asked for the main focus of the jazz/pop programme, many different answers were given, of which most are represented in the list below (more than one answer are possible per school):

- Ensemble playing/performing 21 times mentioned
- Improvisation 16
- Main instrument skills 12
- Individual musicianship / individual development of each student 10
- Ability to play a broad range of styles 8
- Musical communication skills / listening skills 7
- Professional musicianship (incl. business skills) 6
- Pedagogy 6
- Composing/arranging 5
- Big band 4
- Learning about history 3
- Broad range of skills / overall ability to play 2
- Innovation 1

• **SECOND INSTRUMENT (44/49)**

Respondents were asked to tick boxes for which second instrument(s) is/are taught compulsory. Of the 44 respondents, 5 (11%) reply that no second is compulsory, but the large part – 84% – ticked piano/guitar, of which several specifically mention piano. Drums/percussion is also mentioned a by a substantial part, 32%.

In some teacher training programmes, mostly in Denmark and Sweden, students learn basic skills for all rhythm section instruments (piano, bass, guitar, drums) and vocals. Becoming familiar with other instruments than their 'own' is not only helpful for students who will become ensemble teachers, but it also gives students better insights as performers: they become more aware of how these instruments sound and what their respective roles are within an ensemble, which can contribute to communicative and listening skills when playing in ensembles.

Percussion lessons, for instance djembé playing, contribute to the development of rhythmic sense and body awareness. In addition, students will learn about African and/or other rhythms and musics, which can enrich their own music and will bring more awareness about the roots of jazz and pop. Playing the djembé involves the use of the body, which is necessary for musicians.

• **ASSESSMENT (51/57)**

Respondents were asked to specify whether students are assessed individually or in groups and whether assessment methods consist of examinations or other. Of the 51 respondents, 45 (88%) assess through individual examinations and another 27 (53%) use group examinations. Of these 27, 24 use both individual and group examinations. Other methods used are: permanent evaluation (5), papers/dissertations (3), informal contacts (2), professional achievements (1).

Concerts/performance is also mentioned by some respondents, but many who indicated to use individual and/or group examination methods, probably also include performance in these categories.

• **PROFESSIONAL PREPARATION: MANAGEMENT TRAINING (55/57)**

	Substantial provision	Little provision	No provision
Austria (3/3)	-	1	2
Belgium (3/3)	2	1	-
Denmark (3/3)	2	1	-
Finland (4/4)	2	2	-
France (7/9)	3	3	1
Germany (13/13)	5	6	2
Italy (2/2)	1	1	-
Netherlands (5/5)	5	-	-
Norway (2/2)	-	-	2
Poland (1/1)	-	-	1
Sweden (3/3)	2	1	-
Switzerland (2/2)	1	1	-
UK (7/7)	7	-	-
Total	30	17	8
	55%	31%	15%

All Dutch and British schools provide substantial management training. Several of the schools who replied to have little provision, indicated that professional preparation is mainly done through guidance by / contact with the teachers.

• **MASTERCLASSES (54/57)**

The following table shows the number of masterclasses on a yearly base for the schools in each country :

	1-5	6-10	11-15	16-20	21-25	26-30	> 30
Austria (3/3)	2	1					
Belgium (3/3)	3						
Denmark (3/3)	1	2					
Finland (3/4)		3					
France (8/9)	7						1*
Germany (12/13)	9	2	1				
Italy (2/2)	2						
Netherlands (5/5)			1	2	1		1**
Norway (2/2)	1	1					
Poland (1/1)	1						
Sweden (3/3)	3						
Switzerland (2/2)		1				1	

UK (7/7)	3	3	1				
Total	32	13	3	2	1	1	2
	59%	24%	6%	4%	2%	2%	4%

** this school provides training for both amateurs and professionals, therefore the masterclasses are not just for the students in the professional programmes.*

*** this school has a rotating system with 8 American guest teachers who each teach a week of masterclasses 4 times a year, which makes 32 masterclasses in total.*

As was to be expected, most schools do not provide more than 10 masterclasses on a yearly base. Main reason for this is probably money, which is clearly specified by several respondents.

Noticeable in the answers is that the Dutch schools seem to provide substantially more masterclasses than all other countries. Several Dutch schools have quite large jazz/pop departments with up to 150 and 300 students.

• MAIN PROBLEMS (49/59)

Respondents were asked in an open question, which are currently the main problems (in any area) for their jazz and/or pop departments. Many different answers were given, mentioned amongst others:

- Financial problems (mainly funding) 19
- Lack of facilities (mainly lack of rooms) 18
- Lack of regular teaching staff (mainly due to appointment rules/restrictions) 8
- Inadequate level of (potential) students 4
- Not enough students (mainly for private schools) 4
- Recognition of the jazz/pop department within a conservatoire 4
- Students' attitudes (lack of drive and own impulses) 2
- More concerts/events should be organised 2
- Fitting in jazz tuition within a conservatoire structure 2
- Government recognition of jazz studies 2
- Lack of education possibilities to prepare for professional jazz studies 2
- Students are too academic, they should listen, sing and dance more 1
- Individualism of teachers and students 1
- Difference between students' levels 1
- Bad payment 1
- Aging/retiring of elder teachers 1
- Finding and identity between American styles and European tradition 1
- No problems 4

Obviously, money and facilities are major problems (and are interrelated), mentioned respectively by 37% and by 35% of the respondents. It would be interesting to find out whether this is a specific problem for jazz/pop departments/schools, or whether this concerns all higher music education more or less equally. Noticeable is the fact that 'retiring of teaching staff' is only once mentioned, although this issue came up with 5 of the schools that were visited for the case studies.

The problem with students' attitudes and lack of motivation also came up several times during the school visits. The following points were mentioned: students take things for granted, are not very motivated, do not want to take much effort in order to reach their goals, are very scholastic, and hardly have any own

initiative/impulses, in their studies as well as musically. Of course society has changed drastically over the past decades and students (in all fields!) have changed with it. However, when comparing students from different studies, one would probably (hopefully!) find that motivation of students from vocational studies, such as music, is well off. because these students usually have a background of years of playing and practising before starting their studies.

Still, attitude and motivation lie at the basis of becoming a good musician and therefore schools should stimulate motivation and own initiatives in order to get the most out of each student. During the school visits I noticed that several factors seem to have a positive impact on students' motivation. These findings are not based on a scientific research method, they are merely impressions I got through attending many different classes:

- Foreign students are often highly motivated and this can stimulate motivation of other students;
- Awareness is essential and schools are increasingly incorporating courses and adapting teaching methods in order to stimulate this awareness. Course evaluation by students, through group discussions and/or through written dissertations, makes them feel they 'own' their learning process, which in its turn can stimulate motivation and initiative. Body awareness is also gaining importance (in Denmark and Sweden it has since many years been part of music training);
- When being taught peer-to-peer in small groups, students are often highly motivated and the atmosphere is usually energetic and productive. When a substantial part of the courses are taught in large groups and not peer-to-peer, this seems to have a negative impact on motivation;

Many other factors of course have to do with students motivation, like suitable teaching staff, performance possibilities, regular masterclasses, etc.

• FUTURE OF PROFESSIONAL JAZZ/POP TRAINING (46/59)

Respondents were asked to give their own view on the short and long term future of professional jazz and/or pop education, in the broadest sense. Many different views on the future were given, mentioned amongst others:

- Importance of jazz/pop studies will increase, as will the number of degree programmes, 11
as will student numbers
- Too many jazz musicians are trained for the market 6
- Jazz providers should not only teach the tradition, but also involve in new developments 5
- Study programmes should be more adapted to professional reality 4
- Boundaries between musics will gradually fade, also in higher music 4
education programmes
- Schools should emphasise on individual musicianship and should stimulate 4
students to find their own way
- Jazz teaching models are gaining importance and should be further developed 3
- Musicians will become more versatile and can function in a broad spectrum of 2
styles and settings
- Within conservatoires, the focus will gradually be more on jazz/pop music 2
and less on classical music
- There will be more money available in the future for jazz/pop studies 2
- There should be more possibilities for young people to get in touch with jazz, 2
a/o through music education in general schools
- Fear of state cuts in music education in general 2

- With increase of education possibilities in jazz and pop music, caution should be taken in keeping the level of (potential) students high

This list highlights some of the things mentioned in chapter 2, namely that professional training in jazz/pop is increasing and developing at a high rate, that providers of jazz should keep an eye on new developments and that boundaries between musics are gradually fading.

Although several respondents think that too many jazz musicians are trained for the market, three respondents indicate that these students are trained to be flexible and will therefore have good chances to succeed.

Four respondents to the previous question, as well as two (different) respondents to this question express their worries with regard to inadequate playing level of (potential) students. This issue closely relates to the lack of training possibilities in jazz before entering a conservatoire. This last issue in its turn relates to the provision of jazz in music education in general schools. And most music teachers in general schools have studied at a conservatoire...

- **FINAL REMARK**

Some questions from the questionnaire have not been worked out into these results. Questions in which respondents had to fill in figures, were sometimes not filled in correctly or incomplete, therefore the answers were impossible to analyse into reliable results.

IV. CASE STUDIES

The 13 case studies in this chapter were developed on the basis of visits to 15 schools in Denmark, France, Germany, the Netherlands, Spain, Sweden and the UK. The 15 schools that were visited were not chosen because of level or reputation, but a broad selection of different kinds of schools was made to provide more in-depth information for this research. Because of money and time restraints, a maximum of 15 school visits could be undertaken and I am well aware that they represent only a very small part of professional jazz and pop training throughout Europe.

The school visits usually took two days, during which I spoke to directors and/or heads of department, teachers and students and attended several classes. In a two-day visit, one can only get a general impression of a school and therefore I want to stress that the following case studies are not based on value judgements. They merely represent descriptions of different jazz and/or pop training programmes at a professional level. The two Spanish schools that were visited, are not described hereunder, because the visits to these schools were too short to be able to create proper case studies and in addition, no questionnaire material was available from either of the schools.

DET JYSKE MUSIKKONSERVATORIUM, AARHUS - DENMARK

INTRODUCTION

In Denmark rhythmic music (the Danish overall term for jazz and pop) training started in so-called 'folk high schools' in the 1970-ies. These high schools were open for everyone and provided general education in all kinds of subjects. The rhythmic music programmes in the high schools became so popular that the Danish Music Council realised professional training in this area was needed. Higher Music education institutes only provided classical music training, although the Aarhus Conservatoire did provide a mixed classical/rhythmic music programme in the end of the 70-ies. After the foundation of the first specialised rhythmic music school in Copenhagen in 1986, the music/song/dance programme in Silkeborg was formally established in 1987. This programme was developed by former 'hippies', which is still reflected in the open and non-competitive atmosphere. Since the Silkeborg programme was established, several other schools in Denmark also started to develop similar programmes. The school became part of the rhythmic department of the Aarhus conservatoire in 1995. The Aarhus conservatoire was founded in 1927 as a private institution and became a government institution in 1963. The conservatoire is situated in three separate buildings: two buildings in Aarhus, of which the main building houses the classical department, and another building houses the rhythmic music department, and the building in Silkeborg. The rhythmic music departments in Aarhus (around 100 students) and in Silkeborg (around 80 students) offer separate programmes.

DEGREE PROGRAMMES

The Aarhus Conservatoire provides three degree programmes in rhythmic music:

- a four-year Music Teacher Course (MTC)
- a one-year diploma teaching course on the basis of the MTC course;
- a one-year diploma performance course on the basis of the MTC course;
- a four-year Music & Movement Teaching Course with song/dance/percussion (in Silkeborg);
- a four-year General Music Teaching Course in classical & rhythmic music;
- a two-year post-graduate performance course.

PROGRAMME CONTENTS AND SET-UP

Music training

In addition to jazz and pop, world music – especially African and South American genres – are also compulsory within the curriculum.

In the Aarhus department, the core programme is the same for performance and pedagogy students: main instrument, ensembles, arranging/composing, improvisation, theory, ear training, history, second instruments and teacher training. In the teacher training programme the focus is on main instrument playing and ensemble teaching and playing. In the diploma course for performance, the focus is on main instrument and ensemble playing; students receive no teacher training or lessons in second instruments.

At the Silkeborg department students get to spend less time on their main instrument training compared to the Aarhus department. Students receive training in many other music, song and dance skills to become broadly skilled music and movement teachers. Although jazz is part of the programme, it contains more modules with pop music.

The general music teaching course with a mixed classical/rhythmic programme is mainly attended by singers who work with choirs.

Preparation for the profession and teacher training

All students receive teacher training, except for the students in the diploma course for performance. In addition to modules on pedagogy, students also receive training in all rhythm section instruments (in the so-called rotation classes), vocals and percussion.

There are no special courses offered for professional preparation, except for the course 'Culture and Communication' in the 4th year. However, because of the importance of teacher training within most programmes, students get well prepared for the teaching part of their career.

Additional information

The facilities in the conservatoire include 3 concert halls. Part of the 70 rooms for practising and teaching have a separate entrance and can be used 24 hours a day.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

The departments of the conservatoire work relatively separate from each other, except for the following: a yearly big band project is organised with students from the classical and the rhythmic departments; Within the brass department, regular teacher and student exchanges take place; in the general music teacher programme, both classical and rhythmic music are taught.

INTERNATIONALISATION

A very small number of the rhythmic students – 5 to 10 – comes from abroad.

The conservatoire is active in international networks and programmes, such as the NORDPULS network for Scandinavian schools and the SOCRATES programme. The school is also an active member of the AEC.

Approximately 3 masterclasses by guest teachers are organised yearly.

