



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

Music Schools in Europe / Part A: Research results

ERASMUS THEMATIC NETWORK FOR MUSIC

polifonia



Education and Culture

Socrates
Erasmus

1. Summary overview of results

The following pages offer a summary overview of the outcomes based on the answers given to the questions stated in the questionnaire. The outcomes can be found in more detail in the next chapter 'Detailed results'. The questionnaire as it was sent to all members of the EMU can be found in Appendix 1, while Appendix 2 lists all received answers and additional remarks and Appendix 3 contains a comparison to the results of the questionnaire on Admission Procedures to European Conservatoires.

1.1 Legislation

Just over half of the affiliates of the EMU have a music school law, but these laws all have different contents. It is not feasible to give an unequivocal description of a 'music school law', and as a result, it is complicated to define its influence on the music school educational system precisely.

At the same time, the final outcomes of the questionnaire show that countries with a music school law generally have a good system for quality control and for keeping track of student's progress. Almost all countries that have a music school law have a national curriculum as well.

1.2. Structure

To be able to compare music school education in Europe, five categories of types of music schools have been presented.

| |
|--|
| General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i> |
| Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i> |
| Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i> |
| Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i> |
| Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i> |

It is evident that out of these five categories General Music Schools, and to a lesser extent, Specialised Music Schools are the types of music schools known in almost every country. Music education on an advanced level (Secondary level educational institutions) is common as well. It is most often combined with general education (Secondary level educational institution specialised in music A and B).

However, although these types of schools seem universal, this does not necessarily mean that they provide the same kind of education (see: Aim of Education).

In some countries, music school education at every level forms an integral part of general education. Respondents from these countries did not always recognise their schools in the categories given.

Most General Music Schools and Specialised Music Schools are affiliated to a member of the EMU, while most of the Secondary level educational institutions A, B and C are not. Consequently, these schools are not required to fulfil the rules and standards the EMU and its member organisations have set.

Many countries know private music schools as well. These schools are mainly different from music schools affiliated to a member of the EMU in the way they are financed and in the curricula they offer.

1.3 Quality control

According to EMU regulations, members of the EMU are required to secure nation-wide standards, and affiliates of EMU-members should have quality standards in structure and curricula. Roughly two-third of all countries knows a system of quality control. It is striking to see that about a third of the respondents states not to know of any system of quality control, while the EMU obliges them to secure nation-wide standards. At the same time, half of this group states to keep track of a student's progress, which could also be seen as a way of quality control.

Asked for the organ that implements this system of quality control/assurance, four options are given:

- Music schools (internal evaluation)
- National music school union¹
- Government
- Other

The government seems to implement most systems of quality control/assurance, followed by music schools themselves and the national affiliate of the EMU. Some countries ticked more than one box. All countries with a music school law (except one) know a system of quality control. Therefore, it could be stated that a music school law may have a positive influence on quality control.

1.4. Finances

In almost every country, music schools charge a tuition fee. Just over half of the respondents confirm that tuition fees discourage students from taking music lessons. In other words, in these countries music school education could be difficult to access for some. Of course, it is important to keep in mind that 'discouragement' is a subjective term.

About two-third of the countries were it is felt that tuition fees might discourage students from taking music lessons has a music school law.

1.5. Curriculum

Approximately two-third of all countries has a national curriculum. In most cases, this is being implemented by all music schools and for all subjects. Curricula are mostly designed by a state ministry, the national music school association that is affiliated to the EMU, or other experts, or a combination of these. In some cases, local or regional traditions influence the composition of the national curriculum. It is interesting to see that in some countries, music school education falls under the Ministry of Education, while in other countries it is connected to the Ministry of Culture.

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¹ the affiliate of the EMU

Entrance examinations are mentioned in half of all national curricula. Traditional subjects, like theory and ensemble playing, are often incorporated into the curriculum, while musical cross-over lessons are not. Music schools in countries that do not have a national curriculum most often establish their own curriculum.

One-to-one tuition is the most popular way of teaching. Combinations of one-to-one tuition and group tuition gain popularity as well.

Concluding, music schools in most of the investigated countries use some kind of pre-designed curriculum. The benefit of having a national curriculum is being supported by the fact that all countries that have one declare to feel that music school education in their country generally provides students with enough skills and knowledge to continue their studies in higher education (except for two countries where the national curriculum is not being implemented by all schools or for all subjects). Not having a national curriculum was also named as a reason for feeling the opposite.

1.6. Lesson time

To learn more about the length of instrumental and vocal music lessons, the respondents were asked to explain how long average music lessons take by choosing one of the following categories:

- 0-30 minutes
- 30-60 minutes
- 60- 90 minutes
- more than 90 minutes

In over three-fourth of the investigated countries, instrumental/vocal one-to-one lessons last between 30 and 60 minutes, and are given once or twice a week. In about a third of the countries, lessons last between 0 and 30 minutes (some respondents ticked more than one box).

The category 0-30 minutes proved to be too wide; some respondents wrote that lessons in their country last 15 minutes. The actual differences between countries are significant: the length of lessons ranges from 0 to 30 minutes to over 90 minutes per student.

Most instrumental/vocal group lessons last between 30 and 60 minutes and are given once or twice a week, sometimes even three times a week. However, answers show that group lessons could last anywhere between 0 and 30 minutes to more than 90 minutes.

The length of the lesson time is often influenced by the level of playing of the student, their personal path of study and their year of study.

When respondents state that lessons are given twice a week, it is not always clear whether the lesson time entered is the time of one single lesson, or the time of two lessons together. Therefore it is not possible to say which country has the longest or shortest lesson time.

1.7. Aim of education

Most of the schools affiliated to a member of the EMU provide both amateur training as well as preparation for professional music training. These schools provide most of their training through General Music Schools and Specialised Music Schools, and to a lesser extent through Secondary level educational institutions specialised in music A and B.

The information gained seems to indicate that preparation for professional music training only is mainly provided through Secondary level educational institutions specialised in music A, B and C,

and through some Specialised Music Schools. The Secondary level institutions do generally not seem to be affiliated to an EMU member.

1.8. Links to professional music training

Music schools in more than half of the investigated countries have no formalised links with institutions that provide professional music training at higher education level. This does not seem to be logical, all the more since over half of the respondents state that their national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.

Having formalised links has a positive influence on the proceeding of music school students to higher education: the countries that do stay in touch with institutions that provide professional music training at higher education level all said to feel that music school education in their country generally provides students with enough skills and knowledge to continue their studies in higher education. Respondents who stated the opposite did not have formalised links.

There could be various explanations as to why there seem to be not many formalised links between music schools and institutions for higher education:

- Preparing students for higher education is not the main aim of most music schools.
- Perhaps there are strong informal links.
- Possibly, there are formalised links on another (national) level, for instance between the national affiliate of the EMU or the government and institutions for higher education.

1.9. Student progress

In most countries, a student's progress is being measured at most or even all music schools. Many of these countries know a system of quality control as well: it shows that these two topics are closely related. Most of the countries that have a music school law measure a student's progress as well.

There are different approaches to dealing with 'not sufficient' student progress. It is noteworthy that some countries stated that dismissal is an option, while others explained that this is practically impossible and not in line with their policy. The possibility of dismissal is what would separate music schools from regular education (primary or secondary schools). It means that education is only available for a selected group, excluding unsuccessful students.

In most countries, special pathways for highly talented students are available. It is interesting to see that not all of these countries measure student progress. This means that students are highly dependent on their teachers to recognise and assess their talent. The question arises whether this situation provides equal chances to all students.

1.10. Starting age

Many countries know a system of pre-instrumental education. Some have specific one or two year courses, while others have more broadly orientated pre-music classes. Sometimes these classes are prerequisite to be accepted at a music school.

