

Questionnaire 2 on the admission to higher music education

Pre-College Working Group
Final results April 2006

The questionnaire on the admission to higher music education (in English, French and German) has been handed out to the participants of the AEC Annual Congress 2005 in Birmingham. It has also been sent to the member institutions of the European Association of Conservatoires (AEC) that have not responded to the questionnaire in Birmingham. A reminder was sent out in January 2006. From a total of 224 institutions being addressed a total of 105 answers from 100 institutions could be retrieved. 4 institutions¹ gave multiple answers for different departments.

The following text presents the results of the questionnaire per question in order to facilitate an overview over the received answers.

Europe offers a great variety of historical backgrounds in the different countries. This had implications on the development and the shape of national educational systems as well. Sometimes in the analysis of the data it is therefore useful to add the regional aspect to the pure overall numbers. From some countries there were not sufficient answers to make a conclusion about a country specific trend; this also due to the fact that in some countries there are only one or two institutions offering professional music training. Therefore bigger regions have been defined and, were relevant; a regional approach has been made in the analysis. The following regions have been defined (number in brackets is number of answers per country):

Region 1 Eastern Europe	Region 2 Central Europe	Region 3 Western Europe
Albania (2) Bosnia Herzegovina (1) Czech Republic (1) Croatia (1) Estonia (1) Georgia (1) Greece (1) Hungary (1) Kosovo (1) Latvia (1) Lithuania (1) Poland (5) Romania (1) Russia (1) Slovakia (1) Slovenia (1)	Austria (3) Germany (9) Switzerland (9)	Belgium (3) France (8) Ireland (2) Luxembourg (2) The Netherlands (5) United Kingdom (6)
Region 4 Northern Europe	Region 5 Southern Europe	Region 6 Intercontinental
Denmark (6) Finland (6) Iceland (1) Norway (5) Sweden (3)	Italy (5) Portugal (1) Spain (4)	Australia (1) Canada (1) Israel (1) Turkey (1)

¹ Answers from different departments were received from the Akademia e Arteve in Tirana (AL), the Sibelius Academy in Helsinki (FI), the Norwegian University of Science and Technology in Trondheim (NO) and the Conservatorium van Amsterdam (NL).

Question 1 In the admission exam to studies at a 1st cycle (Bachelor) level what of the following do you test?

In the first question respondents were asked to indicate which of the given subjects they test at admission. Two main categories were offered: *theoretical knowledge* and *practical skills*. Within the main category *theoretical knowledge*, in 85% of the institutions ‘aural skills’ are tested at admission. According to the answers to questions 5, as discussed there, ‘aural skills’ are also considered as the most important in this main category. ‘Analysis’ is next frequently tested in the institutions’ admission exams (66%) followed by Music history (36%) and ‘other’ (35%). Within the category ‘other’ the varied answers show a majority of subjects related to analysis as ‘harmony’ and ‘basic music theory’ were mentioned 18 times. According to question 5 they were also considered as more than average important. Solfège was mentioned 8 times as a subject other than the given ones and in number of importance as well considered as more than average important. ‘Technical knowledge/skills (e.g. music software)’ (21%) is the least often tested subject area in the main category *theoretical knowledge*.

Within the second main category *practical skills*, ‘artistic expression’ (95%) is the most tested and according to question 5 also considered as the most important. The next often tested categories are ‘knowledge of different music styles’ and ‘sight-reading’. (68% and 65%). On fourth place ‘improvisation skills’ can be found (36%). It has to be mentioned that technical skills on the instrument were not offered as a pre-set category. This shows in the open category ‘other’ (30%) where technical skills (on the instrument) were mentioned 10 times followed by singing (7 times) and piano (3 times). The supplement of tested subjects varies from personality, performance technique to teaching skills and technical level (see appendix A). The less tested category of the practical skills is ‘ensemble playing’ with 25% of the answering institutions testing it at admission.

Theoretical knowledge		Practical skills	
Aural skills	85%	Artistic expression	95%
Analysis	66%	Knowledge of different music styles	68%
Music history	36%	Sight-reading	65%
Other	35%	Improvisation skills	36%
Technical knowledge/skills (e.g. music software)	22%	Other	30%
		Ensemble playing	25%

A remarkable regional difference can be found in the practical skills categories ‘sight-reading’ and ‘improvisation skills’. In the northern countries it is far more often tested than in the other regions as shown in the table below.