EVALUATION AND ASSESSMENT

Students are assessed individually on the basis of performance, oral and written exams as well as on their teaching traineeships.

With regard to structure and contents of the curriculum: the frame is decided by government rules and the content of each programme is regularly evaluated through a study board consisting of three teachers and three students together with the director.

KEEPING TRACK OF FORMER STUDENTS

The Aarhus conservatoire has no formal method for keeping track of students.

FUTURE

At the time of this research the conservatoire was confronted with a 17% decrease in state funding for the next 4 years.

RHYTHMIC MUSIC CONSERVATORY, COPENHAGEN - DENMARK

INTRODUCTION

Information on the start of professional jazz/pop programmes in Denmark can be found in the case study on 'Det Jyske Musikkonservatorium' Aarhus (see above). When the Danish Music Council wanted to establish professional programmes for rhythmic music, amongst others the Royal Conservatoire in Copenhagen was asked to establish a rhythmic music department, but this conservatoire did not see it as its task to teach rhythmic music. Therefore a request to establish a separate Rhythmic Music Conservatory (RMC) was finally granted in 1986. Because the RMC is not a department within a conservatoire, its proposals go directly to the Council, which increases chances of approval and funding.

The RMC now has around 200 students and is located on a small island, together with several other educational institutes for film, theatre, fine arts and architecture.

DEGREE PROGRAMMES

The RMC provides three study programmes:

- MT: a four-year Music Teacher programme with a possibility for a fifth diploma year of specialisation with either an emphasis on advanced teaching, or with an emphasis on solo and ensemble playing skills, without working on teaching skills.
- MS: a five-year Musician/Singer diploma programme with a main focus on main instrument and ensemble playing. This programme only accepts a small number of students (maximum 20% of the total student number).
- MMT: a four-year Music and Movement Teacher programme. The main subjects are singing, dance and music, main instrument/voice and ensemble playing.

PROGRAMME CONTENTS AND SET-UP

Music training

The RMC has no preference for certain styles within rhythmic music. All students receive training in a broad variety of styles, also in some world music styles.

In addition to playing (main instrument and ensemble playing are at the core of the programme) and teaching (see below) skills, the RMC attaches much value to improvisation, hearing, rhythmic sense and body coordination. Furthermore there are history and analysis/arranging/composition classes.

In addition to ensembles in which everyone plays their main instrument, there are special ensembles in which all students learn basic skills for piano, bass, guitar, drums and vocals. This is not only helpful for the students who will become ensemble teachers, but it also gives the students better insights as performers: they

become more aware of how these instruments sound and work, which can contribute to communicative and listening skills while playing in ensembles.

MS students do not get teacher training, which gives them more time to spend on their main instrument and ensemble playing.

Every year a project week is organised with a special theme, which can be anything within the range of rhythmic music: country, improvisation, African rhythms, etc. All students have to participate.

Teacher training

The first study year is the same for all students. Pedagogical courses start in the second year.

The target groups for the MT programme are children, youth and adults.

With the MMT programme, graduates are licensed to (in addition to performing) teach singing, dance and music to students from elementary to intermediate level and they can teach main instrument/voice and ensembles to students from elementary level.

Preparation for the profession

The RMC offers management courses to prepare students for the business side of their future profession.

With regard to performance, students are given the possibility to experiment with their ideas in front of a live audience through the Workshop Programme, a professionally supported platform.

MS students can also partake in professional productions in the fourth year.

Additional information

Compared to most jazz/pop schools or departments, the RMC has excellent facilities, resulting from relatively high state funding. The RMC amongst others has a completely new recording studio at its disposal, which is situated next to the concert hall that seats 300 persons.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

The RMC is situated on a small island, together with the National Film School of Denmark, the Royal Danish Academy of Fine Arts – School of Architecture and the Danish National Theatre School. This has opened up perspectives of future cooperation across the art forms. At present there is not much cooperation yet, except for music students who have been involved in making music for projects of film students. The school intends to broaden cooperation in the near future.

INTERNATIONALISATION

20 - 25% of the students is from abroad. International student and teacher exchange takes place often within a global network of cooperating partner institutions. The RMC also takes part in the NORDPULS network for Scandinavian schools. As of next year the RMC will take part in the SOCRATES programme and will become a member of the AEC.

Workshops and special project weeks with guest teachers from abroad are organised regularly.

EVALUATION AND ASSESSMENT

In Denmark, the frame of the curriculum is decided on by government rules. In the RMC, the director, teachers and students have influence on the content: results, programmes and teachers are regularly evaluated.

With regard to student assessment and different playing levels, the RMC is looking at possibilities to form student groups (based on ensemble formations) who will go through the study programme together. This

would be done for several reasons: first of all it would prevent students and teachers to just assess students on their levels and to focus more on the learning process; secondly the students would learn from the beginning to work in groups, which well reflects professional practice. Whether or not this system will be incorporated and how to make it work without disadvantaging the more talented students, is still being discussed at the time of the publication of this report.

FUTURE

The RMC intends to continue to introduce new possibilities for basic training within, for example, sound engineering as well as individual training schemes for students with special talents.

CONSERVATOIRE NATIONAL SUPERIEUR DE MUSIQUE ET DANSE DE PARIS – FRANCE

INTRODUCTION

In addition to the many CNR's (Conservatoire National du Région) in France, there are two CNSM's (Conservatoire National Supérieur de Musique), situated in Paris and in Lyon. Of these two, only the Conservatoire National Supérieur de Musique et Danse de Paris (CNSMDP) offers a programme in jazz music. The CNSMDP has a long tradition and high reputation in the field of classical music. The school has several departments, one of which is the department of jazz and improvised music. Improvised music is taught in the broadest sense of the word and therefore the department has separate study programmes for improvised and for jazz music. This case study will only discuss the jazz programme.

The jazz programme was established in the beginning of the 90-ies by François Jeanneau, who was the only jazz teacher at the time. In the years following, the school gradually engaged a few more teachers, currently there are five, all of (inter)national repute. The reason for the low number of teachers is mainly money (or better: the lack of it). This partly has to do with the low number of students: 45 (another 45 students study the improvisation programme). Because the CNSMDP has the only 'superior' jazz programme in France, the entrance level is very high and the small number of students admitted already possess advanced playing skills. Students playing a rhythm section instrument can study with the jazz teachers, others study their main instrument on their own.

DEGREE PROGRAMMES

Being the only 'superior' conservatoire in France offering a jazz programme, the CNSMDP is also the only provider of the Diplôme de Formation Supérieure in jazz, a three- or four-year programme (each student chooses whether to study three or four years).

The CNSMDP also offers a postgraduate programme 'cycle de perfectionnement et de spécialisation' for soloists, composers/arrangers or small ensembles (trios or quartets). The programme can take up to two years for the first two target groups and one year for the third target group.

PROGRAMME CONTENTS AND SET-UP

Music training

The jazz programme at the CNSMDP teaches jazz music as it is practised in France, according to the French improvised music tradition, which developed more or less separately from the American jazz tradition.

The programme consists of main instrument, ensemble playing, big band, knowledge of jazz history and contemporary practice, ear training, second instruments (piano and basic drum playing skills), jazz theory, arranging and composing. There are also several optional courses jazz students can choose from, such as Indian music, sound engineering, English language, etc. Ensemble playing is at the core of the curriculum

and many of the items mentioned are – in addition to being taught separately – integrated into ensemble playing. Teaching methods are mainly based on the individual experiences of the teachers.

Preparation for the profession and teacher training

Students do not receive teacher training nor management courses. They are trained for a career as a performing musician, in which they are personally guided by the teachers. These teachers are currently developing a course aimed at professional preparation.

During their studies students are stimulated to often perform, inside as well as outside of the school. Many of the students get to play and perform with nationally well known big bands or jazz orchestras during their studies.

As mentioned above, students who have graduated from the CFS programme can enrol in the postgraduate programme, either individually or with a small ensemble. The main focus of this programme is specialisation and professional preparation.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

In addition to regular cooperation with the improvisation department, jazz students also often get involved with the classical department, for instance regarding optional courses in classical harmony, orchestration and musicology. In addition, the school organises a yearly joint orchestra project, in which both jazz and classical students take part. The repertoire for this orchestra is composed by jazz as well as classical students. Joint projects are also organised together with the dance department.

INTERNATIONALISATION

As mentioned above, France has its own jazz improvisation tradition, which is one of the main reasons that when asked for their preferences regarding masterclasses, hardly any Americans were mentioned by the students. Also French government (the CNSMDP is state funded) is very hesitant in funding masterclasses by American jazz musicians. However, this does not mean that the jazz programme only focuses on the French tradition, American influences and developments naturally play an important part.

The department tries to be actively involved in international exchange as much as possible. At the time of this research, 8 SOCRATES exchange students – mainly from Scandinavia – were enrolled in the jazz programme. The CNSMDP is an active member of the AEC.

EVALUATION AND ASSESSMENT

Course evaluation takes place through formal and informal discussions with teachers, students and external experts.

Students are assessed through performance, oral and written examinations. In addition, continuous assessment takes place through personal guidance by the teachers.

KEEPING TRACK OF FORMER STUDENTS

The CNSMDP does not have an alumni policy, yet the jazz department is small enough for the teachers to be relatively well posted about the careers of their former students.

FUTURE

Things are moving fast in music and the jazz teachers of the CNSMDP try to be pro-active in these developments. The head of department hopes that the increasing importance of jazz and contemporary music within higher education could amongst others lead to more money for jazz education.

JAZZ & ROCK SCHULE FREIBURG – GERMANY

INTRODUCTION

The Jazz & Rock Schule Freiburg (J&RSF) was founded in 1984 as a private school and currently has around 500 students and 33 teachers. One of its main functions has always been jazz & rock education for amateurs. In addition, the school developed a 3-year programme for professional musicians. The main aim of the school's professional programme, in which around 50 students are enrolled, is to develop independent musical personalities, who are able to manage their careers within the reality of life as a professional musician. To obtain this, broad skill training is thought to be vital within the curriculum. Experiencing (listening, seeing and feeling), understanding and playing are the key words for the study programme.

The J&RSF is a private school, which implies that students taking part in the professional training programme have to pay a large college fee: 8400 DM. Financial aid is possible through a highly competitive scholarship programme. The professional programme of the J&RSF was not accredited until recently. Since education at Musikhochschulen in Germany is free and since their degrees are accredited, most students do not choose for the J&RSF as their first option. But not many Musikhochschulen offer jazz programmes. Therefore it is not surprising that many of the students at the J&RSF enrol after failing an audition at a Musikhochschule. These students often audition again at a Musikhochschule after having studied at the J&RSF for a period of time. Since the degree programme of the J&RSF is nationally accredited as of 2001, the high dropout range might change.

The fact that the school is an official partner of Berklee College of Music (see 'Internationalisation') has a large appeal to potential students. The curriculum of the J&RSF was developed according to the Berklee model.

DEGREE PROGRAMMES

The J&RSF provides a 3-year programme with a "professional jazz and popular musician" diploma. As of mid 2001 the curriculum and diploma of this programme is officially recognised by the national government, although not according to the same level as Musikhochschulen.

As preparation for the professional programme the school provides a 1-year and a 2-year course.

PROGRAMME CONTENTS AND SET-UP

Music training

As the school's name implies, students receive training in jazz and rock music. The curriculum also includes Brazilian and Afro-Cuban styles. German Musikhochschulen offering jazz or jazz/pop programmes focus more on jazz than the J&RSF does.

Compulsory subjects: main instrument, combo, theory, ear training, rhythm, sight reading, jazz/rock/pop history, pedagogy, arranging, second instrument and studio recording. Optional subjects: 3 optional courses per semester (big band, choir, music business, body awareness, etc.). Main instrument and combo lessons are the central subjects within the study. In addition, weekly jam sessions are organised, under the guidance of a teacher.

Students only receive ten hours of lessons a week, from Monday to Wednesday. Many students have side-jobs to enable them to pay tuition fees. According to the management, the amount of weekly contact hours would not increase, even if the school would have more money, because the current programme offers enough and is well balanced.

The compulsory courses within the professional programme are separately taught to the professional students, but optional courses, such as the big band, are sometimes taught to a mixed group of professional and amateur students. The J&RSF believes that mixing amateur and professional students in certain courses benefits both groups: it is motivating for the amateurs and the professional students learn how to work with different levels, which amongst others benefits their pedagogical skills.

In addition to several masterclasses on a yearly base by musicians of (inter)national repute, the J&RSF also has the Artist in Residence programme, for which each year one artist is connected to the school for one or two semesters.

Preparation for the profession and teacher training

All students receive 2 semesters of teacher training. Within the teacher training course, the students can work with students from the amateur department of the J&RSF. Some professional students get work placements within the amateur department.

The management emphasises the importance of finding a balance in the curriculum between art and profession.

INTERNATIONALISATION

The school is an official partner of the Berklee College of Music. This means that the graduated students who have graduated from the J&RSF can continue their studies at Berklee. The school is also currently exploring exchange possibilities with other Berklee partner schools. The J&RSF is one of the founding members of EMMEN (European Modern Music Education Network). However, because of very little public funding it is far from easy for the J&RSF to take part in international exchange programmes.

EVALUATION AND ASSESSMENT

The curriculum is constantly being re-evaluated through teachers conferences and student questionnaires. Students are assessed on the basis of performance, oral and written exams as well as on their teaching traineeships.

KEEPING TRACK OF FORMER STUDENTS

The school intends to establish a concept soon, with regular alumni meetings, a database and mail/newsletter correspondence.