Children who want to play a string instrument or piano tend to start playing at a younger age (between 6 and 8 years of age) than children who want to play a brass instrument or improvised music/pop music/jazz (8 years or older). Children playing woodwinds sometimes start as early as string players or pianist, but can also start at a later age. The difference in starting age is not very

surprising; children are physically able to start playing string instruments or piano from a very young age, while playing wind instruments, especially brass, requires an advanced level of physical development. For improvised music, and pop and jazz lessons, it could be possible that children have to start with lessons in classical music first to learn some basic technique. It is notable that hardly any students seem to start before their 6th year of age, but students might possibly start at a younger age at private institutions or with private teachers.

It is common knowledge that children are not advised to start with vocal training at a young age, because their vocal cords are not full-grown. To find out at which age children start with vocal training, the respondents were offered the four following categories of starting ages:

- 6-10 years of age
- 10-15 years of age
- 15-20 years of age
- 20 years or older

The respondents' answers were evenly divided over the first three categories; it is therefore only possible to conclude that children start with vocal training between 6 and 20 years of age. Some respondents stated that children often start singing in a choir before taking vocal lessons. It is possible that many respondents chose the first category having choral tuition in mind, instead of vocal training.

1.11. Entrance examinations

In just under half of the investigated countries, entrance examinations are often or always being implemented. It is not always clear whether these exams are being used as a tool for selection, or as a test to define a student's skills and level. Half of the countries with a music school law have music schools that often or always implement entrance exams.

1.12. Teachers

Teachers in almost all of the investigated countries are required to have some kind of professional qualification to be able to teach at music schools. There are differences in the level of diplomas that teachers need to have: in some countries a Bachelor diploma is required, against others that obligate a Master's level. Sometimes a diploma in Pedagogy is necessary as well².

Sometimes, music school teachers teach in primary schools as well. Two-third of all respondents knows of such a system in their country. There are differences in the stages of development of these systems, ranging from implementation on a school to school basis to well-established systems of music studies during school days. Some countries know a system in which music schools work together with regular schools, providing not only general music lessons during school days, but instrumental/vocal lessons as well.

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² For more information on the regulated requirements for music teachers, please read the overview of Regulated Professions in Music in European Countries as published at www.bologna-and-music.org. You will find the overview under 'Country Overviews'.

2. Detailed results

In this chapter, the detailed results based on the answers received to the questionnaire can be found. The chapter describes the results of the questionnaire per question with comments on the outcomes. The outcomes often show trends rather than specific numbers.

A summary overview of the research findings can be found in the previous chapter 'Summary overview of results'. The main conclusions can be found in the chapter 'Conclusions', while the chapter 'Recommendations for further research' presents a range of topics that need clarification if one would want to get a complete overview of music school education in Europe.

The questionnaire itself can be found in Appendix 1. Appendix 2 contains an overview of all received information and additional remarks, while Appendix 3 contains a comparison of outcomes of this questionnaire on music school education in Europe to another questionnaire that was sent out by the Polifonia Pre-College Working Group asking for information about admission procedures in higher music education institutions in Europe.

The EMU, the European umbrella organisation of music schools, has set boundaries to membership of their organisation. For a better understanding of the EMU and its regulations, the following passage is quoted:

"National member associations of the EMU are officially acknowledged to work for the public interest and, as a rule, they receive public funding. Their task is to secure nation-wide standards and to develop infrastructures for the work of their member music schools, such as: curricular development, organisational assistance and further trainings. Some countries have laid down legislation related to music schools. (...)

Music schools in Europe are institutions specially devoted to musical education and chiefly geared towards the practical aspects of music-making. Although the term "music school" is common in nearly all European countries, there are no binding international requirements that a music school has to fulfil.

Membership of one of the national music school associations affiliated to the EMU, however, entails certain conditions, such as: public responsibility and public funding, quality standards in structure and curricula, a wide range of subjects, qualification of teaching staff, public performances and so on.

Music schools are generally attended by children and youngsters but, as a rule, are also open to adults up to senior age. Music schools enable people to participate in music making on every level up to preparation for professional music studies.

A "music school" in Europe is a clearly defined institution, which forms an integral part of the European educational system. Many music schools co-operate closely with regular schools."

(EMU website³)

1_____

³ Source: www.musicschoolunion.eu/index.php?id=26

2.1. Legislation

Do the affiliated countries of the EMU have a music school law? Does it protect the right to study music?

1.a. Does your country have a music school law?

12 yes
10 no

| | yes | no |
|----------------------|----------------|----------------|
| Austria | x ⁴ | |
| Belgium ⁵ | x | |
| Czech Republic | x | |
| Denmark | x | |
| Estonia | | x ⁶ |
| Finland | x | |
| France | | x |
| Germany | | x ⁷ |
| Hungary | x | |
| Iceland | x | |
| Ireland | | x |
| Italy | | x |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | | x |
| Norway | x | |
| Serbia | | x |
| Slovakia | x | |
| Spain | x ⁸ | |
| Sweden | | x |
| Switzerland | | x |
| United Kingdom | | x |

1.b. Does this music school law imply that every individual has the right to study music? Please explain your answer.

2_____

⁴ Austria: 'To be correct, the regions [Bundesländer] have music school laws!'

⁵ Every time 'Belgium' is written, Wallonia (the French speaking part of Belgium) is meant.

⁶ Estonia: 'But there is a law for all kind of schools of "interest".'

⁷ Germany: 'No, we have no national wide music school law. But some Bundesländer (Federal States) have special legal regulations/laws for music schools: Brandenburg, Baden-Württemberg, Sachsen-Anhalt, Bayern, Berlin and Bremen. Theses regulations/laws concern legally binding standards (concerning aims, responsibilities and structure of the music schools, qualification of the teachers and directors, protection of the name "music school" and public financial support/subsidies).'

⁸ Spain: 'It is necessary to consider that each community has its own law.'

Answers show that music school laws not necessarily state that every individual has the right to study music. The explanations given can be subdivided in four categories:

- The law states that every individual has the right to study music.
- The law has limitations concerning age (e.g. children have the right to study music).
- The law has limitations concerning skills (in other words: entrance examinations).
- The law states that municipalities should offer music education (but does not mention any rights).

One respondent mentioned that the law may state that every individual has the right to study music, but that it does not oblige municipalities to organise music schools.

Concluding, music school laws do not always state that every person has the right to study music.

2.2 Structure

Music school education is organised differently in every country. To be able to compare music school education in Europe five categories have been presented, summarising the characteristics of different types of music schools⁹. Question 2.b. and c. and question 3 attempt to depict other types of schools.

2.a. We would like to know how institutions offering music education are organised in your country. Below you find 5 different types of institutions. Could you please tick the boxes of the types of music schools existing in your country? They do not have to be affiliated to your association.

This table shows the number of times a box was ticked.

| | |
|--|----|
| General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i> | 20 |
| Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i> | 17 |
| Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i> | 11 |
| Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i> | 14 |
| Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i> | 5 |

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⁹ These five categories have also been used in the questionnaire on Admission Procedures 2, implemented by the Pre-College Working Group. Admission procedures 2, Pre-College Working Group, April 2006. Outcomes will be available at www.polifonia-tn.org

The following table shows the results per country.

| | General Music School | Specialised Music School | music A | music B | music C |
|-----------------|----------------------|--------------------------|---------|-----------------|---------|
| Austria | x | x | | x | |
| Belgium | x | x | x | x | x |
| Czech Republic | x | | | | |
| Denmark | x | x | x | x | x |
| Estonia | x | | | x | |
| Finland | x | x | x | x | x |
| France | x | x | x | | |
| Germany | x | x | x | x | |
| Hungary | x | x | x | x | x |
| Iceland | x | x | | | |
| Ireland | x | x | x | | |
| Italy | x ¹⁰ | x | x | | |
| Latvia | | x ¹¹ | | x ¹² | |
| Luxemburg | x | x | x | x | |
| The Netherlands | x ¹³ | | | | |
| Norway | x | x | | x | |
| Serbia | | x | | x | |
| Slovakia | x | x | | x | |
| Spain | x | x | x | x | x |
| Sweden | x | | | | |
| Switzerland | x | | | | |
| United Kingdom | x ¹⁴ | x | x | x | |

It is evident that General Music Schools, and to a lesser extent, Specialised Music Schools are the types of music schools known in almost every country.