Sight reading	Improvisation	
48%	24%	R1 East
62%	33%	R2 Central
71%	25%	R3 West
90%	67%	R4 North
40%	30%	R5 South
75%	25%	R6 Intercontinental

Question 2 Do you interview candidates?

The results show that 81 (77%) institutions do interview and 23 (22%) do not interview candidates. Especially in the southern countries it is not common to interview candidates.

Interviews	No interviews	
71%	29%	R1 East
71%	24%	R2 Central
88%	14%	R3 West
76%	24%	R4 North
60%	40%	R5 South
100%	0%	R6 Intercontinental

Question 3 Do you give candidates a written assignment?

56% of the answering institutions give candidates a written assignment and 43% do not. Out of the results it doesn't seem to be common in the northern countries.

One institute specified that it asks for a written assignment only in composition and another institution answered positively referring to a motivation letter.

Question 4 Do you ask for references?

32% of the respondents ask for references, especially the institutions in France (5 out of 8) and all institutions from the United Kingdom and Canada.

However, the majority of 68% of the respondents do not ask for references.

Question 5 How much importance do the above mentioned categories have for the admittance of a student?

In question 5 the respondents were offered the same categories as in question 1. Additionally 'interview', 'written assignment' and 'references' were included in the ranking. This time the respondents were asked to mark the importance of the relevant category for the admittance of a student to a first cycle in higher music education. The importance of the categories tested lists as follows:

Categories tested in order of importance	
1	Artistic expression
2	Aural skills
3	Knowledge of different music styles
4	Interview
5	Analysis
6	Technical knowledge/skills (e.g. music software)
7	Sight reading
8	Music history/Improvisation skills
9	Ensemble playing
10	Written assignment
11	References
12	Other

The next table shows the importance given to the categories ordered according to the main categories. Importance is expressed in percentage in relation to a total of 100% overall importance.

Theoretical knowledge		Practical skills	
Aural skills	11,9%	Artistic expression	15,6%
Analysis	8,3%	Knowledge of different music styles	10,0%
Technical knowledge/skills (e.g. music software)	6,3%	Sight-reading	6,0%
Music history	5,9%	Improvisation skills	5,9%
Other	3,6%	Ensemble playing	5,7%
		Other	2,5%
Additional categories			
Interview	8,9%		
Written assignment	5,5%		
References	3,9%		

The regional approach shows that 'analysis' is found less important in the western and southern regions.

The results also show that for admittance of a student to the Jazz department 'improvisation skills' and 'ensemble playing' are of great importance.

Question 6 Do you make any exceptions to the admission process (e.g. asking only for single parts of the exam, CD replacing live audition etc.)?

32% of the answering institutions make exceptions to the admission process. The exceptions mentioned are mostly made for students from overseas who may send a CD replacing live audition but there are also exceptions made for winners of competitions or candidates who already passed secondary music school exams. 67% of the institutions do not make exceptions to the admission process.

Question 7 Are there any language requirements at admission?

66% of the responding institutions require a certain level of knowledge of the local language at admission. It varies from basic language skills to standardised language certificates up to professional level. Some provide courses or test language skills at the end of the first year². In 12 institutions a language test is compulsory³.

Question 8 Do you offer potential students a possibility to have an informal consultation with conservatoire teaching staff before the admission exam (e.g. information day)?

Of the responding institutions 76% do offer informal consultation and 22% do not provide any. As an example, in Portugal preparatory sessions for the tests in analysis, music history and aural skills are offered to admission exam candidates.

Question 9 Are there any other legal or practical requirements to be fulfilled before a student can be admitted (e.g. school leaving examination, age limit)?

23 of the responding institutions (22%) do not have any additional legal or practical requirements for admittance. The other 81 responding institutions do have additional requirements, for instance 12 institutions mention an age limit which differs from a minimum of 16 to a maximum of 30 years of age. The main qualification for entrance to the institutions surveyed, except for the admission exam, is a high school diploma.

Question 10 How is your admission panel composed?