FUTURE

As mentioned above, the professional programme has only been accredited since very recently. The J&RSF keeps an open mind towards growth of the professional programme, however no more than 100 students should be enrolled to keep it manageable.

CONSERVATORIUM VAN AMSTERDAM – THE NETHERLANDS

INTRODUCTION

The Conservatorium van Amsterdam is part of the Amsterdam High School of the Arts. It was established after a merger of the Sweelinck Conservatorium and the Hilversum Conservatorium, which started in 1994. The Hilversum Conservatorium had a strong jazz department of international repute, founded in 1980. The Sweelinck Conservatorium had a long tradition and high reputation in the field of classical music. Because

of the merger, the Conservatorium van Amsterdam now has both a strong jazz and a strong classical department. In addition, there are many possibilities for world music courses.

The entire conservatoire has around 1100 students, of which around 300 are enrolled in the jazz department.

DEGREE PROGRAMMES

In the Netherlands music studies have a two-phase structure, comparable to the bachelor-master structure: the First Phase is the so-called initial study that takes four years and in the Second Phase, which is only accessible to a limited number of students, a two-year individual study programme is developed. Graduates receive either a diploma performing musician or a combined performing & teaching musician diploma.

The preparatory year offers students who have not been directly accepted into the first year of the First Phase the possibility to obtain the skills necessary. Also students from secondary school who cannot take part in the full-time programme can attend the preparatory programme.

PROGRAMME CONTENTS AND SET-UP

Music training

The jazz department focuses on jazz and all music genres derived from or related to jazz. All students receive private main instrument training, main instrument classical training (as a secondary subject), ensemble and big band playing, history of classical and jazz music, music theory and analysis, ear training, arranging, harmony at the piano and teacher training (see below).

The school has a broad offer of ensembles: on the one hand there are jazz octets, trios with soloists, improvisation ensembles, big bands, ethnic-contemporary ensembles, Brazilian, latin and r&b/fusion-ensembles. On the other hand the department has instrument groups, like guitar ensembles, saxophone ensembles, choirs, etc. Concerts are organised for most of these ensembles. In addition weekly sessions for students of the Conservatoire are organised in the Bimhuis, the largest jazz club in the Netherlands.

Since three years each instrument group yearly receives a week of training from a well known jazz musician: the 'Artist in residence'-programme. The week ends with a concert of both the students as the artist.

The school also has a broad offer of world music courses, of which Brazilian music and African percussion are integrated in the jazz curriculum.

Preparation for the profession and teacher training

In the first two years all students receive a study & profession orientation course and courses in methodology of teaching, psychology and pedagogy. In the third and fourth year students get to choose between different options: 1) teacher training with a specialisation in one-on-one teaching; 2) teacher training with a specialisation in group teaching and projects; 3) enterprising musicianship. Having to choose between these options, forces students to think realistically about their future career in an early stage of their studies. This system has only been incorporated since recently. Before this division, only the first option was available, which was then compulsory for all students.

Additional information

The jazz departments of the former Sweelinck and Hilversum conservatoires had different approaches to teaching jazz with regard to the level and development of students: the Sweelinck attached much value to the individual development of each student (in which playing skills were not at the top of the list), whilst the Hilversum Conservatoire put more emphasis on their students' playing skills. With the merger of both conservatoires, the Hilversum approach now more or less prevails, but the Sweelinck approach also has its influence in for example classes in group playing skills, in which the emphasis is not on the result, but on the process.

The school has a professional recording studio at its disposal. For some instruments studio training is a basic part of the study programme. For all instruments in the second phase this is also the case. Until two years after graduation former students can record in this studio at student rate. Firstly, this can contribute to facilitating the professional integration of former students, secondly, it provides the school with an opportunity to stay in contact with former students and to gain some insight into their activities as professional musicians.

The school offers several optional courses amongst which music technology (compulsory for first year jazz piano students) and contemporary and non-western techniques.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

The jazz department and the classical department do not work together on a regular basis, except for some courses such as improvisation courses for string players etc. When the Sweelinck Conservatory founded its jazz department, the jazz and the classical departments cooperated a lot. In the years following, both departments went their separate ways, but since recent years cross-fertilisation is gradually increasing again. In the near future a large orchestra project will be organised for both departments.

The jazz department has a partnership with the jazz, pop and world music department of the Rotterdam Conservatory, which creates possibilities for senior students to profit from the specialities of both schools. Students also have the possibility to take optional courses like art management, photography, art philosophy or history, art & Internet within the Amsterdam High School of the Arts.

INTERNATIONALISATION

Half of the students from the jazz department is from abroad. A recent survey among (national and international) students has shown that their main reason for choosing to study at the Conservatorium van Amsterdam is word of mouth. This is also reflected in the periodical waves of foreign students coming from specific countries. The Conservatorium van Amsterdam is an active member of the AEC.

The Jazz department has contacts with many international conservatoires, especially in the USA. The Conservatorium van Amsterdam is the only institute in Europe that provides – in co-operation with the University of Miami – the 'International Master's Degree in Jazz Performance', a programme that offers exceptionally gifted students a possibility to further develop themselves as performing musicians after graduation.

Together with the Manhattan School of Music in New York the Conservatorium organises a summer workshop of a week, open to jazz students from all over the world. The school also has a partnership with the State University of New York, the SUNY.

Co-operations with American schools and musicians has an important impact on the students: the level of playing between the American students and the students from the Conservatorium van Amsterdam is not very different, but it turned out that the way American jazz musicians deal with playing and performing, their perseverance, has a positive influence on the students' attitude towards being a jazz musician.

EVALUATION AND ASSESSMENT

Students are assessed on the basis of performance, oral and written exams as well as on their teaching traineeships. Courses are evaluated after they are terminated and 4 months before graduation the entire study programme is evaluated.

Last year a large project for course and programme evaluation with evaluation questionnaires for the students was launched. This project served as a pilot for the entire High School.

KEEPING TRACK OF FORMER STUDENTS

The Conservatorium has recently investigated the professional situations of its former students: 95% is employed. Many have a so-called mixed job within the music profession. An alumni policy is currently under development for the Conservatorium.

As mentioned above, former students can make use of the recording studio at student rate. The school also wants to give former students the possibility to take part in its advertising system.

NORTH NETHERLANDS CONSERVATOIRE, GRONINGEN - THE NETHERLANDS

INTRODUCTION

The North Netherlands Conservatoire (NNC) is part of the Faculty of Arts of the Hanzehogeschool (university) Groningen. The Conservatoire provides study programmes for classical music, jazz music, choir & wind band conducting and composition/music/production/studio production. The school has around 300 students of which 50 study at the jazz department. The jazz department was founded as a 'light music' (mixed jazz/pop/etc.) department in 1980. Because the term 'light music' was found to be outdated and because the department recently underwent some drastic changes, it was decided to name it a jazz department as of 2001. In this year the school appointed a new head of department who created a new concept for the department: "New York comes to Groningen". Although music genres such as pop, latin, fusion, etc. are still part of the curriculum, the main focus has shifted more to jazz, with a strong influence of American jazz.

DEGREE PROGRAMMES

In the Netherlands music studies have a two-phase structure, comparable to the bachelor-master structure: the First Phase is the so-called initial study that takes four years and in the Second Phase, which is only accessible to a limited number of students, a two-year individual study programme is developed. Graduates receive either a diploma performing musician or a combined performing & teaching musician diploma. The NNC does not provide a Second Phase study in jazz, but through a partnership with the Royal Conservatoire The Hague (see below), graduates from the First Phase can continue their studies in The Hague.

The preparatory year offers students who have not been directly accepted into the first year of the First Phase the possibility to obtain the skills necessary. Also students from secondary school who cannot take part in the full-time programme can attend the preparatory programme.

PROGRAMME CONTENTS AND SET-UP

Music training

All students receive private main instrument training, main instrument technique, ensemble playing, history of classical and jazz music, music theory and analysis, ear training, arranging, repertoire knowledge, harmony at the piano and teacher training (see below).

The school has a broad offer of ensembles: jazz and fusion combos, a big band, a vocal ensemble and a large soul band. Concerts are organised for all ensembles and in addition, daily sessions are organised in the Conservatoire café, with supervision of the (guest) teachers.

As of 2001 the department started to work with 8 well known jazz musicians from New York, who each teach all jazz students four times a year for a week. These guest teachers do not only give masterclasses, but they also teach theory, ear training and history to all students, in addition to their regular classes. Even though this teaching method has just started, positive results have already started to show: the students have become very motivated because of the constant presence of guest teachers, not only from having classes with these teachers, but also from speaking with them and playing with them at jam sessions in town.

The school policy stresses that the school should be an inspiring working place with a central focus on the student, the teacher should function as a coach. The different subjects within the curriculum should be integrated as much as possible, through so-called 'skill labs'.

Preparation for the profession and teacher training

Starting in the second study year, students who choose to study the combined teaching/performing programme receive three years of teacher training: professional orientation and methodology of teaching. Traineeships are an important part of the teacher training programme.

With regard to professional preparation, the course 'orientation in the professional field' is compulsory for all first year students. Computer tutorials are also compulsory. In addition, optional management courses on preparation for the business aspects of the profession are provided.

The daily jam sessions in the Conservatoire café are also an important example of professional preparation. Through these jam sessions, each student is confronted with a performance situation on a weekly base.

Other programmes/courses

The school has two professional recording studios at its disposal. Music technology and music registration (recording) can be studied as optional courses.

The 4-year course Composition / Music Production / Studio Production prepares students for becoming broadly skilled composers/arrangers with knowledge about and ability in studio and media work.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

Students from the jazz department and the classical department work together on a regular basis with regard to the school big band and teacher training projects in the third year. Occasionally, special projects are organised for both departments.

The Conservatoire, an active member of the AEC, has a partnership with the Royal Conservatoire The Hague. This partnership involves an exchange of teachers from the two institutes, the joint organisation of masterclasses and student participation in projects. Each school provides a different set of Second Phase options.

Students also have the possibility to take optional courses within the Hanzehogeschool Groningen.

INTERNATIONALISATION

The Conservatoire has a strong international orientation. 23% of the students is from abroad, this percentage is also valid for the jazz department.

The jazz department has a strong focus on the USA, all guest teachers and two of the regular teachers are from New York. Possibilities for student exchange with a school in New York are currently being looked at. The Conservatoire has many SOCRATES partners throughout Europe and intends to enlarge student and teacher exchange within Europe for the jazz department.

EVALUATION AND ASSESSMENT

Students are assessed on the basis of performance, oral and written exams as well as on their teaching traineeships.

Because the jazz department is rather small, the management of the school can keep a close eye on the evaluation of the courses and of the study programme. Especially with the new programme set-up, teachers and students are regularly consulted. Course evaluation also takes place through close contacts with the professional field.

The NNC has an advisory board with students and teachers.

KEEPING TRACK OF FORMER STUDENTS

As mentioned above, the school has a relatively small jazz department, which makes it possible to stay in contact with former students after graduation. The conservatoire tries to maintain the contact with former students amongst others through inviting them to concerts and masterclasses and to offer them continuing education courses. In addition, an organisation that offers former students the possibility to organise concerts for them, is located within the school building.

FUTURE PLANS

The conservatoire is in the process of developing a curriculum for 'teacher of pop music and new media'.

ROYAL CONSERVATOIRE THE HAGUE - THE NETHERLANDS

INTRODUCTION

At the time of this research, the Royal Conservatoire The Hague (RC) celebrates its 175th birthday. Together with the Royal Academy of Fine Arts, the RC constitutes the University of Fine Arts, Music and Dance. As of 2001 these schools will together become the 9th faculty of the University of Leiden (see below).

The Jazz department at the Royal Conservatoire The Hague was established in 1979, in the period when the notion of professional jazz training started to set foot in the Netherlands. The jazz programme in The Hague started with a big band, a member of which was asked to write a curriculum for a conservatoire study. The department started out with only 6 or 7 students. Currently the jazz programme has around 140 students.

Since recent years the jazz scene in The Hague has expanded and the number of jazz clubs has increased accordingly. It is believed that this is one of the main reasons for the increase in the number of applicants for the jazz study at the RC.

DEGREE PROGRAMMES

In the Netherlands music studies have a two-phase structure, comparable to the bachelor-master structure: the First Phase is the so-called initial study that takes four years and in the Second Phase, which is only accessible to a limited number of students, a two-year individual study programme is developed. Graduates receive either a performing musician's degree, a performing & teaching musician's degree or a degree in jazz theory.

The preparatory year offers students who have not been directly accepted into the first year of the First Phase the possibility to obtain the skills necessary. Also students from secondary school who cannot take part in the full-time programme can attend the preparatory programme.

PROGRAMME CONTENTS AND SET-UP

Music training

The jazz programme of the RC teaches jazz and styles closely related to jazz, such as latin jazz. Improvisation in the jazz tradition is at the core of the programme. Pop music is not taught, however, students do regularly play pop music among themselves. World music is not taught, except when this is part of a (guest) teacher's classes.

Students receive training in the following: main instrument, classical main instrument (as a secondary subject), ensembles, big band, harmony at the piano, ear training, jazz theory/harmony/analyses, jazz rhythms, arranging, history of jazz and classical music and relationships between jazz and classical music. In addition there are instrument specific courses, such as choir for singers and counterpoint for guitarists and pianists.

The department regularly organises (around 15 times a year) masterclasses with jazz musicians of (inter)national repute.

Preparation for the profession and teacher training

An optional teacher-training programme is offered in the 3rd and 4th year. 80 to 90% of the jazz students attends this course. The main aim of the course is to prepare students for one-to-one and ensemble teaching in a private practice. As of 2002, the course will also prepare for teaching at general music schools.