Apparently, music education on an advanced level is more often combined with general education (Secondary level educational institution specialised in music A or B). Secondary level educational institutions specialised in music C seem to exist less.

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¹⁰ Italy: 'Music education in Italy is basically divided in three main institutions representing two different levels of studies: Music Schools - run by local governments, or associations, Music schools -officially recognized and enabled to release diplomas (named Istituti Musicali Pareggiati - IMP) and State Music Conservatories.

Music schools are spread all over Italy and some of them, mostly situated in the central and northern part of the country, have an important historical tradition. They are aimed at amateur training, but a number of schools also prepare students for professional music training. Conservatori di Musica and IMP are addressed to professional music training and, in some cases (IMP), to amateur training as well.'

¹¹ Latvia: 'Music school'

¹² Latvia: 'Secondary music school'

¹³ The Netherlands: 'Many music schools are part of a larger Centre for Arts Education, which provides courses and workshops in other art disciplines as well.'

¹⁴ United Kingdom: 'Most of those under the first category are called "Music Services" in this country and deliver much of their teaching in the state schools during the normal school day. In addition they usually provide some instrumental teaching and many ensembles at a centre or school in the evenings or weekends.'

However, although these types of schools seem universal, this does not mean that they provide the same kind of education. Question 11 shows that the aim of the education of a certain type of music school can differ between countries.

In some countries, music education forms an integral part of general education at all levels. Respondents from these countries did not always recognise their schools in the categories given: for instance, there was no category provided for a general education at primary level with a specialisation in music education.

2.b. Do you distinguish any other type of music school in your country than the ones mentioned above?

5 *yes*
15 *no*

| | yes | no |
|-----------------|-----|----|
| Austria | | x |
| Belgium | x | |
| Czech Republic | | x |
| Denmark | | x |
| Estonia | | x |
| Finland | x | |
| France | | x |
| Germany | | x |
| Hungary | x | |
| Iceland | | x |
| Ireland | | x |
| Italy | | |
| Latvia | | x |
| Luxemburg | x | |
| The Netherlands | | x |
| Norway | | x |
| Serbia | | x |
| Slovakia | | x |
| Spain | x | |
| Sweden | | x |
| Switzerland | | x |
| United Kingdom | | |

The respondents named a special private institution for highly talented children¹⁵, schools based on foreign music pedagogical methods (Yamaha) and private music schools¹⁶.

2.c. Which of the types of music schools mentioned at 2.a. are affiliated to your organisation?

This table shows the number of times a box was ticked.

5 _____

¹⁵ See question 17.

¹⁶ See question 3.

| | |
|--|----|
| General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i> | 18 |
| Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i> | 11 |
| Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i> | 3 |
| Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i> | 5 |
| Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i> | 3 |
| Other type of school, as mentioned at question 2.b. | 2 |

The following table shows the answers per country.

| | General Music School | Specialised Music School | Music A | Music B | Music C | Other type of school |
|-----------------|----------------------|--------------------------|-----------------|-----------------|---------|----------------------|
| Austria | x | x | | x | | |
| Belgium | x | | | | | |
| Czech Republic | x | | | | | |
| Denmark | | | x | x | x | |
| Estonia | x | | | | | |
| Finland | x | x | x | x | x | |
| France | x | x | | | | |
| Germany | x | x | | | | |
| Hungary | x | x | x ¹⁷ | x ¹⁸ | | x ¹⁹ |
| Iceland | x | x | | | | |
| Ireland | x | x | | | | |
| Italy | x | x | | | | |
| Latvia | | | | | | |
| Luxemburg | x | | | | | |
| The Netherlands | | | | | | |
| Norway | x | x ²⁰ | | | | |
| Serbia | | x ²¹ | | x | | |
| Slovakia | x | x | | | | |
| Spain | x | | | | x | x |
| Sweden | x | | | | | |

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¹⁷ Hungary: 'Partly'

¹⁸ Hungary: 'Partly'

¹⁹ Hungary: 'Partly'

²⁰ Norway: 'Music and Art Schools are affiliated to the Norwegian Council of Music and Art Schools, through a membership owned by the municipality.'

²¹ Serbia: 'All music schools at primary and secondary level are affiliated.'

| | | | | | | |
|----------------|---|--|--|--|--|--|
| Switzerland | x | | | | | |
| United Kingdom | x | | | | | |

It is notable that most of the schools affiliated to a member of the EMU are General Music Schools and Specialised Music Schools.

Most of the Secondary level educational institutions A, B and C are not affiliated to EMU members. Consequently, these schools are not required to fulfil the rules and standards the EMU and its member organisation have set.

3.a. Are there private music schools in your country that are not affiliated to your association?

18 *yes*
4 *no*
0 *no info*

| | yes | no | no info |
|-----------------|-----|----|---------|
| Austria | x | | |
| Belgium | x | | |
| Czech Republic | x | | |
| Denmark | | x | |
| Estonia | x | | |
| Finland | x | | |
| France | x | | |
| Germany | x | | |
| Hungary | x | | |
| Iceland | x | | |
| Ireland | x | | |
| Italy | x | | |
| Latvia | | x | |
| Luxemburg | x | | |
| The Netherlands | x | | |
| Norway | x | | |
| Serbia | | x | |
| Slovakia | x | | |
| Spain | x | | |
| Sweden | | x | |
| Switzerland | x | | |
| United Kingdom | x | | |

3.b. Could you please explain in which way these types of music schools are different from the music schools affiliated to your organisation?

Two key differences were perceived:

- Financial
- Curricular

Music schools that are affiliated to a member of the EMU should receive public funding. Private music schools are often only paid for by school fees, and are therefore very expensive. As one respondent said, 'they are for making profit, no musical quality'.

Another demand for membership of one of the national music school associations affiliated to the EMU is having quality standards in structure and curricula. Private music schools do not have to follow these rules. They often do not use the common curricula, and have a limited offer of subjects.

2.3. Quality control

According to EMU regulations²², EMU members are required to secure nation-wide standards. Affiliates of EMU-members are expected to have quality standards in structure and curricula. Having a system of quality control/assurance indicates there are certain standards that are to be pursued. Such a system could contribute to improvement and continuity in the level of education. It could detect complications in music school organisations and help solving these. Is there a system which is being used for quality control or quality assurance? Who implements this system?

4.a. Does any system of quality control/assurance exist in your country, in relation to music schools?

16 yes
6 no

| | yes | no |
|-----------------|-----|----|
| Austria | x | |
| Belgium | x | |
| Czech Republic | x | |
| Denmark | | x |
| Estonia | x | |
| Finland | x | |
| France | x | |
| Germany | x | |
| Hungary | x | |
| Iceland | x | |
| Ireland | | x |
| Italy | | x |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | x | |
| Norway | x | |
| Serbia | | x |
| Slovakia | x | |
| Spain | x | |
| Sweden | | x |
| Switzerland | | x |

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²² For EMU regulations please see page 7, or www.musicschools-emu.net/index.php?mid=11

| | | |
|----------------|---|--|
| United Kingdom | x | |
|----------------|---|--|

Almost a third of the respondents states not to have any system of quality control/assurance. Since EMU members are required to secure nation-wide standards, some members must have found another way to sustain quality standards in structure and curricula.