In this question the respondents were asked to indicate how their admission panels are composed. 3 possibilities were offered as possible answers: only internal examiners, only external examiners or a combination of both. As a result the following showed:

- 62% of the admission panels are composed out of internal examiners only (64 institutions).
- 36% of the admission panels are composed of both internal and external examiners (35 institutions).
- 2% of the admission panels are composed of external examiners only (1 institution⁴).

Question 11 Who assigns admitted students to a teacher?

In 35% of the responding institutions the administration assigns admitted students to a teacher, in 30% the admission panel decides but in most of the cases (44%) the determining factor is the Head of Department.

² Conservatorio di Musica "E.F. Dall'Abaco" Verona (IT), Hogeschool Antwerpen (BE)

³ Queensland Conservatorium Brisbane (AU), Hochschule für Musik "Hanns Eisler" Berlin (DE), Hochschule für Musik u. Darstellende Kunst Frankfurt am Main (DE), Hochschule für Musik "Franz Liszt" Weimar (DE), Norwegian University of Science and Technology Trondheim (NO), Conservatorium van Amsterdam (NL), Conservatorium Maastricht (NL), Birmingham Conservatoire (UK), Royal Welsh College of Music and Drama Cardiff (UK), Royal Scottish Academy of Music and Drama Glasgow (UK), Royal Academy of Music London (UK) and Trinity College of Music London (UK).

⁴ Music Department Ionian University Corfu (GR)

In 87% of the institutions the students' request for a specific teacher is considered. Out of the 6 institutions which do not consider the student's requests, 3 are from Scandinavian countries.

Question 12 From the total number of candidates that you consider admissible to your institution, what factors other than the student's competence will determine which of these will receive the offer of a place?

The respondents were offered a set of possible limitations to the admission of competent candidates that do not reside in the competence of the student himself. Financial resources, the balance between disciplines/instruments and teacher availability could be selected. Additionally an open answer ('other') allowed respondents to mention any other limitation to admittance. From the answers it shows that the balance between disciplines and instruments is the most important factor (64%) for the final admission decision, followed by teacher availability (52%). The least important factor is the financial resources (31%). Among other mentioned factors (18%) there could be found limitations originating from governmental regulations as well as from the number of musicians needed in the profession. One institution stated the importance of concordance with the institution's philosophy⁵.

Question 13 Do any external circumstances force you to admit students that do not fulfil your admission standards?

Only 10% of the responding institutions state to admit students that do not fulfil their admission standards. The reasons given were mostly of political or organisational nature. For example, some institutions mention that they admit students from certain less developed countries. The most often mentioned factor influencing the admission standards is the number and variety of instruments needed for school ensembles and orchestras. One institution for example indicates that bassoons or alto cornets are instruments needed. Another institution explicitly points out the fact that a lack of students can result in loss of teacher jobs for certain instruments.

100% of the responding institutions from the eastern countries responded that they do not admit any students that do not fulfil their admission standards.

Question 14 Which type of previous education have students from your country received before they enter the 1st Cycle (Bachelor) at your institution? *Please note: It is not necessary to have exact numbers about this issue; we are just looking for trends; your personal experience should be sufficient to answer the following question.*

In this question respondents were asked to give a general indication about where their first year students come from in terms of previous music education. They were asked to give estimation from their personal experience about it rather than presenting statistical data that most likely is not available for most of the responding institutions. The results can therefore only be seen as estimation; nonetheless valuable information could be retrieved, especially in relation to regional trends.

The respondents were offered pre-defined types of music education. 7 different types were presented to them and an open category for any other type was offered additionally.

As the table below shows in detail most of the students come from the category 'general music school', followed by 'specialised music school'. On the third place 'private lessons' can be found followed by 'junior departments' and the 3 types of 'secondary level educational institution specialised in music'. In the category 'other' autodidacts, BA students from university and ordinary school were mentioned among other origins.