Since 2001 the RC has started the compulsory 3-year Personal Professional Preparation course. This course consists of varied modules, such as music philosophy, Alexander technique, business aspects, etc.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

In the RC the same trend can be found as in the Conservatorium van Amsterdam with regard to cooperation with the classical department: initially there was a lot of cooperation, then the departments grew apart and since recent years the departments tend to grow towards each other again. The RC is currently developing an all round curriculum for trombone that will be put into practice in two years.

The RC has a partnership with the North Netherlands Conservatoire. This partnership involves an exchange of teachers from the two institutes, the joint organisation of masterclasses and student participation in projects. Each school provides a different set of Second Phase options.

Through the above mentioned merger with the University of Leiden, the RC hopes to create a structural link between education in arts and in science. The university wants to create new major/minor study combinations, develop new research domains and new forms of research. Multi-talented students are given the possibility to combine different study programmes. All students will have the possibility to take optional courses within the university.

Through a partnership with the University of Utrecht, the RC has developed the 'Academy for Music', a programme in which talented and highly motivated students study both the conservatoire programme as well as music science. Students will get excused from certain courses within both programmes.

INTERNATIONALISATION

50% of the jazz students are from abroad, mainly from Europe. Most classes are taught in English, study material is also available in English.

The jazz department of the RC has been an active member of the AEC and of the IASJ since 1989. The head of the jazz department is IASJ chairman and the IASJ office is located in the building of the RC. Student and teacher exchanges are organised through this association and also through the SOCRATES programme. As mentioned above, regular masterclasses are organised with internationally renowned jazz musicians.

EVALUATION AND ASSESSMENT

Students are assessed individually and in groups on the basis of performance, oral and written exams as well as on their teaching traineeships.

Course evaluation is executed through the many individual and group exams. The framework for the curriculum is decided on by the school management and teachers have a lot of influence on its content.

KEEPING TRACK OF FORMER STUDENTS

The department does not actively keep track on former students. There is a former student database, but it is not regularly updated.

FUTURE

Within the team of teachers of the jazz department a change towards a new generation of jazz teachers is gradually taking place. This is starting to reflect on teaching methods (more team teaching) and repertoire (more originals in addition to standards). For the coming 3 or 4 years it is expected that this shift will become even more visible. On the one hand this development brings uncertainty about what this will mean for the future, but on the other hand the department stands positive towards incorporating new developments within the professional practice into its training programme.

With regard to teaching methods, the head of department is of the impression that the peer-to-peer teaching model, standard in jazz, will become the example of teaching methods in all music education.

GÖTEBORG UNIVERSITY, SCHOOL OF MUSIC – SWEDEN

INTRODUCTION

The jazz programme at the Göteborg School of Music is called the 'improvisation' programme and was established in 1980. The term 'Afro-American' music is also often used in Sweden, which means basically the same as the Danish term 'rhythmic music': it contains all 'modern' styles such as jazz, pop, fusion, etc. and also South American and African music to a certain extent. Although the Göteborg programme puts slightly more emphasis on jazz as does the RCM.

The university, of which the school is part, provides students the opportunity to enrol in mixed study programmes (see below).

In Sweden, performance programmes are offered in Göteborg, Malmö and Stockholm.

DEGREE PROGRAMMES

The school has a teacher training department and a performance department.

The teacher training department provides a degree programme in music teaching, with the following 4-year courses in improvisation:

- Teaching in primary and secondary school (GG)
- Teaching ensembles and the most common instruments (IE), with music theory as the major subject or with a focus on pedagogics of rock, jazz and blues.
- Primary and lower secondary school teaching or upper secondary school teaching in music plus a second subject (Swedish, English, German, French, Spanish, history, social studies, religion or mathematics).

The performance department has six different programmes, one of which is the 4-year improvisation programme.

Upon completion of a two-year programme, a diploma is awarded, after a minimum of three years a Bachelor's Degree (Bachelor of Fine Arts in Music), and after a minimum of four years a Master's degree (Master of Fine Arts in Music).

Around 50 students study the improvisation programme, of which half studies the performance programme and the other half studies different teacher training programmes. The first study year is the same for all students.

PROGRAMME CONTENTS AND SET-UP

The various study programmes offered at the School of Music are characterized by a large measure of integration. During the first year, certain courses involve all students. These courses emanate from the concepts of composition, interpretation and communication.

Music training

The Göteborg School of Music guides its students in developing their own individual music taste. Although jazz music forms an important part of their training, it does not necessarily consist of traditional jazz. With the jazz training, the school tries to find an identity between copying American styles and staying in the European improvisation tradition (as in the ECM label).

Within the teacher training programmes students get to develop their own style, but they also have to be able to play several different styles at a high level. The teacher training students within the improvisation programme receive their music training courses separate from the other pedagogy students: main instrument, ensembles, parts of music theory/ composing /arranging, history, ear training, lectures and masterclasses. The performance programme admits a group of around 5 to 7 students each year, who form an ensemble together. These students only have two days of classes a week and are expected to study and perform the rest of their time. Because of the small number of students in the performance as well as in the pedagogy (IE) classes, these students regularly play together in ensemble classes.

The school also offers several world music courses. Brazilian and African music styles are integrated in the jazz curriculum.

Teacher training

The subjects to do with teaching are partly taught together with the classical and other students.

In the teacher training programme students amongst others have to learn basic playing skills for piano, guitar, drums and bass in the so-called rotation classes. These classes are not compulsory for the performance class, although they are stimulated to take part in these classes.

The practical part of the teacher training programme focuses on different real situations, with an emphasis on community outreach situations.

Preparation for the profession

The school attaches much importance to the students' awareness, not only with regard to the music itself, but also with regard to life as a professional musician.

Studies begin with an introductory course, wherein students meet teachers from various parts of the school. This course focuses on a wide range of issues such as the relationship of music and society, ergonomics for musicians, mental training, study techniques and practice methods.

In the 'Afro-hour' a weekly meeting is organised with all improvisation students. In this meeting professionals from the music field (musicians, club owners, music journalists, etc.) share their experiences to raise awareness among the students about many different aspects of their future career as a musician, music teacher or other.

As part of the curriculum, students in first year of the performance programme have to organise a 3-month tour as a group, in which no money may be earned or lost. They are confronted with organising an entire tour themselves and learn how to deal with all aspects involved, guided by their school.

In addition, an optional course on professional situations such as freelancing and an optional course on life as an artist (awareness, philosophy, inspiration, etc.) are taught.

Other programmes/courses

The mixed programme (music & university course) is generally regarded as having the lowest prestige, but it has turned out that graduates from this programme usually end up very well. Because of their flexibility they seem to encounter less problems when entering the profession.

The School offers a large number of non-matriculating courses every year, with different courses being offered from year to year.

INTERNATIONALISATION

Most students in the improvisation programmes are Swedish. The Göteborg School of Music is very active with regard to internationalisation: 10 to 12 students and 5 teachers (both from the entire school) participate in international exchange on a yearly base. Regular masterclasses with foreign musicians are also organised. The school is also member of the NORDPULS programme for Scandinavian schools and of the AEC.

EVALUATION AND ASSESSMENT

Government restrictions and guidelines together with the policy of the school board set the framework of the curriculum. The improvisation programme is led by three main teachers, who together decide on a large part of the contents of the programme.

The school only has around 50 improvisation students in total, which makes personal guidance of the students possible. In addition to oral, written and performance assignments, assessment also takes place through this personal guidance.

FUTURE

The school system of the university is changing, which will create more free study space for the students. But even though they would have the possibility to take more optional courses within the university provision, it is expected that most students will stick to their main study.

MALMÖ ACADEMY OF MUSIC – SWEDEN

INTRODUCTION

The Malmö Academy of music was founded in 1907 and became part of the Lund University in 1977. Today it is part of the Malmö Academies of Performing Arts – together with the Malmö Theatre and Art academies – one of the ten divisions of the university.

The teacher training programme in jazz was established in 1978 and the jazz performance programme started 8 years ago. Pop and rock entered the academy a little over 10 years ago. The reason for developing different programmes for jazz and rock, is that at the time these musics were still regarded as separate from each other. Students from that period have become the present teachers. But current students are showing more and more interest in learning different styles, which – when manageable – is made possible for them. The academy has approximately 550 students, of which only a small part studies the jazz and rock programmes (see next paragraph). The organisational structure is not hierarchic: every department has a department director, who together constitute the board of direction of the school.

DEGREE PROGRAMMES

The school has the following departments providing jazz/pop programmes:

- Music Performance Department: a 2- or 3-year degree programme in jazz leading to a Bachelor of Fine Arts degree (13 students in 2000/2001);
- Music Education Department: 4-year programmes leading to a Degree of Master of Education in Music with the following specialisations in jazz and/or rock (and related musics):
 - IE major: instrumental and ensemble instruction for private practice and music school teaching in jazz (16 students in 2000/2001), folk (10 students in 2000/2001), rock (10 students in 2000/2001) or eurythmics (music & movement: 16 students in 2000/2001);
 - GG major: instrumental and ensemble instruction for pre-school, compulsory school and upper secondary school in rock (5 students in 2000/2001) and folk music (12 students in 2000/2001).

PROGRAMME CONTENTS AND SET-UP

All jazz and rock programmes are relatively small: only approximately 5 students are admitted yearly for the different programmes. The admitted students should together form an ensemble.

The jazz and rock programmes were developed completely separate from the existing programmes in classical music. The initial approach was somewhat free, but students soon expressed a need for more structure and more theoretical courses on history, styles, composition techniques, etc., which led to changes in the set-up and contents of the curriculum.

Folk music has a firm foundation within Swedish music life and is therefore also incorporated in training programmes at the Malmö Academy.

World music is also given much attention in most programmes. In addition, almost all programmes become involved in multicultural projects.

Music training

In the first two years of their study, students from different programmes often attend courses together.

In the jazz performance programme, the central focus is on group playing and group improvisation. Part of the courses are project based. Jazz improvisation is taught separately as well as integrated within other courses. Guest teachers are responsible for a large part of the instruction, which demands a high level of self motivation from the students. In addition to main instrument, ensemble and improvisation training, students receive training in music theory (harmony/arranging/analyses), ear training, jazz history and music & society. As of next year, composition will probably also become a compulsory subject.

Teacher training students receive training in their main instrument, a primary chord instrument, second instruments (rhythm section), voice, ensemble playing, theory and arranging, ear training, media technology, improvisation, music and society, eurhythmics/drama and of course different pedagogy courses.

It is possible for students to attend courses from other programmes, for instance pop/rock courses for jazz students and vice versa.

Preparation for the profession and teacher training

Teacher training forms an important part of most curricula in the academy. Much attention has been given to the structure and contents of these programmes. Besides the regular instruction, project weeks are organised based on a variety of pedagogic and artistic subjects. The graduation projects also involve teaching.

With regard to professional preparation, performance students do not receive specific professional preparation courses, except for occasional courses in management. However, the small number of students is guided and prepared for their profession to a certain extent through close contact with their teachers.

Additional information

Every year the music teacher programme offers a large number of advanced and continuing education courses to satisfy the requirements for education in music and music pedagogy for different teacher categories.

The postgraduate programme of Research in Music Education, which usually takes four years of fulltime study, provides a broad theoretical and research oriented training and is concluded with a Doctoral thesis.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

Cooperation projects between different majors and music genres are carried out regularly. Guided self activity is encouraged by the teachers. In one project, for instance, in which composition students were asked to compose for a specific jazz formation, the process was guided by the students themselves and started to

develop into its own direction. Projects like these makes students aware of the learning process and gives them responsibility for the ownership of it.

Cross-fertilisation between programmes with different profiles in some cases hardly exists (as between the jazz and the rock programmes), but in other cases form part of the programme (a lot of folk music is incorporated in the rock programme).

INTERNATIONALISATION

The Malmo Academy does not have many foreign students, only 2 in the jazz programme.

The academy actively participates in European network programmes, such as NORDPULS network for Scandinavian schools and SOCRATES. In addition, the school plays an important role in the board and in several projects of the AEC.

As mentioned above, guest teachers – of which several come from abroad – are responsible for a large part of tuition within the jazz programmes.

EVALUATION AND ASSESSMENT

Students are assessed on the basis of individual performance, written and oral exams. In addition, continuous individual and group assessment is carried out through personal guidance by the teachers, which is easily possible because of the small number of students.

Teachers have a lot of influence on the curriculum: proposals have to be approved by a board of directors, teachers and students, but most proposals are accepted.

FUTURE

The jazz programme of the Malmö Academy of Music is gradually developing into improvisation education, based on world music. A broad spectrum of influences is involved, not only African-American.

LEEDS COLLEGE OF MUSIC – UK

INTRODUCTION

Leeds College of Music (LCM) was founded in 1966 with as its main aim to provide jazz training. The first professional degree programme started in 1974. The College nowadays offers a wide spectrum of courses, encompassing all levels from beginners to postgraduates and covering classical music, jazz, popular music, Indian music, music technology and musical instrument making and repair. It is the largest music college in the UK. The degrees of LCM are validated by the University of Leeds, of which it is an Affiliated College. Over 600 full time and 2000 part-time students study at the LCM.

DEGREE PROGRAMMES

LCM has four departments:

1. Higher Education (HE): undergraduate and postgraduate music degrees and Higher National Diplomas;
2. Further Education (FE): Pre-HE diplomas in music and music technology, Access Course, AS and A levels;
3. Musical Instrument Technology (MIT): HE and FE courses in the making of string instruments (including electric guitars, acoustic guitars and bowed string instruments);
4. Community Education: part-time evening classes and outreach work.