4.b. Who implements this system of quality control/assurance? (You can tick more than one box.) Is it done by:

- 8 Music schools (internal evaluation)
- 7 National music school union²³
- 11 Government
- 3 Other

| | Music schools (internal evaluation) | National music school union | Government | Other |
|-----------------|-------------------------------------|-----------------------------|------------|-------|
| Austria | x | | | x |
| Belgium | x | | x | |
| Czech Republic | | | x | |
| Estonia | x | x | x | |
| Finland | | x | | |
| France | | | x | |
| Germany | x | x | x | x |
| Hungary | x | x | x | |
| Iceland | | | x | x |
| Latvia | | | x | |
| Luxemburg | x | | x | |
| The Netherlands | | x ²⁴ | | |
| Norway | | x ²⁵ | | |
| Serbia | x | | | |
| Slovakia | | | x | |
| Spain | x | | x | |
| United Kingdom | | x | | |

The government seems to implement most systems of quality control/assurance, followed by music schools themselves and the national affiliate of the EMU. Some countries ticked more than one box.

Examinations for students were mentioned as part of a system of quality control/assurance. Question 15 talks about student progress in detail.

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²³ the affiliate of the EMU

²⁴ The Netherlands: 'National association for art education and art participation and the national organisation for amateur arts participation 'Kunstfactor'.'

²⁵ Norway: 'The national music school union offers a programme for quality control/assurance for music and art schools.'

2.4. Finances

Music schools that are affiliated to a member of the EMU are entitled to receive public funding. In most cases, this will not cover all expenses, meaning that students have to pay a tuition fee. Do tuition fees diminish the accessibility of music schools?

5. Do music school students have to pay for their tuition?

- 2 No, in my country music school education is free.
 15 Yes, music school students have to pay tuition for all types of music schools.
 4 Music school students have to pay tuition for the majority of music schools.
 1 Music school students almost never have to pay tuition for music schools.

| | no | always | majority | almost never |
|-----------------|-----------------|-----------------|----------|--------------|
| Austria | | x | | |
| Belgium | x ²⁶ | | | |
| Czech Republic | | x | | |
| Denmark | | x | | |
| Estonia | | | x | |
| Finland | | x | | |
| France | | x | | |
| Germany | | | x | |
| Hungary | | x | | |
| Iceland | | x | | |
| Ireland | | x | | |
| Italy | | x | | |
| Latvia | x ²⁷ | | | |
| Luxemburg | | x | | |
| The Netherlands | | x | | |
| Norway | | x ²⁸ | | |
| Serbia | | | | x |
| Slovakia | | x | | |
| Spain | | x | | |
| Sweden | | | x | |
| Switzerland | | x | | |
| United Kingdom | | | x | |

The outcomes show that in the majority of countries tuition fees have to be paid for all types of music schools.

10_____

²⁶ Belgium: 'Music school education in Belgium is free of charge for children up to 12 years of age, and can cost up to 200 Euro per year for other students.'

²⁷ Latvia: 'Music school education is free in secondary music schools. As for music schools, they have to pay a little for their tuition.'

²⁸ Norway: 'Normally, this is the case.'

6. Are there any subsidies or grants available for students who are not able to pay for their tuition?

15 *yes*
4 *no*

| | yes | no |
|-----------------|-----------------|-----------------|
| Austria | x | |
| Belgium | | |
| Czech Republic | | x ²⁹ |
| Denmark | x | |
| Estonia | x | |
| Finland | x | |
| France | x | |
| Germany | x | |
| Hungary | x | |
| Iceland | | x |
| Ireland | x | |
| Italy | x | |
| Latvia | | |
| Luxemburg | | x |
| The Netherlands | x ³⁰ | |
| Norway | x | |
| Serbia | | |
| Slovakia | | x |
| Spain | x | |
| Sweden | x | |
| Switzerland | x | |
| United Kingdom | x | |

7. Do you feel that, in music schools in your country, tuition fees discourage students to take music lessons?

11 *yes*
7 *no*

| | yes | no | not applicable ³¹ , see question 5 |
|---------|-----|----|--|
| Austria | | x | |
| Belgium | | | (x) |

11 _____

²⁹ Czech Republic: 'However, the director of a Basic Art School has the authority to grant a student a (full) remission of the tuition fee.'

³⁰ The Netherlands: 'Financial support for those who cannot pay for tuition is possible in most of the municipalities - sometimes with the restriction that it is only available for highly talented students - and via private funds.'

³¹ This category has been put in for those countries that (almost) never charge tuition fees (see question 5).

| | | | |
|-----------------|-----------------|---|-----|
| Czech Republic | | x | |
| Denmark | x | | |
| Estonia | | x | |
| Finland | x ³² | | |
| France | ³³ | | |
| Germany | x | | |
| Hungary | x | | |
| Iceland | x | | |
| Ireland | x | | |
| Italy | | x | |
| Latvia | | | (x) |
| Luxemburg | x | | |
| The Netherlands | x | | |
| Norway | x ³⁴ | | |
| Serbia | | | (x) |
| Slovakia | x | | |
| Spain | | x | |
| Sweden | | x | |
| Switzerland | | x | |
| United Kingdom | x | | |

11 out of 18 respondents who answered this question confirm that tuition fees discourage students from taking music lessons. In other words; in 11 countries, music school education is not felt to be easily accessible for everybody.

2.5 Curriculum

An officially established curriculum for music education on a national level sets nationwide standards for music education. It can function as a tool to protect the quality of education of music schools.

The contents of national curricula³⁵ can vary. Question 8 asks for these contents, focusing on topics that could contribute to developing a student's level up to the entrance level of professional music training at higher education level.

8.a. Does an officially established curriculum for music education exist on a national level?

15 yes
7 no

12 _____

³² Finland: 'Partly'.

³³ France: 'It really depends on the situation of each music school.'

³⁴ Norway: 'In some places, yes.'

³⁵ The term 'national curriculum' is being introduced as an abbreviation of 'officially established curriculum for music education on a national level'.

| | yes | no |
|-----------------|-----------------|-----------------|
| Austria | x ³⁶ | |
| Belgium | | x ³⁷ |
| Czech Republic | x | |
| Denmark | x | |
| Estonia | x | |
| Finland | x | |
| France | x | |
| Germany | x | |
| Hungary | x | |
| Iceland | x | |
| Ireland | | x |
| Italy | | x |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | x | |
| Norway | | x |
| Serbia | x | |
| Slovakia | x | |
| Spain | x | |
| Sweden | | x |
| Switzerland | | x |
| United Kingdom | | x |

The answers show that roughly two-third of all countries has a national curriculum.

8.b. Is this national curriculum being implemented by all music schools and for all subjects?

11 yes
4 no

The 7 countries that do not have a national curriculum (see 8.a.) will not be mentioned in any of the tables at question 8.

| | yes | no |
|----------------|-----------------|----|
| Austria | x | |
| Czech Republic | x | |
| Denmark | | x |
| Estonia | x ³⁸ | |
| Finland | x | |

13 _____

³⁶ Austria: ‘Officially does not mean by national law, but all regions accept the curriculum of the KOMU, which is a conference of experts of all the regions.’

³⁷ Belgium: ‘Belgium does not have a national curriculum, but it does have an officially established general structure for music education on a national level.’