⁵ Hochschule der Künste Bern (CH)

General music school (GM) Independent institution for music education <u>outside</u> of the compulsory education system and higher education, offering education in music to students of all ages and all stages.	20%
Specialised music school (SM) Independent institution for music education <u>outside</u> of the compulsory education system and higher education, offering special curricula preparing students for professional music training in higher music education.	18%
Private lessons (PL)	15%
Junior department/Preparatory Class/Foundation year (JD) Course <u>within</u> the higher education institution preparing students for training in higher music education.	13%
Secondary level educational institution specialised in music A (SLE A) School on secondary level offering general education with a specialisation in music education.	12%
Secondary level educational institution specialised in music B (SLE B) School on secondary level offering music education on an advanced level including general education.	12%
Secondary level educational institution specialised in music C (SLE C) School on secondary level offering music education on an advanced level without general education.	7%
Other (O)	3%
Total	100%

There is a country wise trend that most of the students from Eastern European countries, before entering the 1st cycle, were educated in specialised music schools or secondary level educational institutions specialised in music B.

Western Europe hardly seems to be familiar with secondary level educational institutions specialised in music. In Southern Europe most of the students come from junior departments.

	JD	GM	SM	SLEA	SLEB	SLEC	PL	O	total
R 1 East	7%	15%	21%	18%	20%	11%	8%	0%	100%
R 2 Central	13%	16%	11%	10%	9%	3%	16%	22%	100%
R 3 West	11%	15%	15%	9%	9%	8%	15%	17%	100%
R 4 North	6%	21%	16%	11%	13%	10%	14%	10%	100%
R 5 South	26%	8%	18%	2%	2%	2%	11%	32%	100%
R 6 Intercontinental	12%	17%	17%	15%	16%	5%	18%	0%	100%

An analysis of those countries where multiple answers have been retrieved shows the following country wise trends listed in the tables below (peaks are highlighted).

	Austria	Belgium	Denmark	Finland	France	Germany	Ireland	Italy	Netherlands	Norway	Poland	Spain	Sweden	Switzerland	United Kingdom
JD	9%	6%	13%	5%	10%	10%	24%	51%	18%	6%	6%	10%	1%	25%	15%
GMS	11%	31%	21%	28%	22%	29%	20%	4%	15%	26%	17%	21%	24%	18%	18%
SMS	13%	2%	21%	14%	36%	11%	10%	13%	15%	9%	22%	40%	25%	15%	14%
SLE A	21%	12%	12%	9%	10%	10%	0%	4%	10%	26%	14%	4%	8%	11%	6%
SLE B	11%	18%	4%	18%	3%	12%	0%	4%	6%	15%	23%	0%	20%	7%	11%
SLE C	11%	16%	13%	16%	7%	2%	0%	4%	6%	0%	13%	15%	0%	0%	3%
PL	18%	16%	16%	10%	8%	25%	34%	19%	26%	18%	3%	10%	21%	16%	21%
Other	7%	0%	1%	2%	5%	0%	12%	0%	3%	0%	0%	0%	0%	8%	13%
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Question 15 Does your institution charge enrolment fees from students?

From the responding institutions 65% do state to charge enrolment fees. 33% of the institutions do not charge enrolment fees, especially not the northern countries. However, it seems that this question led to some misunderstanding as the amount of money given varies from 6€ to 3500€. The word ‘enrolment fee’ intended to mean admission exam fee, however it seems that it was quite often understood as a ‘study fee’ for the actual study.

Question 16 Do you admit foreign students to your institution?

All institutions do admit foreign students (100%). However, in some cases there are restrictions. Reasons for restriction are in general the balance between foreign and national students or the balance between departments and the capacity of the building.

Additional comments

In the end of the questionnaire, room was given to the respondents for any additional comment they might have. Additional comments were received from ten institutions.

Most of the additional comments showed some concern about the importance of categories in question 1 and their relation to the different departments of an institution. For example one institution surveyed indicates that in its 3 different Bachelor degree programmes the considerations are slightly different for each programme. Another institution mentions that ‘technical skills’ are only tested in relation to music technology studies.

One German institution⁶ indicates that 50% of the students come from types of schools which are not in fitting in the pre-set types of institutions (question 14).