The jazz courses are mainly in the HE department and there is a pop course in the FE department. Within the HE department, the following jazz degree courses can be studied:

- BA (Hons) in Jazz studies, a three-year Bachelor degree course

- DipHE/ BMus (Hons) in Jazz with Contemporary Music, a 2-year diploma course and a 4-year Bachelor degree course
- PG Dip in Music (Jazz studies), a 1-year post graduate diploma course
- Mmus in Jazz studies, a 1 year Masters degree course

LCM also offers preparatory courses for students wanting to enter the professional programmes.

PROGRAMME CONTENTS AND SET-UP:

All HE programmes at LCM have an academic approach: in addition to the practical music courses, students have to write theses and attend weekly lectures on 'historical, critical and analytical studies', in which major developments of jazz history and the social and cultural context in which they occurred, are studied.

When LCM started, it was one of the first colleges in Europe offering jazz programmes. Jazz training was initially based on Bebop, while the present provision ranges from all kinds of jazz styles to fusion, latin, pop, etc.

Music training

All first year's students receive training in their main instrument, second instrument (piano), ensemble playing, harmony and arranging, ear training and latin percussion. As of the second year students can, in addition to the previous mentioned courses, choose from several optional courses, among which courses in music technology, musical direction, improvisation and Indian music.

College ensembles include bigbands, jazz combos, symphony and studio orchestras, vocal groups and contemporary music ensembles.

Preparation for the profession and teacher training

LCM does not provide teacher training, except for the BA course. Students from the other courses can choose to study a 1-year post-graduate teacher training course at the University of Leeds.

The city of Leeds is becoming more and more a cultural city, instead of the industrial city it used to be. Therefore, community work is increasing and more and more graduated students find jobs in this field. The BMus course in Jazz and Contemporary music includes a part-time work placement with a community music project.

With regard to professional preparation, students receive compulsory business courses, including information on contract law, marketing and administrative skills. In addition, concerts and jam sessions are regularly organised in the College café. The LCM also emphasises the importance of courses such as music production and music technology to increase the flexibility of the students.

LCM offers a few Graduate Assistantships as compensation of part of the fees to students wanting to take the postgraduate course. The College also has a postgraduate music scheme, in which students get to shadow a professional composer and performer, and have the opportunity to write and arrange music for presentation in the theatre next door to LCM.

Other programmes/courses

LCM offers a programme with jazz and contemporary music. The classical part within this course encompasses contemporary classical music. However, the course leaders are currently looking at possibilities to also include other contemporary musics, like pop music, because students have expressed a growing need for this.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

The LCM has a working partnership with Leeds Metropolitan University, with which it offers joint degree courses in music technology.

The LCM has a classical department. This department is much smaller than the jazz department and many

students from the classical department take courses from the jazz department as well, such as jazz history, arranging. In addition, the lectures are often given for jazz and classical students together.

INTERNATIONALISATION

Around a third of the full time students comes from abroad. The College, an active member of the AEC, has links with several conservatoires in Europe and also with a music university in the USA.

EVALUATION AND ASSESSMENT

At LCM, courses are externally moderated and internally reviewed on a continuous basis. Other jazz education establishments are regularly consulted as well.

Students are assessed through performance, written and oral examinations. BMus students are also assessed on their work placements through observation and report.

KEEPING TRACK OF FORMER STUDENTS

The College has an Alumni Association, which offers graduates the possibility to keep in touch with the College on a regular basis. Former students receive the College newsletter.

FUTURE

LCM has a three-phase development plan, of which phase one and two have already been executed. Phase one is the current teaching building: a purpose built facility in 1997, including rehearsal and recording studios, workshops, teaching rooms, library and learning resource centre and a recital room. Phase two was the development of a 400-seat performance venue. Phase three will be to provide student accommodation.

LIVERPOOL ACADEMY OF PERFORMING ARTS - UK

INTRODUCTION

The LIPA is a very young institution, it was established in 1996. It came to existence with the help of Sir Paul McCartney who wanted to save his old school while at the same time the idea rose to create a performing arts institute in Liverpool – as a follow up of the BRIT School in London. The LIPA has become a vocational university with the aim to meet the needs of today's arts and entertainment economy. The study programmes are designed for performers and for those who make performance possible. The music programme focuses on popular music, although playing other music styles like for instance jazz, is encouraged by the teachers (of which several come from the jazz scene). There are around 600 students at the LIPA, of which 120 are in the music programme.

Initially, many potential students regarded the school as some sort of equivalent to the 'Fame' school. This, however, was not the intention of the management, who aims for the school to provide a solid preparation for employment in the world of popular performing arts. Students should be given a real picture of professional practice and should not see LIPA as their way to certain fame.

The school is privately funded, amongst others by several sponsorships, and provides excellent facilities. Even though tuition fees are very high, there are many applicants each year (200/250 applicants for 40/45 placements).

DEGREE PROGRAMMES

The LIPA provides three-year bachelor degree programmes (BA Honours) in Performing Arts (acting, community arts, dance, management, music or performance design) and in Sound Technology. These

degrees are validated by the Liverpool John Moores University.

In addition to the BA programme, the following music related diploma programmes are offered:

- LIPA Diploma in Popular Music and Sound Technology, a one-year programme
- LIPA Diploma in Performance and Production Technology
- Certificate of Higher Education in Performing Arts for Disabled People, a one-year programme

PROGRAMME CONTENTS AND SET-UP

The core programme is the same for all students upon which they can build their specialist skills. Students from all disciplines are mixed in these classes. Students receive classes in communication, team-work, organisational and self-management skills, they receive training in a performance subject other than their major, they will learn how to operate technical hardware such as lighting, sound, video and computer based systems. LIPA believes popular musicians need to be flexible, which should be reflected in the study programme.

Music training

Within the music route the main focus lies on performing. Students get the opportunity to develop both general as specialist skills in the following areas: performance (instrumental and vocal), composition, arranging, song writing, sound recording, music production, music technology and musical direction. The approach to coursework is practical. The focus of the music programme lies on musical skills and on outer-musical skills needed for the profession. Music theory, analysis and ear training are limited to basic skills. Song writing, on the other hand, is an important part of the programme, because this is believed to be a skill needed by many pop musicians. Contrary to most conservatoires, LIPA does not necessarily train music students to acquire the best possible instrumental skills, but to become the best possible pop music performers (which does not at all imply that the playing level of the students is not high!). Multi-skilling and collaboration are key words.

In broad terms the music option takes the following route: skills acquisition in year one, skills application in year two and specialisation and professional application in year three.

Preparation for the profession and teacher training

The entire curriculum is developed with as its main aim preparation for the profession.

In addition to the business courses on (financial) management, administration, contract law, etc., there is a course on 'understanding performing arts and its role in popular culture'. In the third year, the programme focuses on preparing for work: modules cover practical and research projects, professional preparation and the compilation of a portfolio.

Throughout the entire study, stage presentation also forms an important programme component.

Additional information

The Community Arts programme (bachelor degree programme) also has a music component: this programme is about increasing participation, working in different contexts and locations, expanding equality of opportunity and promoting cultural diversity. Students learn to expend their skills in composition, improvisation, percussion and music technology. Through workshop skills, new ways are created in which traditions of popular, classical, jazz and world music can encourage participation.

Each year a summer school programme is organised, covering all performing arts areas that are taught at the LIPA.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

Because the LIPA believes that collaborative, project based work defines the professional practice, this is reflected in the study programmes. When organising a concert or dance performance, students have to work together with design students for stage and lighting, with sound technology students for sound, etc.

INTERNATIONALISATION

Half of the student population in the music programme comes from abroad.

The LIPA is a member of EMMEN (European Modern Music Education Network).

EVALUATION AND ASSESSMENT

At the LIPA assessment methods are continuously re-evaluated. Students are amongst others assessed through performance, oral, written and portfolio assignments. The LIPA aims to develop the self-activity of the students in this field: students need to feel that they share ownership of the process; the responsibility for assessment – for example through peer learning – is part of the learning process. In addition, the LIPA is actively involved in (inter)national discussions on assessment methods for popular music.

Because of the recent start of the LIPA, the curriculum is being revised yearly, amongst others through evaluation with students and teachers.

GUILDHALL SCHOOL OF MUSIC AND DRAMA, LONDON – UK

INTRODUCTION

The Guildhall School was founded in 1880, when it started in an old warehouse with 62 students. Within six years the school had to move to a larger building. Almost a century later, in 1977, the School moved again, to the Barbican Centre where the Royal Shakespeare Company and the London Symphony Orchestra were housed as well.

In 1982 a postgraduate course in jazz was developed, which is aimed at students who have already achieved a high level of performance and are preparing to enter the professional field elsewhere. The programme currently has 20 to 25 students. Years later, in 1994, a jazz option was developed for the undergraduate programme, in which students receive training in both jazz and classical music. When this course started, most of its students were not jazz specialists, but as it developed, the programme attracted more and more jazz players with an interest in classical music. The undergraduate jazz programme currently also has 20 to 25 students.

DEGREE PROGRAMMES

The GSMD offers the following degree programmes in jazz:

- a 4-year programme in jazz and classical music, leading to a Bachelor degree (BMus)
- a 1-year postgraduate Master degree course

PROGRAMME CONTENTS AND SET-UP

Music training

The jazz programmes emphasise openness towards different musics: the genres taught in the jazz programmes vary from jazz to African and even to Indian music (and of course classical music for the undergraduate jazz course). Pop music is currently hardly taught, but if the students would request this, it would be incorporated as well.

The undergraduate classical/jazz programme was not just established in order to train broadly skilled musicians. Students and teachers have also indicated that knowledge about and ability to play both jazz and classical music gives them more feedback, knowledge and awareness about backgrounds, traditions and music theory (e.g. composition techniques), which creates new impulses for thoughts about and playing skills of both musics. Performance and communication skills are essential within the programme.

Students sometimes have difficulties in meeting the demands for playing skills in classical music playing. The programme is on the one hand very flexible, students can create their own path after 2 years of study. But on the other hand the programme is somewhat strict, for example learning to play the flute is compulsory for clarinetists, whether they have an interest in it or not. But in general, students feel they have a lot of influence on their education and the school stands positive towards change.

In admitting students to the undergraduate course, course leaders prefer to admit students who can form an ensemble together, but playing level comes first.

In the postgraduate jazz course, students are mainly trained through aural teaching methods. Students receive training in their main instrument, improvisation, harmony/ear training, composing/arranging, jazz history & listening, rhythm classes and studio & recording. Guest teachers of (inter)national repute regularly visit the department.

Preparation for the profession and teacher training

Students can choose to attend teacher training courses. These courses are mainly aimed at community work. The undergraduate nor the postgraduate programme offer specific courses for professional preparation. However, students are guided to a certain extent through personal guidance by the teachers and of course by getting to perform often (especially postgraduate students).

Additional information

The gradual change towards a new generation of jazz teachers is also noticeable at the GSMD. The reason given for the fact that this change is occurring reasonably smoothly, is that the structure of the jazz programmes is very open, which creates room for change.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

Many cooperation projects are organised within the school. The school amongst others has a large drama department, which facilitates possibilities for cross-arts projects.

INTERNATIONALISATION

The GSMD has a very strong international orientation: the school has many foreign students, it participates in the SOCRATES programme and it also fulfils an important role within the AEC, since its director is AEC president.

As mentioned above, the school is regularly visited by internationally well known jazz musicians.

EVALUATION AND ASSESSMENT

Teachers as well as students have a lot of influence on the curriculum.

Students are assessed on the basis of performance, oral and written exams.

FUTURE

Several teachers of the jazz programme have the impression that music education is changing more towards

music education in general. More and more mixed programmes are developed and cross-fertilisation between programmes for different music genres is increasing as well.

ROYAL ACADEMY OF MUSIC, LONDON – UK

INTRODUCTION

The Royal Academy of Music (RAM) was founded in 1882 and is one of the world's oldest institutions for advanced musical training. Since 1999 the RAM is a fully independent college of the University of London. The jazz department was founded in 1989 by Graham Collier, who developed a solid jazz programme for a small number of students. Since very recently he retired and the department is currently run by Gerard Presencer, a jazz musician of the 'new generation', who brought along several other well-known musicians from his generation. Because many of these new generation teachers are not only active in the field of jazz, but also in various cross-over styles, this is starting to reflect on the music that is taught at the RAM: the main focus is still on traditional jazz styles, but there is more room for other contemporary music styles. The mix of older and younger teachers is found to be very important: this way tradition, experience and new developments go hand in hand.

The jazz department currently has 30 students, of which 3 study the postgraduate programme. Only 5 to 7 students are admitted on a yearly base. Because there are many applications each year, the RAM is able to only accept students of a very high level. Each year forms an ensemble.

DEGREE PROGRAMMES

The RAM offers a four-year Bachelor Degree programme (BMus). The school also offers postgraduate programmes with a possibility to obtain a Masters Degree.

PROGRAMME CONTENTS AND SET-UP

Music training

All undergraduate programmes at the RAM are built according to the same structure of course components. The jazz course components are: principal study / one-to-one tuition, ensemble playing (workshops and big band), ear training, transcription, keyboard skills, composing & arranging, jazz history, class elective, humanities (aesthetic, social, political and ethical issues) and business for musicians.

Body awareness is gaining importance in the curriculum: since recently a special course was developed on rhythm and body awareness.

Jazz students get a high amount of weekly contact hours, which sometimes leads to complaints among the students, concerning too little time to practise their instrument. The head of department believes that the school should be the place to learn as many skills as possible. Besides, this way they can get used to the professional practice, in which they will probably feel like never have enough time to practise too.