³⁸ Estonia: ‘All music schools, belonging to the local authorities, are using this curriculum.’

| | | |
|-----------------|---|---|
| France | x | |
| Germany | x | |
| Hungary | x | |
| Iceland | | x |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | | x |
| Serbia | x | |
| Slovakia | x | |
| Spain | | x |

The answers given by the respondents who answered 'no' can be divided into three categories:

- *It is only implemented by schools that are funded by local authorities.*
- *The curriculum is only being implemented for certain subjects.*
- *The curriculum can be implemented on a voluntary base.*

8.c. Who designed this national curriculum?

According to the respondents' answers, national curricula are designed by:

- *The Ministry of Education/The Ministry of Culture/The State's Art Council*
- *The EMU-affiliate and/or various experts, together with The Ministry of Education/The Ministry of Culture*
- *The EMU-affiliates themselves*

A few members mentioned that local or regional traditions have an influence on the composition of the national curriculum.

The following table shows the answers sorted per category.

| | The Ministry of Education/The Ministry of Culture/The State's Art Council | The EMU-affiliate and/or various experts, together with The Ministry of Education/The Ministry of Culture | EMU-affiliate |
|----------------|---|---|---------------|
| Austria | | | x |
| Czech Republic | x | | |
| Denmark | x | | |
| Estonia | x | | |
| Finland | | x | |
| France | | | |
| Germany | | | x |
| Hungary | | x | |
| Iceland | | x | |
| Italy | | | |

| | | | |
|-----------------|---|--|---|
| Latvia | x | | |
| Luxemburg | x | | |
| The Netherlands | | | x |
| Serbia | x | | |
| Slovakia | x | | |
| Spain | x | | |

8.d. Does the national curriculum specify anything on entrance exams for music schools and/or admission requirements?

- 7 *yes*
8 *no*

| | yes | no |
|-----------------|-----|----|
| Austria | | x |
| Czech Republic | x | |
| Denmark | | x |
| Estonia | | x |
| Finland | | x |
| France | x | |
| Germany | | x |
| Hungary | x | |
| Iceland | | x |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | | x |
| Serbia | x | |
| Slovakia | x | |
| Spain | | x |

Countries that answered 'yes' were asked to describe what is stated in their national curriculum. Not all countries answered, and some of their answers were difficult to understand. One respondent stated that there are many different requirements that are influenced by the subject, the age and the former musical education of the student. Another respondent mentions that the entrance exam is used to test a student's skills.

8.e. Are theoretical classes incorporated in the curriculum? Are these classes compulsory or optional?

- 12 *Yes, theoretical classes are incorporated in the curriculum, they are compulsory.*
2 *Yes, theoretical classes are incorporated in the curriculum, they are optional.*
1 *No, theoretical classes are not incorporated in the curriculum.*

| | compulsory | optional | not incorporated |
|----------------|------------|----------|------------------|
| Austria | x | | |
| Czech Republic | x | | |
| Denmark | | | x |

| | | | |
|-----------------|---|---|--|
| Estonia | x | | |
| Finland | x | | |
| France | x | | |
| Germany | | x | |
| Hungary | x | | |
| Iceland | x | | |
| Latvia | x | | |
| Luxemburg | x | | |
| The Netherlands | x | | |
| Serbia | x | | |
| Slovakia | x | | |
| Spain | | x | |

8.f. Is ensemble playing part of this curriculum? Is it compulsory or optional?

- 8 Yes, ensemble playing is incorporated in the curriculum, it is compulsory.
6 Yes, ensemble playing is incorporated in the curriculum, it is optional.
0 No, ensemble playing is not incorporated in the curriculum.

| | compulsory | optional | not incorporated |
|-----------------|------------|-----------------|------------------|
| Austria | | x ³⁹ | |
| Czech Republic | x | | |
| Denmark | x | | |
| Estonia | x | | |
| Finland | | x | |
| France | | x | |
| Germany | | x | |
| Hungary | | x | |
| Iceland | | x | |
| Latvia | x | | |
| Luxemburg | x | | |
| The Netherlands | | | |
| Serbia | x | | |
| Slovakia | x | | |
| Spain | | x | |

Question 8.e and 8.f. show that 'traditional' subjects, like theoretical classes and ensemble playing, are incorporated into the national curriculum of almost every country.

8.g. Are musical cross-over projects (e.g. cross-overs between classical music, jazz and pop music), or improvisation lessons, part of this curriculum? Are these lessons compulsory or optional?

16 _____

³⁹ Austria: 'In some regions it is compulsory!'

- 0 Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are compulsory.
- 6 Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are optional.
- 6 No, musical cross-over projects or improvisation lessons are not incorporated in the curriculum.

| | compulsory | optional | not incorporated |
|-----------------|------------|----------|------------------|
| Austria | | x | |
| Czech Republic | | | |
| Denmark | | | x |
| Estonia | | x | |
| Finland | | | x |
| France | | x | |
| Germany | | | x |
| Hungary | | 40 | |
| Iceland | | x | |
| Latvia | | x | |
| Luxemburg | | | x |
| The Netherlands | | | |
| Serbia | | | x |
| Slovakia | | | x |
| Spain | | x | |

8.h. Does the national curriculum talk about the use of group tuition or one-to-one tuition?

For a long time, one-to-one tuition has been thought of as the only appropriate way of teaching music. This attitude is changing, for financial reasons as well as for changing pedagogical insights. But has this alteration process started in all countries? Does the national curriculum pronounce upon this subject?

- 12 Yes
3 No

| | yes | no |
|----------------|-----|----|
| Austria | x | |
| Czech Republic | x | |
| Denmark | | x |
| Estonia | x | |
| Finland | | x |
| France | x | |
| Germany | x | |
| Hungary | x | |

17 _____

⁴⁰ Hungary: 'These are separate genres in the curriculum.'

| | | |
|-----------------|-----------------|---|
| Iceland | x ⁴¹ | x |
| Latvia | x | |
| Luxemburg | x ⁴² | |
| The Netherlands | | |
| Serbia | x | |
| Slovakia | x | |
| Spain | x | |

The answers given show three different approaches:

- Only one-to-one tuition
- Combination of one-to-one tuition and group tuition
- Form of tuition depends on the subject (e.g. theory lessons should be taught in groups, instrumental/vocal lessons should be taught one-to-one)

8.i. Are students, according to the national curriculum, allowed to choose between group tuition and one-to-one tuition?

- 4 *Yes, students are allowed to choose between group tuition and one-to-one tuition.*
- 7 *No, students are not allowed to choose between group tuition and one-to-one tuition.*

| | yes | no | The national curriculum does not talk about types of tuition (see 8.h.). |
|-----------------------|-----------------|----|--|
| Austria | x ⁴³ | | |
| Czech Republic | | x | |
| Denmark | | | x |
| Estonia ⁴⁴ | | | |
| Finland | | | x |
| France | | x | |
| Germany | x | | |
| Hungary | | x | |
| Iceland | | | x |
| Latvia | | x | |
| Luxemburg | x | x | |
| The Netherlands | | | |
| Serbia | | x | |
| Slovakia | | x | |
| Spain | x | | |

18 _____

41 Giving two answers to this question is not possible. However, both answers have been entered and count up to the total.

42 Luxemburg: 'The use of group tuition is related to the level.'

43 Austria: 'But of course it also depends on the resources of the school! (Not every one can have one-to-one tuition, because it is the most expensive form...).'

44 This question is not applicable for Estonia, since all instrumental/vocal lessons in this country are to be taught one-to-one (see 8.h.). The same goes for Serbia and Hungary, but they chose to answer 'no'.

8.j. If the national curriculum does not mention the type of tuition that students should take, could you then indicate which type of tuition is generally used for instrumental/vocal lessons at music schools in your country?