⁶ Hochschule für Musik "C.M. Von Weber" Dresden (DE)

Appendix A

Questions and answers details

1. In the admission exam to studies at a 1st cycle (Bachelor) level what of the following do you test?

1.1 Theoretical knowledge

- 69 Analysis
- 38 Music history
- 22 Technical knowledge/skills (e.g. music software)
- 89 Aural skills
- 37 Other, please specify:
 - Harmony (12)
 - Solfege (8)
 - Basic music theory (6)
 - General Music Knowledge (2)
 - Piano (2)
 - Writing skills (2)
 - Communication skills
 - General background
 - Essay
 - General Culture
 - Instrumental and vocal ability

1.2 Practical skills

- 100 Artistic expression
- 71 Knowledge of different music styles
- 26 Ensemble playing
- 68 Prima vista playing
- 38 Improvisation skills
- 31 Other, please specify:
 - Technical skills (10)
 - Singing (7)
 - Piano (3)
 - Instrumental potential
 - Rhythm skills
 - Teaching skills
 - Secunda vista performance
 - Portfolio
 - Personality
 - Language skills
 - Performance technique
 - Differs from one department to another
 - Comment of candidate about own presentation
 - Improvisation in groups and solo
 - Exam in major level sec. music education
 - Prepare own composition and play
 - Technic level
 - Performance of repertory requested

- | | | |
|---|--------|-------|
| 2. Do you interview candidates? | YES 81 | NO 23 |
| 3. Do you give candidates a written assignment? | YES 59 | NO 45 |
| 4. Do you ask for references? | YES 34 | NO 71 |

How much importance do the above mentioned categories have for the admittance of a student? *Please mark importance where applicable to your institution.*

	Not important			Very important		
Analysis	11	12	25	18	13	7
Music history	13	14	16	15	14	7
Technical knowledge/skills	17	3	8	9	11	14
Aural skills	1	5	14	20	23	29
Other 36 specified in 1.1	1	6	1	5	6	10
Artistic expression	0	0	2	5	19	72
Knowledge of different music styles	4	4	7	13	17	19
	Not important			Very important		
Ensemble playing	12	1	16	11	6	11
Prima vista playing	9	8	22	26	8	7
Improvisation skills	11	7	15	13	9	7
Other specified in 1.2	3	1	1	3	5	7
Interview	11	2	17	20	21	11
Written assignment	11	9	8	19	6	6
References	21	9	7	13	3	2

5. (a) Do you make any exceptions to the admission process (e.g. asking only for single parts of the exam, CD replacing live audition etc.)? YES 34 NO 70

(b) If YES, please explain.

- **Exceptionally (3)**
- **Erasmus**
- **Sec.Musicschool Exam,**
- **Distant Countries CD (12),**
- **Single parts,**
- **Winner competitions**
- **No Theory for Sec.Musicschool**
- **Depend Instruments.**

7. (a) Are there any language requirements at admission? YES 69 NO 35

(b) If YES, please explain.

- **Basic German, English, French, etc.**
- **Examresults IELTS, TOEFL,**
- **We provide intensive course,**
- **They have to sing a Danish song, etc. etc.**

8. Do you offer potential students a possibility to have an informal consultation with conservatoire teaching staff before the admission exam (e.g. information day)?

YES 80 NO 23

9. (a) Are there any other legal or practical requirements to be fulfilled before a student can be admitted (e.g. school leaving examination, age limit)?

YES 81 NO 23

If YES, please name.

- **High school diploma**
- **Age limit**

10. How is your admission panel composed?

- 65 Only internal examiners
- 2 Only external examiners
- 38 Internal and external examiners

11. (a) Who assigns admitted students to a teacher?

- 36 Administration
- 31 Admission panel
- 46 Other, please name

- Both
- Head of Department
- Staff student Committee
- Administration and Head of Department
- Coordinators (full-time teachers)
- Teachers decide among themselves
- Students chose the professor

(b) Are students' requests for a specific teacher considered? YES 91 NO 7

12. From the total number of candidates that you consider admissible to your institution, what factors other than the student's competence will determine which of these will receive the offer of a place?

- 33 Financial resources
- 67 Balance between disciplines/instruments
- 55 Teacher availability
- 19 Other, please name

- Minimum standard for each group
- Government regulations
- Employment market
- Number of places available
- CAO system
- General University requirement
- Numerus Clausus
- Potential to become Profs
- Limited by state budget or with fee
- Balance between BA

13. Do any external circumstances force you to admit students that do not fulfil your admission standards? YES 10 NO 94

If YES, please name.