Preparation for the profession and teacher training

Students can receive an optional teacher training course in basic ensemble training skills in the 3rd year. Although the course is optional, usually all students take part in it.

Although the jazz department does prepare students for musicianship, the 'art for art' principle is regarded more important than training musicians for the market. But the school does try to create awareness among the students about real life after graduation.

Additional information

The Media & Applied Music course of the composition department is designed to equip graduates with all

the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator.

COOPERATION WITH OTHER DEPARTMENTS/SCHOOLS

There is not much cooperation with the classical department, except for classical students choosing to take part in jazz courses taught by 3rd year jazz students in the teacher training course.

The commercial music department ('Media & Applied Music') often cooperates with the jazz department. At a certain point in time, there were plans concerning a merger between both departments. But the jazz department was not in favour of a merger, because too much emphasis on commercialism might get in the way of the art itself.

INTERNATIONALISATION

Of the 30 students, 5 are foreign, mainly from Scandinavian countries.

The head of department strongly believes that keeping close contacts with jazz in the USA is essential, since jazz is 'their music'. He has also found that Americans tend to be very interested in developments in European jazz and therefore the department is very keen on developing cooperation/exchange schemes with American jazz musicians and schools.

EVALUATION AND ASSESSMENT

Because the department is relatively small, courses are continuously evaluated through formal as well as informal discussions with teachers and students. In addition, since recently each student has to write a dissertation after participating in a project (2 projects per term for 2nd, 3rd and 4th year students), which not only provides the school with an evaluation tool, but also makes the students more aware of what they are learning and why.

In addition to continuous assessment through observation by the teachers, students are assessed on written, oral and performance tests.

APPENDICES

Questionnaires were formulated in such a manner that they could be filled in by different target groups:

1. a 15-page questionnaire for conservatoires, music academies, universities, etc. with a jazz/pop department or programme;
2. a 15-page questionnaire for independent jazz/pop schools;
3. an 11-page questionnaire for conservatoires, music academies, universities, etc, providing jazz/pop music not as a main study programme, but as optional courses for their students;
4. a one-page questionnaire for those schools without any jazz or pop provision.

RESEARCH ON PROFESSIONAL JAZZ AND POP EDUCATION IN EUROPE
QUESTIONNAIRE 1

TARGET GROUP: JAZZ AND/OR POP DEPARTMENT WITHIN A CONSERVATOIRE /
MUSIC ACADEMY / MUSIKHOCHSCHULE

N.B.:

- *Please read the questions carefully! Several questions are only meant for specific target groups.*
- *If your school has both a separate jazz and a separate pop programme, please be so kind to have section III of this questionnaire copied and filled out twice! Once by the head of the jazz programme and once by the head of the pop programme.*
- *In several questions percentages are asked for. Only rough indications are meant, no exact percentages.*
- *Feel free to add any comments to the questions and/or answers. If you need additional space, please use the backside of the questionnaire.*

I. GENERAL INFORMATION / ORGANISATIONAL STRUCTURE

1 How is funding organised within your institution?

- 0 State
- 0 Private
- 0 Other, namely ...

2 Which of the following departments is present at your institution and when was it founded?
(More than one answer possible)

- 0 Jazz department: founded in 19...
- 0 Pop department: founded in 19...
- 0 Mixed jazz/pop department: founded in 19...

3 Is your education/curriculum and diploma(s) acknowledged/accredited by your national government?

- 0 Yes 0 No
- 0 Other ...

4 If possible, could you roughly indicate which percentage of the general budget is reserved for the jazz and/or pop department and which for the other departments, if applicable?

- Separate jazz department:%
- Separate pop department:%
- Mixed jazz/pop department:%
- Classical department:%
- World music department:%
- Department for school music teachers:%
- Other, namely ...

5 What is the yearly student college fee?

Amount & currency ...

6 How many of the following staff members are working in your school?

	jazz department		pop department		mixed jazz/pop dep.		entire school	
	number	hours per week	number	hours per week	number	hours per week	number	hrs per week
heads of dep, co-ordinators, etc.								
administrative staff								
teachers								

7 How many students are registered at:

	number of students	number of foreign students <i>Please indicate from which countries</i>
entire school		number of foreign students:..... ; countries:
jazz department		number of foreign students:..... ; countries:
pop department		number of foreign students:..... ; countries:
mixed jazz/pop dep.		number of foreign students:..... ; countries:

8 Does your institution or your jazz and/or pop department have an alumni policy?

Yes No

If yes, please explain how you(r institution) keep(s) track on former students:

9 Does your institution have a written out mission statement / rationale?

Yes No

If possible, please attach.

10 How does your institution identify / contact potential students? (more then one answer possible)

Internet

Media: newspapers magazines television radio

Public events

Posters / flyers

Other, namely ...

11 Which of the following credit systems does your institution use? More than one answer possible.

ECTS (European Credit Transfer System)

CATS (Credit Accumulation and Transfer Scheme)

AP(E)L (Assessment of Prior (Experiental) Learning)

Other, namely ...

12 Is your institution a member of any of the following international associations?

IASJ (International Association of Schools of Jazz)

IAJE (International Association of Jazz Educators)

AEC (Association Européenne des Conservatoires)

Other, namely ...

II. SCHOOL MUSIC TEACHERS FOR GENERAL EDUCATION

How is training for general school music teachers in your school organised?

- 0 All students get training in teaching at general schools,
 - 0 and graduates are licensed to teach at general schools
 - 0 but graduates are not licensed to teach at general schools
- 0 There is a separate department/programme for school music teachers,
 - 0 and graduates are licensed to teach at general schools
 - 0 but graduates are not licensed to teach at general schools
- 0 Several departments have an option for school music teaching,
 - 0 and graduates are licensed to teach at general schools
 - 0 but graduates are not licensed to teach at general schools
- 0 There is no specific training for school music teachers,
 - 0 but graduates are licensed to teach at general schools
 - 0 and graduates are not licensed to teach at general schools

III. CURRICULUM / TEACHING METHODS

N.B.: This part of the questionnaire does not refer to the school as a whole, but only to the jazz and/or pop department. If your school has both a separate jazz and a separate pop programme, please be so kind to have section III of this questionnaire copied and filled out twice! Once by the head of the jazz programme and once by the head of the pop programme.

1 What different types of programmes and diplomas does your department provide, including post-graduate study programmes and diplomas (e.g. performance diploma, teaching diploma, ...)? How many years of study is needed for each programme/diploma? How many students have graduated for each diploma last year (1999/2000)?

Programmes	Name/description of diploma	Years of study	Number of students graduated (1999/2000)
I. Performance programme			
II. Teachers programme			
III. Combined performers/teachers programme			
IV. School music teachers programme			
V. Other			
<i>please describe</i>			
VI. Other			
<i>please describe</i>			
VII. Other			
<i>please describe</i>			

2 Which diplomas are required before entering your school (both general –high school– and musical diplomas)?

3 How is an entrance examination organised? (*More than one answer possible*)

- Instrumental/playing skills
 - 0 Applicants send tapes
 - 0 Applicants are invited for a live audition with a panel
 - 0 Applicants first send a tape and are then invited (or not!) for a live audition with a panel
 - 0 Other, namely ...
- Theory skills
 - 0 Applicants are examined by mail
 - 0 Applicants are examined at school
 - 0 Applicants are first examined by mail and are then invited (or not!) for an examination at school
 - 0 Other, namely ...
- Other, namely ...

4 How are the following skills valued in an entrance exam? Please put them in order of importance (1, 2, 3, 4, where 1 is most important)

- Performing skills: ...
- Ear training: ...
- Theory: ...
- Other, namely ...

5 How many applicants approximately subscribe each year? How many are approximately invited for an entry audition? How many are approximately admitted? How many approximately drop out before graduating?

	I. Performance programme	II. Teachers programme	III. Combined performers/ teachers programme	IV. School music teachers programme	V. Other <i>please describe</i>	VI. Other <i>please describe</i>	VII. Other <i>please describe</i>
Number of applications							
Number of auditions							
Number admitted							
Number of drop outs							

6 How many contact hours per week (lessons) do students have in the different programmes each study year?

	I. Performance programme	II. Teachers programme	III. Combined performers/ teachers programme	IV. School music teachers programme	V. Other <i>please describe</i>	VI. Other <i>please describe</i>	VII. Other <i>please describe</i>
year 1							
year 2							
year 3							
year 4							
year 5							
year 6							

7 Do students of your department take courses from the classical department?

- 0 Yes, compulsory. Subjects of study: ... Number of students on a yearly base:...
- 0 Yes, optional. Subjects of study: ... Number of students on a yearly base ...
- 0 No

8 Do classical students take courses from the jazz and/or pop department?

- 0 Yes, compulsory. Subjects of study: ... Number of students on a yearly base ...
- 0 Yes, optional. Subjects of study: ... Number of students on a yearly base ...
- 0 No

9 In what form and with which frequency do your department and the classical department co-operate?

	Frequency and duration
Co-operation for projects, namely ...	
Exchanges of students and/or teachers between departments, namely ...	
Other, namely ...	

10 Is instrumental/vocal technique taught separately?

- 0 No
- 0 Yes:
 - 0 With a classical instrumental/vocal teacher from the classical department
 - 0 With a classical instrumental/vocal teacher from the jazz/pop department
 - 0 With a jazz/pop teacher
- 0 Other, namely ...

11 Is there a specialised teacher for each instrument that can be studied within the jazz and/or pop department? 0 Yes 0 No

If not, could you please explain how this situation is dealt with? (Example: if your school/department takes in jazz trumpet students if there is no specialised jazz trumpet teacher, how are these students taught?)

12 Do your students receive training in music styles from any of the following parts of the world? Please specify: a) which genres/styles and/or which countries/areas; b) if these classes are compulsory or optional for the students.

Continents	Music genres/styles and/or countries/area	Compulsory/ optional
South America		
Africa		
Asia		

13 **Only for jazz or jazz/pop departments:** Is your jazz provision based on a specific style?

- Yes, students are only trained in one specific style, namely ... (e.g. New Orleans style, Swing, Bebop, ...).
- Yes, students are initially trained in one specific style, namely ... (e.g. New Orleans style, Swing, Bebop...) but later on will receive training in other styles as well.
- No, students receive training in different styles from the beginning.
- No, students are more or less free to decide what styles they want to receive training for.
- Other, namely ...

14 **Only for pop or jazz/pop departments:** Is your pop provision based on a specific style?

- Yes, students are only trained in one specific style, namely ... (e.g. funk, hard rock,...).
- Yes, students are initially trained in one specific style, namely ... (e.g. funk, hard rock,...), but later on will receive training in other styles as well.
- No, students receive training in different styles from the beginning.
- No, students are more or less free to decide what styles they want to receive training for.
- Other, namely ...

15 **Only for mixed jazz/pop programme:** How is provision for jazz and pop proportioned? Please roughly indicate percentages:

- Percentage jazz courses:%
- Percentage pop courses:%
- Other, namely ...:%

Is it possible to take only jazz courses? Yes No

Is it possible to take only pop courses? Yes No

What percentage of the students mainly has its focus on jazz?%

What percentage of the students mainly has its focus on pop?%

What percentage of the students studies an equal amount of pop and jazz?%

16 **Only for schools with both a separate jazz and a separate pop department:** To what extent do jazz students take pop courses and vice versa?

- Jazz students taking pop courses:

Compulsory. Subjects:...

Optional. Subjects: ...

If optional, what percentage of the students takes pop courses?%

Not possible.

- Pop students taking jazz courses:

Compulsory. Subjects :...

Optional. Subjects: ...

If optional, what percentage of the students takes jazz courses?%

Not possible.

17 How is improvisation taught? (*more than one answer possible*)

Jazz improvisation :

- As a separate course
- Integrated within other courses
- Not provided
- Other, namely...

Pop improvisation:

- As a separate course
- Integrated within other courses
- Not provided
- Other, namely...

18 Do vocal students receive the same improvisation courses/training as instrumentalists?

- Yes
- No, please explain: ...

19 Is composing (excluding arranging!) compulsory for your students? Yes No

20 **Only for jazz or jazz/pop departments:** Are jazz teaching methods in your school based on an American model (stemming from the big band tradition), on classical music teaching methods (with a main focus on individual training) or on another model? What is your view (and that of your school) towards how jazz is taught best? Should jazz be taught through playing in groups? Should individual teaching have a large part in learning jazz? Please explain:

21 Please indicate in the schedule below what is taught mainly individually, in small groups or in large groups. Please fill in 1, 2 and 3 (where 1 = most important and 3 = least important):

	Individual lessons	Lessons in small groups (2 to 7 students)	Lessons in large groups (8 and more students)
Main instrument – playing/technique			
Composition / arranging			
Improvisation			
Ear training			
Theory			
Second instrument(s)			

22 Please put the following subjects in order of importance/value for each study programme offered within your school, by filling in 1, 2, 3, 4, etc. (where 1 = most important).

	I. Performance programme	II. Teachers programme	III. Combined performers/teachers programme	IV. School music teachers programme	V. Other <i>please describe</i>	VI. Other <i>please describe</i>	VII. Other <i>please describe</i>
Main instrument							
Arranging							
Composition							
Improvisation							
Group playing							
Big band							
2nd Instrument(s)							
Music theory							
Ear training							

Pedagogy							
Music history							
Other, namely...							

23 What is the main focus, if any, of your programme and why? (see previous question: e.g. improvisation, composition, big band, ...)