- 0 Group tuition
 5 One-to-one tuition
 2 Combination of group tuition and one-to-one tuition

This table shows the countries that answered question 8.h. negatively.

| | Group tuition | one to one tuition | combination |
|---------|---------------|--------------------|-------------|
| Denmark | | x | |
| Finland | | x ⁴⁵ | x |
| Iceland | | x | |

This table shows the countries that answered this question while they should have not answered it (see 8.h.). However, their answers show a trend and are therefore entered.

| | Group tuition | one to one tuition | combination |
|---------|---------------|--------------------|-----------------|
| Austria | | | x ⁴⁶ |
| France | | x | |
| Serbia | | x | |

Question 8.h., 8.i. and 8.j. show that one-to-one tuition is still the most popular way of teaching. Combinations of one-to-one tuition and group tuition gain popularity as well. There are no countries where group tuition has completely taken over. Unfortunately, it is not always clear whether respondents are talking about instrumental/vocal lessons only or about other classes (e.g. theory) as well.

9. If an officially established curriculum for music education does not exist on a national level, does every music school have to establish its own curriculum?

- 7 Yes
 1 No

This table only shows the countries that do not have a national curriculum, or have a national curriculum which is not being implemented for all subjects (The Netherlands, please see question 8.a.).

| | yes | no |
|---------|---------------|----|
| Belgium | x | |
| Hungary | ⁴⁷ | |
| Ireland | x | |

19 _____

⁴⁵ Both answers have been entered.

⁴⁶ Austria: 'All three are used...'

⁴⁷ Hungary: 'There is a central curriculum and based on that every school makes its own curriculum'.

Hungary has a national curriculum. However, this comment provides valuable information and is therefore quoted.

| | | |
|-----------------|---|---|
| Italy | x | |
| The Netherlands | x | |
| Norway | x | |
| Sweden | | x |
| Switzerland | x | |
| United Kingdom | x | |

The respondents who answered 'yes' were asked to explain how music schools design their curriculum. According to their answers, there are four ways in which this can be done:

- Every teacher uses its own 'curriculum' (meaning that there is no unambiguous curriculum for the whole music school).
- The curriculum is designed by an internal committee.
- The curriculum is designed by an internal committee, based on binding indications set out by the government.
- Schools voluntarily use a curriculum written by their national affiliate of the EMU.

When every teacher can teach using his own 'curriculum', it is difficult to guarantee the quality of education given. It is interesting to see that the 3 respondents who wrote that teachers use their own curriculum also state that music school education in their country generally does not provide students with enough skills and knowledge to continue their studies in higher education⁴⁸.

Concluding, music schools in most of the investigated countries use some kind of pre-designed curriculum.

2.6. Lesson time

The length of a music lesson can be an element of importance in a student's progress. How long do regular music lessons take? Are there big differences between the various countries?

10.a. How long does an average instrumental/vocal one-to-one lesson take? How many times a week are these lessons given?

- 7 0-30 minutes
18 30-60 minutes
1 60-90 minutes
1 more than 90 minutes
0 no estimation possible

| | 0-30 | 30-60 | 60-90 | more than 90 | no estimation |
|----------------|------|-----------------|-------|--------------|---------------|
| Austria | | x | | | |
| Belgium | | x ⁴⁹ | | | |
| Czech Republic | | x ⁵⁰ | | | |
| Denmark | x | | | | |

20 _____

⁴⁸ See question 14.

⁴⁹ Belgium: '50 minutes. The length of the lesson depends on the level of the student.'

⁵⁰ Czech Republic: 'It depends on plan of study. Fundamental lessons take 45 minutes, but talented students can receive 1,5 or 2 lessons per week.'

| | | | | | |
|-----------------|-----------------|-----------------|---|---|--|
| Estonia | | x | | | |
| Finland | | x | | | |
| France | | x | | | |
| Germany | | x | | | |
| Hungary | | x | | | |
| Iceland | | x | | | |
| Ireland | | x | | | |
| Italy | | x | | | |
| Latvia | | x | | | |
| Luxemburg | x ⁵¹ | x | x | x | |
| The Netherlands | x | x ⁵² | | | |
| Norway | x ⁵³ | | | | |
| Serbia | x | x | | | |
| Slovakia | | x | | | |
| Spain | x | x | | | |
| Sweden | x | | | | |
| Switzerland | | x | | | |
| United Kingdom | x | | | | |

In over three-fourth of the investigated countries, instrumental/vocal one-to-one lessons last between 30 and 60 minutes, and are given once or twice a week. In about a third of the countries, lessons last between 0 and 30 minutes (some respondents ticked more than one box). This depends on the level of the student.

The actual differences between countries are big: the length of lessons ranges from 0 to 30 minutes to over 90 minutes per student.

The category 0-30 minutes proved to be too wide; some respondents wrote that lessons in their country last 15 minutes.

10.b. How long does an average instrumental/vocal group lesson take?

- 2 0-30 minutes
- 14 30-60 minutes
- 7 60-90 minutes
- 3 more than 90 minutes
- 1 no estimation possible⁵⁴

| | 0-30 | 30-60 | 60-90 | more than 90 | no estimation |
|---------|------|-------|-------|--------------|---------------|
| Austria | | x | | | |
| Belgium | | | x | x | |

21 _____

⁵¹ Luxemburg: 'Depends on the level.'

⁵² The Netherlands: 'between 0-45 minutes'

⁵³ Norway: 'A number of music and art schools, have an average of 15-20 minutes for one pupil. This time is based on group teaching, but often it is not possible to arrange groups. Consequently this then is the one-to one lesson time for a lot of pupils. Students who have a higher level could receive one-to-one tuition for 30 minutes or more.'

⁵⁴ See Appendix 3, Hungary. In Hungary, instrumental/vocal group teaching does not exist.

| | | | | | |
|-----------------|---|-----------------|---|-----------------|---|
| Czech Republic | | x | | | |
| Denmark | | x | | | |
| Estonia | | x | | | |
| Finland | | | x | | |
| France | | | x | | |
| Germany | | | x | | |
| Hungary | | | | | x |
| Iceland | | x | | | |
| Ireland | | x | | | |
| Italy | | | x | x ⁵⁵ | |
| Latvia | | x | | | |
| Luxemburg | x | x | x | | |
| The Netherlands | | x ⁵⁶ | | | |
| Norway | | x ⁵⁷ | | | |
| Serbia | | x | | | |
| Slovakia | | x | | | |
| Spain | | | x | x | |
| Sweden | | x | | | |
| Switzerland | | x | | | |
| United Kingdom | x | | | | |

Most group lessons last between 30 and 60 minutes and are given once or twice a week, sometimes even three times a week. Again, this depends on the level of the student and their personal path of study.

As with question 10.a, the actual differences between countries are huge. Group lessons last anywhere between 0 and 30 minutes to more than 90 minutes.

When respondents state that lessons are given twice a week, it is not always clear whether the lesson time entered is the time of one single lesson, or the time of two lessons together.

2.7. Aim of education

The aim of the educational system of a music school could be decisive when it comes to choosing a music school to study at. Does a music school provide amateur training, does it aim at preparing students for professional music training or a combination of both? Are there any differences between countries?

11. Is music school education in your country aimed at amateur education or at preparing for professional music training?

- a. Only amateur training
- b. Mainly amateur training and some preparation for professional music training

22 _____

⁵⁵ Italy: 'sometimes'

⁵⁶ The Netherlands: 'In groups of 2 to 4 students'.

⁵⁷ Norway: 'In a number of music and art schools, all basic teaching for young pupils should principally be in groups. Too often this is not the case, because teachers don't have the knowledge of group teaching, or there are not enough pupils at the particular instrument to make a group.'