- Slight compromises for lower socio-economical communities for students from under-developed countries
- Need certain amount of students because of university finances
- In urge of indispensable instruments for ensembles like bassoon etc.
- Loss of jobs

14. Which type of previous education have students from your country received before they enter the 1st cycle (Bachelor) at your institution? Please note: It is not necessary to have exact numbers about this issue; we are just looking for trends; your personal experience should be sufficient to answer the following question.

Please use numbers from 1-8 to mark frequency: 8 most students in my institution origin from this type of education – 1 no students in my institution origin from this type of education; 0 not applicable.

Junior department/Preparatory Class/Foundation year Course <u>within</u> the higher education institution preparing students for training in higher music education.	26 6 17 6 3 9 8 5 5
General music school Independent institution for music education <u>outside</u> of the compulsory education system and higher education, offering education in music to students of all ages and all stages.	8 9 14 9 16 4 13 7 15
Specialised music school Independent institution for music education <u>outside</u> of the compulsory education system and higher education, offering special curricula preparing students for professional music training in higher music education.	16 10 6 8 8 6 12 9 14
Secondary level educational institution specialised in music <u>A</u> School on secondary level offering general education with a specialization in music education.	19 6 19 10 6 6 7 4 5
Secondary level educational institution specialised in music <u>B</u> School on secondary level offering music education on an advanced level including general education.	19 7 10 12 4 4 7 2 12
Secondary level educational institution specialised in music <u>C</u> School on secondary level offering music education on an advanced level without general education.	36 4 9 2 3 4 3 3 4
Private lessons	1 12 26 11 8 6 8 4 8
Other - Which? Autodidacts, BA students from university, Prof. music school Level II diploma, Ordinary School, Secondary school, non specialist, Other European School, Musik Gymnasium, High School Degree,	0 1 1 3 3 1 2 0 2

15. (a) Does your institution charge enrolment fees from students?
YES **68** NO **35**

(b) If YES, How much are they? **From 6 till 3500 €**

16.(a) Do you admit foreign students to you institution? YES **105** NO **0**

(b) If YES, is there any restriction for that?

- Max. 10%, Language requirements,
- Apply student exchange,
- Number of places,

- Immigration rules,
- Balance home/foreign,
- Deposit 18000 Sfr.,
- Capacity in the building,
- Special arrangement with ex-Yugoslavian republics.

Additional Comments:

- Importance of categories is different between genres.
- Practices differ within institution in different departments. Improvisation is clearly tested in jazz, not in classical. Prima vista is tested in piano not in vocal.
- Unsere Hochschule arbeitet eng zusammen mit dem Musikgymnasium, wo Hochschulprofessoren die Schüler unterrichten.
- Some of the questions are impossible to be answered by yes or no because in some cases answer is yes and no (different study programs have different kind of exams).
- nr. 14 müsste eigentlich differenzierter beantwortet werden. Wir haben zu 50% Studenten aus Institutionen, die hier nicht aufgeführt sind.
- We have pupils from 9 to 27 (or more) and there is no trouble to follow them from the beginning to the end.
- For pedagogical studies specified knowledge of language requested
- 3 different Bachelor degree program; Performance, considerations are slightly different for each program.

Appendix B

**Questionnaire on
The admission to higher music education**

Pre-college Working Group

ERASMUS THEMATIC NETWORK FOR MUSIC



This questionnaire has been designed by the 'pre-college working group' of the Polifonia project⁷. This working group is studying issues in relation to the preparation of music students for and their admission to professional music training in higher education (Musikhochschule, Conservatoire Supérieur, University). An important aim of the group is to gain insight into the admission procedures to higher music education. This questionnaire focuses on this item.

Name Institution:	
Name contact:	
E-Mail:	
Phone:	Fax:

6. In the admission exam to studies at a 1st cycle (Bachelor) level what of the following do you test?

1.1 Theoretical knowledge

- Analysis
- Music history
- Technical knowledge/skills (e.g. music software)
- Aural skills
- Other, please specify: _____

1.2 Practical skills

- Artistic expression
- Knowledge of different music styles
- Ensemble playing
- Prima vista playing
- Improvisation skills
- Other, please specify: _____

7. Do you interview candidates? YES NO

8. Do you give candidates a written assignment? YES NO

9. Do you ask for references? YES NO

10. How much importance do the above mentioned categories have for the admittance of a student? *Please mark importance where applicable to your institution.* **Not**

important	Very important					Not
	1	2	3	4	5	6
Analysis	1	2	3	4	5	6
Music history	1	2	3	4	5	6
Technical knowledge/skills	1	2	3	4	5	6
Aural skills	1	2	3	4	5	6
Other _____	1	2	3	4	5	6
Artistic expression	1	2	3	4	5	6

⁷ For further information on the Thematic Network for Music "Polifonia", please have a look at our webpage www.aecinfo.org/polifonia.htm.