24 Please indicate in the schedule below what second instruments are taught to the students (instrumentalists and vocalists)

2nd instr.	I. Performance programme		II. Teachers programme		III. Combined performers/ teachers programme		IV. School music teachers programme		V. Other <i>please describe</i>		VI. Other <i>please describe</i>		VII. Other <i>please describe</i>	
	Instr.*	Voc.*	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.
Piano / guitar														
Bass														
Drums														
Singing														
Djembe or other percussion instr.														
Other, namely...														

* Instr. = instrumentalists; Voc. = vocalists

25 Who – within as well as outside of the school – has influence on how the curriculum is organised? E.g. students, teachers and/or director, government restrictions/guidelines, etc. What methods are used to assess/evaluate the curriculum?

26 How are the students assessed?

individually

in groups

through examinations

through examinations

other, namely ...

other, namely ...

27 How many examinations does a student have to take on a yearly base?

	I. Performance programme		II. Teachers programme		III. Combined performers/ teachers programme		IV. School music teachers programme		V. Other <i>please describe</i>		VI. Other <i>please describe</i>		VII. Other <i>please describe</i>	
	p.p.*	o.e.*	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.
Year 1														
Year 2														
Year 3														
Year 4														
Year 5														
Year 6														

* p.p. = performing/playing; o.e. = other exams (theory, ear training, etc.)

27 How many times does each student have the opportunity to perform on a yearly base, organised by the school?

	I. Performance programme		II. Teachers programme		III. Combined performers/ teachers programme		IV. School music teachers programme		V. Other <i>please describe</i>		VI. Other <i>please describe</i>		VII. Other <i>please describe</i>	
	c.p.*	o.p.*	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.
Number of performances inside school, organised by the school														
Number of performances outside school, organised by the school														
Other, namely ...														

* c.p. = compulsory performances on a yearly base; o.p. = optional performances on a yearly base

29 How are your students guided during their studies? Is there a mentoring system?

30 Are the students restricted to a fixed programme, or are there many optional courses?

31 Are students taught how to organise their own professional careers? Yes Little No
If so, in what way? Are management courses offered?

32 Are there (inter)national exchanges of students, teachers and/or co-ordinators and heads of department
 Yes No

If yes, which international exchanges programmes are used? SOCRATES Other, namely...

Please fill out how many exchanges per year:

	National exchange	International exchange
Number of students		
Number of teachers		
Number of co-ordinators/ heads of department		

If there are no exchanges, please indicate why not:

33 How many regular guest teachers approximately teach at the jazz and/or pop department? Number:
Is this number included in the number of teachers filled out in the first part of the questionnaire?
 Yes No

34 How many masterclasses/workshops are approximately organised each year with teachers from outside your school? Number ...

- 35 What are, according to you, the main problems at present in your jazz and/or pop department(s)? (Could be anything: organisational problems, level/age/... of students or teachers, money, rooms, etc.)
- 35 What is your view on the short and long term future of higher jazz and/or pop education in the broadest sense (e.g. teachers, students, musicians' expertise, school policy, government policy, recognition, money, etc...)?

RESEARCH ON PROFESSIONAL JAZZ AND POP EDUCATION IN EUROPE
QUESTIONNAIRE 2

TARGET GROUP: INDEPENDANT JAZZ AND/OR POP SCHOOL – FOR PROFESSIONAL JAZZ AND/OR POP MUSIC EDUCATION (TEACHING AND/OR PERFORMING)

N.B.:

- *Please read the questions carefully! Several questions are only meant for specific target groups.*
- *If your school has both a separate jazz and a separate pop programme, please be so kind to have section III of this questionnaire copied and filled out twice! Once by the head of the jazz programme and once by the head of the pop programme.*
- *In several questions percentages and/or numbers are asked for. Please note that only rough indications are meant.*
- *Feel free to add any comments to the questions and/or answers. If you need additional space, please use the backside of the questionnaire.*

I. GENERAL INFORMATION / ORGANISATIONAL STRUCTURE

1 How is funding organised within your institution?

0 State

0 Private

0 Other, namely ...

2 When was your institution founded? 19.....

3 Is your education/curriculum and diploma(s) acknowledged/accredited by your national government?

0 Yes 0 No

Other ...

4 Does your institution have a written out mission statement / rationale?

0 Yes 0 No

If possible, please attach.

5 **Only for jazz/pop schools with both a jazz and a pop department:** Could you roughly indicate which percentage of the general budget is reserved for the jazz and which for the pop department, if applicable?

• Separate jazz department:%

• Separate pop department:%

• Other, namely ...

6 What is the yearly student college fee?

Amount & currency:...

7 How many of the following staff members are working in your school?

	jazz		pop		jazz/pop	
	number	hours per week	number	hours per week	number	hours per week
heads of department, co-ordinators, etc.						
administrative staff						
teachers						

8 How many students are registered:

	number of students	number of foreign students please indicate from which countries
jazz		number of foreign students:.....; countries:
pop		number of foreign students:.....; countries:
jazz/pop		number of foreign students:.....; countries:

9 How does your institution identify / contact potential students? (more than one answer possible)

Internet

Media: newspapers magazines television radio

Public events

Posters / flyers

Other, namely ...

10 Does your institution have an alumni policy?

Yes No

If yes, please explain how you(r institution) keep track on former students:

11 Is your institution a member of one or more of the following international associations?

IASJ (International Association of Schools of Jazz)

IAJE (International Association of Jazz Educators)

AEC (Association Européenne des Conservatoires)

Other, namely ...

12 Which of the following credit systems does your institution use? More than one answer possible.

ECTS (European Credit Transfer System)

CATS (Credit Accumulation and Transfer Scheme)

AP(E)L (Assessment of Prior (Experiential) Learning)

Other, namely ...

II. SCHOOL MUSIC TEACHERS FOR GENERAL EDUCATION

How is training for general school music teachers in your school organised?

All students get training in teaching at general schools,

and graduates are licensed to teach at general schools

but graduates are not licensed to teach at general schools

There is a separate department/programme for school music teachers,

and graduates are licensed to teach at general schools

- but graduates are not licensed to teach at general schools
- Several departments have an option for school music teaching,
 - and graduates are licensed to teach at general schools
 - but graduates are not licensed to teach at general schools
- There is no specific training for school music teachers,
 - but graduates are licensed to teach at general schools
 - and graduates are not licensed to teach at general schools

III. CURRICULUM / TEACHING METHODS

N.B.: If your school has both a separate jazz and a separate pop programme, please be so kind to have section III of this questionnaire copied and filled out twice! Once by the head of the jazz programme and once by the head of the pop programme.

1 What different types of programmes and diplomas does your school provide, including post-graduate study programmes and diplomas (e.g. performance diploma, teaching diploma, ...)? How many years of study is needed for each programme/diploma? How many students have graduated for each diploma last year (1999/2000)?

Programmes	Name/description of diploma	Years of study	Number of students graduated (1999/2000)
I. Performance programme			
II. Teachers programme			
III. Combined performers/ teachers programme			
IV. School music teachers programme			
V. Other <i>please describe</i>			
VI. Other <i>please describe</i>			
VII. Other <i>please describe</i>			

2 Which diplomas are required before entering your school (both general –high school– and musical diplomas)?

3 How is an entrance examination organised? (*More than one answer possible*)

- Instrumental/playing skills
 - Applicants send tapes
 - Applicants are invited for a live audition with a panel
 - Applicants first send a tape and are then invited (or not!) for a live audition with a panel
 - Other, namely ...
- Theory skills
 - Applicants are examined by mail

0 Applicants are examined at school

0 Applicants are first examined by mail and are then invited (or not!) for an examination at school

0 Other, namely ...

- Other, namely ...

4 How are the following skills valued in an entrance exam? Please put them in order of importance (1, 2, 3, 4, where 1 is most important)

- Performing skills: ...
- Ear training: ...
- Theory: ...
- Other, namely ...

5 How many applicants approximately subscribe each year? How many are approximately invited for an entry audition? How many are approximately admitted? How many approximately drop out before graduating?

	I. Performance programme	II. Teachers programme	III. Combined performers/ teachers programme	IV. School music teachers programme	V. Other <i>please describe</i>	VI. Other <i>please describe</i>	VII. Other <i>please describe</i>
Number of applications							
Number of auditions							
Number admitted							
Number of drop outs							

6 How many contact hours per week (lessons) do students have in the different programmes each study year?

	I. Performance programme	II. Teachers programme	III. Combined performers/ teachers programme	IV. School music teachers programme	V. Other <i>please describe</i>	VI. Other <i>please describe</i>	VII. Other <i>please describe</i>
year 1							
year 2							
year 3							
year 4							
year 5							
year 6							

7 Is there a specialised teacher for each instrument that can be studied? 0 Yes 0 No

If not, could you please explain how this situation is dealt with? (Example: if your school take in jazz trumpet students if there is no specialised jazz trumpet teacher, how are these students taught?)

- 8 Is instrumental/vocal technique taught separately?
- No
 - Yes:
 - With a classical instrumental/vocal teacher
 - With a jazz/pop teacher
 - Other, namely ...

9 Do your students receive training in music styles from any of the following parts of the world? Please specify: a) which genres/styles and/or which countries/areas; b) if these classes are compulsory or optional for the students.

Continents	Music genres/styles and/or countries/area	Compulsory/ optional
South America		
Africa		
Asia		

10 **Only for schools with both a separate jazz and a separate pop department:** To what extent do jazz students take pop courses and vice versa?

- Jazz students taking pop courses:
 - Compulsory. Subjects:...
 - Optional. Subjects: ...
 - If optional, what percentage of the students takes pop courses?%
 - Not possible.
- Pop students taking jazz courses:
 - Compulsory. Subjects:...
 - Optional. Subjects: ...
 - If optional, what percentage of the students takes jazz courses?%
 - Not possible.

11 **Only for mixed jazz/pop school** (no separate jazz and pop programmes/departments): How is provision for jazz and pop proportioned? Please roughly indicate percentages:

- Percentage jazz courses:%
 - Percentage pop courses:%
 - Other, namely.....:%
- Is it possible to take only jazz courses? Yes No
- Is it possible to take only pop courses? Yes No
- What percentage of the students mainly has its focus on jazz?%
- What percentage of the students mainly has its focus on pop?%
- What percentage of the students studies an equal amount of pop and jazz?%

- 12 **Only for jazz or jazz/pop schools:** Is your jazz provision based on a specific style?
- Yes, students are only trained in one specific style, namely... (e.g. New Orleans style, Swing, Bebop, ...).
 - Yes, students are initially trained in one specific style, namely... (e.g. New Orleans style, Swing, Bebop...), but later on will receive training in other styles as well.
 - No, students receive training in different styles from the beginning.
 - No, students are more or less free to decide what styles they want to receive training for.
 - Other, namely ...

13 **Only for pop or jazz/pop schools:** Is your pop provision based on a specific style?

- Yes, students are only trained in one specific style, namely ... (e.g. funk, hard rock,...).
- Yes, students are initially trained in one specific style, namely ... (e.g. funk, hard rock,...), but later on will receive training in other styles as well.
- No, students receive training in different styles from the beginning.
- No, students are more or less free to decide what styles they want to receive training for.
- Other, namely ...

14 **Only for jazz or jazz/pop schools:** Are jazz teaching methods in your school based on an American model (stemming from the big band tradition), on classical music teaching methods (with a main focus on individual training) or on another model? What is your view (and that of your school) towards how jazz is taught best? Should jazz be taught through playing in groups? Should individual teaching have a large part in learning jazz? Please explain:

15 Is composing (excluding arranging!) compulsory for your students? Yes No

16 How is improvisation taught? (more than one answer possible)

Jazz improvisation:

- As a separate course
- Integrated within other courses
- Not provided
- Other, namely...

Pop improvisation:

- As a separate course
- Integrated within other courses
- Not provided
- Other, namely ...

17 Do vocal students receive the same improvisation courses/training as instrumentalists?

- Yes
- No, please explain:

18 Please put the following subjects in order of importance/value for each study programme offered within your school, by filling in 1, 2, 3, 4, etc. (where 1 = most important).

	I. Performance programme	II. Teachers programme	III. Combined performers/teachers programme	IV. School music teachers programme	V. Other <i>please describe</i>	VI. Other <i>please describe</i>	VII. Other <i>please describe</i>
Main instrument							
Arranging							
Composition							
Improvisation							
Group playing							
Big band							
2nd instrument(s)							
Music theory							
Ear training							
Pedagogy							
Music history							
Other, namely...							

19 What is the main focus, if any, of your programme and why? (see previous question: e.g. improvisation, composition, big band, ...)

20 Please indicate in the schedule below what second instruments are taught to the students (instrumentalists and vocalists)

2nd instr	I. Performance programme		II. Teachers programme		III. Combined performers/ teachers programme		IV. School music teachers programme		V. Other <i>please describe</i>		VI. Other <i>please describe</i>		VII. Other <i>please describe</i>	
	Instr.*	Voc.*	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.	Instr.	Voc.
Piano / guitar														
Bass														
Drums														
Singing														
Djembe or other percussion instr.														
Other, namely...														

* Instr. = instrumentalists; Voc. = vocalists

21 How are the students assessed?

individually

in groups

through examinations

through examinations

other, namely ...

other, namely ...

22 How many examinations does a student have to take on a yearly base?

	I. Performance programme		II. Teachers programme		III. Combined performers/ teachers programme		IV. School music teachers programme		V. Other <i>please describe</i>		VI. Other <i>please describe</i>		VII. Other <i>please describe</i>	
	p.p.*	o.e.*	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.	p.p.	o.e.
Year 1														
Year 2														
Year 3														
Year 4														
Year 5														
Year 6														

* p.p. = performing/playing; o.e. = other exams (theory, ear training, etc.)