- c. Amateur training and preparation for professional music training
- d. Mainly preparation for professional music training and some amateur training
- e. Only preparation for professional music training

This table shows the answers sorted per country.

| | <i>General Music School</i> | <i>Specialised Music School</i> | Music A | Music B | Music C | Other type of school |
|-----------------|-----------------------------|---------------------------------|---------|---------|---------|----------------------|
| Austria | b | c | | c | | |
| Belgium | b | d | c | c | c | e |
| Czech Republic | c | | | | | |
| Denmark | c | c | c | c | c | |
| Estonia | c | | | d,e | | |
| Finland | c | c | c | c | e | |
| France | | b | | | | |
| Germany | c | c | c | c | | |
| Hungary | c | c | a | e | e | a |
| Iceland | b | b | | | | |
| Ireland | c | d | d | | | |
| Italy | a,b | c | | | | |
| Latvia | | d | | e | | |
| Luxemburg | b | d | d | d | | |
| The Netherlands | b | | | | | |
| Norway | b | c | c | | | |
| Serbia | b | | | d | | |
| Slovakia | c | d | | e | | |
| Spain | b | e | e | e | e | |
| Sweden | b | | | | | |
| Switzerland | c | | | | | |
| United Kingdom | b | c | c | | | |

This table shows the number of times a box was ticked.

| Type of training | a | b | c | d | e |
|--|----------|-----------|-----------|-----------|-----------|
| General Music School | 1 | 11 | 9 | 0 | 0 |
| Specialised Music School | 0 | 2 | 8 | 5 | 1 |
| Secondary level educational institution specialised in music A | 1 | 0 | 6 | 2 | 1 |
| Secondary level educational institution specialised in music B | 0 | 0 | 5 | 3 | 5 |
| Secondary level educational institution specialised in music C | 0 | 0 | 2 | 0 | 3 |
| Other type of school, as mentioned at question. 2.b | 1 | 0 | 0 | 0 | 1 |
| Total (sum up of a, b, c, d and e) | 3 | 13 | 30 | 10 | 11 |

This table can be read in two ways: horizontally and vertically.

Horizontally

- General Music Schools aim their education mainly at amateur training, and to a lesser extent at preparing students for professional music training.
- Most Specialised Music Schools and Secondary level educational institutions specialised in music A aim their education at amateur training as well as preparation for professional music training.
- There are different types of Secondary level educational institutions specialised in music B and C: their aim ranges from education at amateur training as well as preparation for professional music training to education that focuses only at preparation for professional music training.
- Other types of music schools can aim their education at different levels.

Vertically

- Most music schools aim their education at amateur training as well as preparation for professional music training.
- These schools provide most of their training through General Music Schools and Specialised Music Schools, and to a lesser extent through Secondary level educational institutions specialised in music A and B.
- Preparation for professional music training is mainly provided through Secondary level educational institutions specialised in music A, B and C, and through some Specialised Music Schools.

Comparing the vertical outcomes of this question with the answers to question 2.c. (on affiliated schools), some interesting results come into view.

- Question 11 showed that most General and Specialised Music Schools provide amateur training as well as preparation for professional music training. Question 2.c. showed that these two types of schools appear in most countries.
- Another issue that becomes clear through question 11 is that a lot of preparation for professional music training is provided through Secondary level educational institutions. Question 2.c. shows that these types of schools are often not affiliated to a member of the EMU.

Concluding, most of the schools affiliated to a member of the EMU provide both amateur training as well as preparation for professional music training.

Schools that are mostly aimed at preparation for professional music training do exist, but are generally not affiliated to an EMU member.

2.8. Link to professional music training

As question 11 showed, music schools can aim their education at preparing students for professional music training at higher education level. Entrance examinations at these institutions require certain skills. These skills may vary from institute to institute and from year to year. Therefore, one would expect that music schools wanting to prepare students for entrance examinations at institutions that provide professional music training at the higher education level would want to stay in contact with these institutions.

12. Are there any formalised links between music schools and institutions that provide professional music training at higher education level?

- 9 *Yes, there are formalised links between music schools and institutions that provide professional music training at higher education level.*

- 13 *No, there are no formalised links between music schools and institutions that provide professional music training at higher education level.*
- 0 *No information available.*

| | yes | no |
|-----------------|-----------------|----|
| Austria | | x |
| Belgium | | x |
| Czech Republic | x | |
| Denmark | x | |
| Estonia | | x |
| Finland | | x |
| France | | x |
| Germany | | x |
| Hungary | x | |
| Iceland | | x |
| Ireland | | x |
| Italy | x ⁵⁸ | |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | | x |
| Norway | | x |
| Serbia | x | |
| Slovakia | x | |
| Spain | | x |
| Sweden | | x |
| Switzerland | x | |
| United Kingdom | | x |

It stands out that more than half of the investigated countries have no formalised links.

13.a. In case your country has a national curriculum for music education, as mentioned at question number 8, has it been designed to lead towards the entrance level of professional music training at higher education level?

- 12 *Yes*
- 3 *No*
- 1 *My country does not have a national curriculum for music education.*

| | yes | no | no national curriculum |
|----------------|-----|-----------------|------------------------|
| Austria | | x ⁵⁹ | |
| Belgium | | | (x) |
| Czech Republic | x | | |

25

⁵⁸ Italy: 'Few examples'

⁵⁹ Austria: 'For the pupils that want to study, the music schools provide an education, that makes them fit for professional education - but that's not the majority....'

| | | | |
|-----------------|-----------------|-----------------|-----|
| Denmark | x | | |
| Estonia | x | | |
| Finland | x | | |
| France | | x | |
| Germany | x | | |
| Hungary | x | | |
| Iceland | x | | |
| Ireland | | | (x) |
| Italy | | | (x) |
| Latvia | x | | |
| Luxemburg | x | | |
| The Netherlands | | x | |
| Norway | | ⁶⁰ x | (x) |
| Serbia | x | | |
| Slovakia | x | | |
| Spain | x | | |
| Sweden | | | x |
| Switzerland | | | (x) |
| United Kingdom | x ⁶¹ | | (x) |

12 countries state that their national curriculum has been designed to lead towards the entrance level of professional music training at higher education level. Out of these 12 countries, 5 countries answered question 12 negatively. The 3 countries that do not design their curriculum to lead towards higher education answered question 12 in the negative as well.

13.b. Do music schools in your country design their curriculum to lead towards the entrance level of professional music training at higher education level?

- 3 *All music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
- 1 *Most music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
- 5 *Some music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
- 0 *Music schools do not design their curriculum to lead towards the entrance level of professional music training at higher education level.*

This question was meant to be answered exclusively by countries that do not have a national curriculum. However, the question was often misunderstood as the following table shows.

| | | | | |
|---------|-----|------|------|------|
| | all | most | some | none |
| Belgium | x | | | |

26 _____

⁶⁰ Denmark does not have a national curriculum, the answer must be a mistake. Therefore, this answer does not count up to the total.

⁶¹ The United Kingdom does not have a national curriculum. This answer does not count either. However, the United Kingdom has a curriculum that many schools use (see question 9).

| | | | | |
|----------------|---|---|-----------------|--|
| France | | | x ⁶² | |
| Hungary | x | | | |
| Ireland | | | x | |
| Italy | | | | |
| Norway | | | x | |
| Serbia | x | | | |
| Spain | | x | | |
| Sweden | | | x | |
| Switzerland | | | | |
| United Kingdom | | | x | |

Not all schools seem to design their curriculum to lead towards the entrance level of professional music training at higher education level.

14. Do you feel that music school education in your country generally provides students with enough skills and knowledge to continue their studies in higher education?