	1	2	3	4	5	6
	Not important			Very important		
Knowledge of different music styles	1	2	3	4	5	6
Ensemble playing	1	2	3	4	5	6
Prima vista playing	1	2	3	4	5	6
Improvisation skills	1	2	3	4	5	6
Other _____	1	2	3	4	5	6
Interview	1	2	3	4	5	6
Written assignment	1	2	3	4	5	6
References	1	2	3	4	5	6

11. (a) Do you make any exceptions to the admission process (e.g. asking only for single parts of the exam, CD replacing live audition etc.)? YES NO

(b) If YES, please explain.

12. (a) Are there any language requirements at admission? YES NO

(b) If YES, please explain.

13. Do you offer potential students a possibility to have an informal consultation with conservatoire teaching staff before the admission exam (e.g. information day)? YES NO

14. (a) Are there any other legal or practical requirements to be fulfilled before a student can be admitted (e.g. school leaving examination, age limit)? YES NO

If YES, please name. _____

15. How is your admission panel composed?

- Only internal examiners
- Only external examiners
- Internal and external examiners

16. (a) Who assigns admitted students to a teacher?

- Administration
- Admission panel
- Other, please name _____

(b) Are students' requests for a specific teacher considered? YES NO

17. From the total number of candidates that you consider admissible to your institution, what factors other than the student's competence will determine which of these will receive the offer of a place?

- Financial resources
- Balance between disciplines/instruments
- Teacher availability
- Other, please name _____

18. Do any external circumstances force you to admit students that do not fulfil your admission standards? YES NO

If YES, please name. _____

19. Which type of previous education have students from your country received before they enter the 1st cycle (Bachelor) at your institution? Please note: It is not necessary to have exact numbers about this issue; we are just looking for trends; your personal experience should be sufficient to answer the following question.

*Please use numbers from 1-8 to mark frequency: **8 most** students in my institution origin from this type of education – **1 no** students in my institution origin from this type of education; **0** not applicable.*

Junior department/Preparatory Class/Foundation year Course <u>within</u> the higher education institution preparing students for training in higher music education.	0 1 2 3 4 5 6 7 8
General music school Independent institution for music education <u>outside</u> of the compulsory education system and higher education, offering education in music to students of all ages and all stages.	0 1 2 3 4 5 6 7 8
Specialised music school Independent institution for music education <u>outside</u> of the compulsory education system and higher education, offering special curricula preparing students for professional music training in higher music education.	0 1 2 3 4 5 6 7 8
Secondary level educational institution specialised in music <u>A</u> School on secondary level offering general education with a specialisation in music education.	0 1 2 3 4 5 6 7 8
Secondary level educational institution specialised in music <u>B</u> School on secondary level offering music education on an advanced level including general education.	0 1 2 3 4 5 6 7 8
Secondary level educational institution specialised in music <u>C</u> School on secondary level offering music education on an advanced level without general education.	0 1 2 3 4 5 6 7 8
Private lessons	0 1 2 3 4 5 6 7 8
Other - Which? _____ _____	0 1 2 3 4 5 6 7 8

20. (a) Does your institution charge enrolment fees from students?

YES NO

(b) If YES, How much are they? _____ €

21. (a) Do you admit foreign students to you institution?

YES NO

(b) If YES, is there any restriction for that? _____

Additional Comments

Thank you for your cooperation!

Please send the completed questionnaire by e-mail, mail or fax to: Ester Tomasi, Polifonia research/project assistant, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), PO Box 805, NL-3500 AV Utrecht, The Netherlands

T: +31/302361242, F: +31/302361290, E: estertomasi@aecinfo.org