23 How many times does each student have the opportunity to perform on a yearly base, organised by the school?

	I. Performance programme		II. Teachers programme		III. Combined performers/ teachers programme		IV. School music teachers programme		V. Other <i>please describe</i>		VI. Other <i>please describe</i>		VII. Other <i>please describe</i>	
	c.p.*	o.p.*	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.	c.p.	o.p.
Number of performances inside school, organised by the school														
Number of performances outside school, organised by the school														
Other, namely ...														

* c.p. = compulsory performances on a yearly base; o.p. = optional performances on a yearly base

24 Who – within as well as outside of the school – has influence on how the curriculum is organised? E.g. students, teachers and/or director, government restrictions/guidelines, etc. What methods are used to assess/evaluate the curriculum?

25 Please indicate in the schedule below what is taught mainly individually, in small groups or in large groups. Please fill in 1, 2 and 3 (where 1 = most important and 3 = least important):

	Individual lessons	Lessons in small groups (2 to 7 students)	Lessons in large groups (8 and more students)
Main instrument – playing/technique			
Composition / arranging			
Improvisation			
Ear training			
Theory			
Second instrument(s)			

26 How are your students guided during their studies? Is there a mentoring system?

27 Are the students restricted to a fixed programme, or are there many optional courses?

28 Are students taught how to organise their own professional careers? 0 Yes 0 Little 0 No
If so, in what way? Are management courses offered?

29 Are there (inter)national exchanges of students, teachers and/or co-ordinators and directors / heads of department? 0 Yes 0 No

If yes, which international exchanges programmes are used? SOCRATES Other, namely ...

Please fill out how many exchanges per year:

	National exchange	International exchange
Number of students		
Number of teachers		
Number of co-ordinators/ heads of department		

If there are no exchanges, please indicate why not:

33 How many regular guest teachers approximately teach at the jazz and/or pop department? Number:
Is this number included in the number of teachers filled out in the first part of the questionnaire?

Yes No

34 How many masterclasses/workshops are approximately organised each year with teachers from outside your school? Number ...

35 What are, according to you, the main problems at present in your jazz and/or pop department(s)? (Could be anything: organisational problems, level/age/... of students or teachers, money, rooms, etc.)

35 What is your view on the short and long term future of higher jazz and/or pop education in the broadest sense (e.g. teachers, students, musicians' expertise, school policy, government policy, recognition, money, etc...)?

RESEARCH ON PROFESSIONAL JAZZ AND POP EDUCATION IN EUROPE
QUESTIONNAIRE 3

TARGET GROUP: CONSERVATOIRE / MUSIC ACADEMY / MUSIKHOCHSCHULE WITHOUT A SEPARATE JAZZ AND/OR POP DEPARTMENT/PROGRAMME, BUT PROVIDING JAZZ AND/OR POP COURSES TO STUDENTS FROM OTHER DEPARTMENTS (E.G. CLASSICAL, PEDAGOGICAL,...)

N.B.:

- *Please read the questions carefully! Several questions are only meant for specific target groups.*
- *If your school has both a separate jazz and a separate pop programme, please be so kind to have section III of this questionnaire copied and filled out twice! Once by the head of the jazz programme and once by the head of the pop programme.*
- *In several questions percentages are asked for. Only rough indications are meant, no exact percentages.*
- *Feel free to add any comments to the questions and/or answers. If you need additional space, please use the backside of the questionnaire.*

I. GENERAL INFORMATION / ORGANISATIONAL STRUCTURE

- 1 How is funding organised within your institution?
0 State
0 Private
0 Other, namely.....
- 2 When was your institution founded? 19.....
- 3 Is your education/curriculum and diploma(s) acknowledged/accredited by your national government?
0 Yes 0 No
Other ...
- 4 Which of the following courses are offered at your institution and when did they start? (More than one answer possible)
0 Jazz course(s): started in 19...
0 Pop course(s): started in 19...
0 Mixed jazz/pop course(s): started in 19...
- 5 What is the yearly student college fee? Amount & currency: ...
- 6 If possible, could you roughly indicate which percentage of the general budget is reserved for the different departments, if applicable?
• Classical department:%
• World music department:%
• Department for secondary school music teachers:%
• Other, namely ...
- 7 How many students are registered at your school?

Number:..... Percentage of foreign students:.....%

Please indicate from which countries:...

8 How many of the following staff members are working in your school?

	Entire school		jazz		pop		jazz/pop	
	number	hrs per week	number	hrs per week	number	hrs per week	number	hrs per week
heads of department, co-ordinators, etc.								
administrative staff								
teachers								

9 How does your institution identify / contact potential students? (more then one answer possible)

Internet

Media: newspapers magazines television radio

Public events

Posters / flyers

Other, namely ...

10 Does your institution have a written out mission statement / rationale?

Yes No If possible, please attach.

11 Does your institution have an alumni policy? Yes No

If yes, please explain how you(r institution) keeps track on former students:

12 Is your institution a member of any of the following international associations?

IASJ (International Association of Schools of Jazz)

IAJE (International Association of Jazz Educators)

AEC (Association Européenne des Conservatoires)

Other, namely ...

13 Which of the following credit systems does your institution use? More than one answer possible.

ECTS (European Credit Transfer System)

CATS (Credit Accumulation and Transfer Scheme)

AP(E)L (Assessment of Prior (Experiential) Learning)

Other, namely ...

II. SCHOOL MUSIC TEACHERS FOR GENERAL EDUCATION

How is training for general school music teachers in your school organised?

All students get training in teaching at general schools,

and graduates are licensed to teach at general schools

but graduates are not licensed to teach at general schools

There is a separate department/programme for school music teachers,

and graduates are licensed to teach at general schools

but graduates are not licensed to teach at general schools

- 0 Several departments have an option for school music teaching,
 - 0 and graduates are licensed to teach at general schools
 - 0 but graduates are not licensed to teach at general schools
- 0 There is no specific training for school music teachers,
 - 0 but graduates are licensed to teach at general schools
 - 0 and graduates are not licensed to teach at general schools

III. CURRICULUM / TEACHING METHODS

N.B.: This part of the questionnaire does not refer to the school as a whole, but only to jazz and/or pop provision.

- 1 In what form are the jazz and/or pop courses offered?
 - 0 As extra courses for students from the classical, pedagogical or other departments.
 - 0 Other, namely ...

- 2 Are there entrance demands for the jazz and/or pop courses (level of playing, theory knowledge, specific diploma's,...)? If so, what are these?

- 3 Do students have to take an entrance exam? 0 Yes 0 No

- 4 What is the maximum – in percentage – of jazz and/or pop courses a student can take during his/her entire study time?
 Percentage of total study time a student can fill with jazz and/or pop courses:%

- 5 Is there a specialised teacher for each instrument that can be studied within the jazz and/or pop course
 - 0 Yes 0 No
 If not, could you please explain how this situation is dealt with? (Example: does your school offer courses for jazz trumpet students if there is no specialised jazz trumpet teacher?)

- 5 Could you please indicate within the following schedule which of the subjects mentioned is offered by your school either as a separate course, or integrated within other courses, which music style is represented in the courses (jazz and/or pop or jazz/pop), if they are compulsory or optional, how many students participate and from which departments (classical music, music pedagogy, etc.) these students come.

	In what form is the subject offered?		In what music style is this item/ course offered?			How many students participate and from which department(s) do they come?		Is it compulsory or optional for students to attend?		Is the item/ course examined	
	sep. course	integr.	jazz	pop	jazz/pop	number	department(s)	compulsory	optional	yes	no
	ind. lesson	group lesson	in other course								
Main instr.-											
playing/tech.											
Combo playing											
Big band											
Improvisation											
Composition											
Arranging											
Ear training											
Music theory											
Music history											
Other, namely											

7 Is it possible to obtain diplomas in jazz and/or pop music, including post-graduate study programmes and diplomas (e.g. performance diploma, teaching diploma, ...)? How many years of study is needed for each programme/diploma?

How many students have graduated for each diploma last year (1999/2000)?

0 No 0 Yes (please fill in the schedule below)

Programmes	Name/description of diploma	Years of study	Number of students graduated (1999/2000)
I. Performance programme			
II. Teachers programme			
III. Combined performers/ teachers programme			
IV. School music teachers programme			
V. Other <i>please describe</i>			
VI. Other <i>please describe</i>			
VII. Other <i>please describe</i>			

8 **Only for jazz or jazz/pop courses:** Are jazz teaching methods in your school based on an American model (stemming from the big band tradition), on classical music teaching methods (with a main focus on individual training) or on another model? What is your view (and that of your school) towards how jazz is taught best? Should jazz be taught through playing in groups? Should individual teaching have a large part in learning jazz? Please explain:

9 **Only for jazz or jazz/pop courses:** Are jazz courses based on a specific style?

- Yes, students are only trained in one specific style, namely... (e.g. New Orleans style, Swing, Bebop, ...).
- Yes, students are initially trained in one specific style, namely ... (e.g. New Orleans style, Swing, Bebop... but later on will receive training in other styles as well.
- No, students receive training in different styles from the beginning.
- No, students are more or less free to decide what styles they want to receive training for.
- Other, namely ...

10 **Only for pop or jazz/pop courses:** Are pop courses based on a specific style?

- Yes, students are only trained in one specific style, namely ... (e.g. funk, hard rock,...).
- Yes, students are initially trained in one specific style, namely ... (e.g. funk, hard rock,...), but later on will get training in other styles as well.
- No, students get training in different styles from the beginning.
- No, students are more or less free to decide what styles they want to get training for.
- Other, namely ...

11 Do your students receive training in music styles from any of the following parts of the world? Please specify: a) which genres/styles and/or which countries/areas; b) if these classes are compulsory or optional for the students.

Continents	Music genres/styles and/or countries/area	Compulsory/ optional
South America		
Africa		
Asia		

12 How is improvisation taught? (more than one answer possible)

- | | |
|---|---|
| Jazz improvisation: | Pop improvisation: |
| <input type="radio"/> As a separate course | <input type="radio"/> As a separate course |
| <input type="radio"/> Integrated within other courses | <input type="radio"/> Integrated within other courses |
| <input type="radio"/> Not provided | <input type="radio"/> Not provided |
| <input type="radio"/> Other, namely... | <input type="radio"/> Other, namely ... |

13 Do vocal students receive the same improvisation courses/training as instrumentalists?

- Yes
- No, please explain: ...

14 What is the main focus, if any, of your jazz and/or pop courses and why? (e.g. improvisation, composition, big band, instrument technique, theory,...)

15 Who – within as well as outside of the school – has influence on how the curriculum is organised? E.g. students, teachers and/or director, government restrictions/guidelines, etc. What methods are used to assess/evaluate the curriculum?

16 How are your students guided during their studies? Is there a mentoring system?

17 Are the students restricted to a fixed programme, or are there many optional courses?

18 How are the participants to the jazz/pop courses assessed?

- individually in groups
 through examinations through examinations
 other, namely ... other, namely...

19 How many times does each student who takes jazz and/or pop courses, have the opportunity to perform on a yearly base, organised by the school?

Jazz and/or pop performances	Compulsory performances on a yearly base	Optional performances on a yearly base
Number of performances inside school, organised by the school		
Number of performances outside school, but organised by the school		
Other, namely.....		

20 Are students taught how to organise their own professional careers? Yes Little No
 If so, in what way? Are management courses offered?

21 Are there (inter)national exchanges of jazz and/or pop students, teachers and/or co-ordinators?

Yes No

If yes, which international exchanges programmes are used? SOCRATES Other, namely...

Please fill out how many exchanges per year:

	National exchange	International exchange
Number of students		
Number of teachers		
Number of co-ordinators/ heads of department		

If there are no exchanges, please indicate why not:

22 How many regular guest teachers teach jazz and/or pop courses in your school, approximately?

Number:..

Is this number included in the number of teachers filled out in the first part of the questionnaire?

Yes No

23 How many masterclasses/workshops are approximately organised each year with teachers from outside your school? Number ...

24 What are, according to you, the main problems at present in your jazz and/or pop courses/programme (Could be anything: organisational problems, level/age/... of students or teachers, money, rooms, etc.)

25 What is your view on the short and long term future of higher jazz and/or pop education in the broadest sense (e.g. teachers, students, musicians' expertise, school policy, government policy, recognition, money, etc...)?

RESEARCH ON PROFESSIONAL JAZZ AND POP EDUCATION IN EUROPE
QUESTIONNAIRE 4

TARGET GROUP: CONSERVATOIRE / MUSIC ACADEMY / MUSIKHOCHSCHULE WITHOUT A JAZZ AND/OR POP DEPARTMENT

Feel free to add any comments to the questions and/or answers. If you need additional space, please use the backside of the questionnaire.

I. GENERAL INFORMATION / ORGANISATIONAL STRUCTURE

1 How is funding organised within your institution?

0 State

0 Private

0 Other, namely.....

2 When was your institution founded? 19.....

3 Is your education/curriculum and diploma(s) acknowledged/accredited by your national government?

0 Yes 0 No

Other ...

4 Does your school intend to offer jazz and/or pop training in the near future?

0 No

Reasons:... (do not fill in the rest of this questionnaire)

0 Yes, namely: 0 Jazz

0 Pop

0 Jazz/pop

In what form will this be structured?

0 As a separate department

0 As (non)compulsory extra courses for students from the classical, pedagogical and/or other departments

0 Other, namely.....

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