17 Yes
5 No

| | yes | no |
|-----------------|-----|----|
| Austria | x | |
| Belgium | x | |
| Czech Republic | x | |
| Denmark | x | |
| Estonia | x | |
| Finland | x | |
| France | x | |
| Germany | x | |
| Hungary | x | |
| Iceland | x | |
| Ireland | | x |
| Italy | x | |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | | x |
| Norway | | x |
| Serbia | x | |
| Slovakia | x | |
| Spain | | x |
| Sweden | | x |

27 _____

⁶² France, Hungary, Serbia and Spain have national curricula and should not have answered this question. But the answers shows a trend and are therefore added.

| | | |
|----------------|---|--|
| Switzerland | x | |
| United Kingdom | x | |

The respondents who answered 'yes' gave three different explanations for their success:

- Teachers are well educated/ teach at a high level.
- Former students have proven to be well prepared for studying at higher education.
- The curricula offered are of a high level.

The answers given by the respondents who answered negatively can be divided into four categories:

- Sometimes teachers are unqualified.
- There is no national curriculum.
- There is no system of monitoring standards.
- Preparing students for higher education in music is not the main target of music schools.

2.9. Student progress

Keeping track of the progress of a student not only provides helpful feedback to the student himself, but presents valuable information to the music school as well: It could help reflecting on the curriculum that is being used and the way of teaching that is practised.

15.a. Is a student's progress measured in any way?

- 11 *A student's progress is measured at all music schools in my country.*
6 *A student's progress is measured at most music schools in my country.*
2 *A student's progress is measured at some music schools in my country.*
3 *No, a student's progress is never measured.*

| | all | most | some | never |
|-----------------|-----------------|------|------|-------|
| Austria | x | | | |
| Belgium | x | | | |
| Czech Republic | x | | | |
| Denmark | | | | x |
| Estonia | x | | | |
| Finland | x ⁶³ | | | |
| France | | x | | |
| Germany | | | x | |
| Hungary | x | | | |
| Iceland | | x | | |
| Ireland | | x | | |
| Italy | | x | | |
| Latvia | x | | | |
| Luxemburg | x | | | |
| The Netherlands | | x | | |

28 _____

⁶³ Finland: 'Private music schools (with no state money) do not necessarily have examinations.'

| | | | | |
|----------------|---|---|---|-----------------|
| Norway | | | | x ⁶⁴ |
| Serbia | x | | | |
| Slovakia | x | | | |
| Spain | x | | | |
| Sweden | | | | x |
| Switzerland | | | x | |
| United Kingdom | | x | | |

Out of the 6 countries that stated not to know of any system of quality control/assurance in relation to music schools (see question 4.a.), 3 of them do measure a student's progress at most or even all schools in their country. This could be seen as a way of quality control/assurance.

14 out of the 17 countries where a student's progress is measured at all or most music schools, stated to have a system of quality control/assurance too. It shows that these two topics are closely related.

10 out of 12 countries that have a music school law state that progress is being measured at all or most music schools in their country.

15.b. In what way is this progress measured? You can tick more than one box.

- 17 Examination
- 17 Annual evaluation by teacher
- 6 Other
- 0 No information available

| | examination | annual evaluation | other | no info available | not applicable (see 15.a.) |
|-----------------|-------------|-------------------|-------|-------------------|----------------------------|
| Austria | x | x | | | |
| Belgium | x | x | | | |
| Czech Republic | x | x | x | | |
| Denmark | | | | | x |
| Estonia | x | x | | | |
| Finland | x | x | | | |
| France | x | x | | | |
| Germany | x | x | | | |
| Hungary | x | x | x | | |
| Iceland | x | x | x | | |
| Ireland | x | x | | | |
| Italy | x | x | | | |
| Latvia | x | x | | | |
| Luxemburg | x | x | | | |
| The Netherlands | x | x | | | |
| Norway | | x | x | | (x) |

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⁶⁴ In Norwegian music schools, the progress of a student is normally not measured. However, evaluation is done through performances. When applying for higher education, teachers could be asked to write an evaluation and forward some documentation of concerts.

| | | | | | |
|----------------|---|---|---|--|---|
| Serbia | | | | | |
| Slovakia | x | x | x | | |
| Spain | | | x | | |
| Sweden | | | | | x |
| Switzerland | x | | | | |
| United Kingdom | x | x | | | |

Other possibilities that were mentioned are:

- Concerts/ Public performances
- Competitions
- Final Examination of Arts

16. What happens if a student's progress is judged as 'not sufficient'? Can students be dismissed from a music school?

The answers given to this open question can be categorised as follows:

- Yes, if students fail an exam they have to leave the music school.
- If students fail an exam they can repeat the same grade once.
- Students can be dismissed under special circumstances, but it is exceptional.
- No, students can never be dismissed from a music school.

8 respondents gave an answer that matches one of the first two categories, to 10 respondents who explained that dismissal is not very likely or even not possible.

The possibility of dismissal is what would separate music schools from regular education (primary or secondary schools). It means that education is only available for a selected group, excluding unsuccessful students.

17. What happens if a student shows exceptional talent? Is there a special pathway a student can follow?

18 Yes
4 No

| | yes | no |
|----------------|-----|----|
| Austria | x | |
| Belgium | x | |
| Czech Republic | x | |
| Denmark | x | |
| Estonia | x | |
| Finland | x | |
| France | x | |
| Germany | x | |
| Hungary | x | |
| Iceland | | x |
| Ireland | x | |

| | | |
|-----------------|---|---|
| Italy | x | |
| Latvia | | x |
| Luxemburg | | x |
| The Netherlands | x | |
| Norway | x | |
| Serbia | x | |
| Slovakia | x | |
| Spain | x | |
| Sweden | x | |
| Switzerland | | x |
| United Kingdom | x | |

Asked after this special pathway, the respondents came up with the following answers:

- Students receive more lesson time and/or an adapted curriculum at their own music school (e.g. additional chamber music lessons).
- Students can attend special talent classes/ enrol in a (national) talent programme/ go to a special school for talented young musicians.
- Students can attend pre-conservatoire classes for 1 to 3 years/ study at the talent class of a conservatoire.
- Students can go to private teachers.
- Students can be supported by private funds.

2.10. Starting age

It is a well-known fact that musicians have to start playing an instrument at a young age in order to reach a sufficient level for the music profession. The training of a professional musician requires a long period of time for technical, physical, psychological and musical development. At what age do children get involved with music making?

18. Is it, in your country, common for children to start with pre-instrumental music classes, before starting with instrumental/vocal music lessons at a music school?

18 Yes
4 No

| | yes | no |
|----------------|-----|-----------------|
| Austria | | x ⁶⁵ |
| Belgium | | x |
| Czech Republic | x | |
| Denmark | x | |
| Estonia | | x |
| Finland | x | |
| France | x | |

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⁶⁵ Austria: 'Pre-instrumental classes should be the start, but many pupils want to start with the instrument, so it is not the majority (but of course there are differences between the regions).'

| | | |
|-----------------|---|---|
| Germany | x | |
| Hungary | x | |
| Iceland | x | |
| Ireland | x | |
| Italy | x | |
| Latvia | x | |
| Luxemburg | x | |
| The Netherlands | x | |
| Norway | | x |
| Serbia | | x |
| Slovakia | x | |
| Spain | x | |
| Sweden | x | |
| Switzerland | x | |
| United Kingdom | x | |

The respondents who answered 'yes' were asked to explain their answer. Two different categories stand out:

- Pre-music classes for children, between 0 and 8 years.
- One or two years of Basic Music Education classes, starting ages between 4 and 6 years of age.

Also named are Orff or Dalcroze⁶⁶ courses.

Children are not always obliged to enrol in pre-instrumental programmes before starting with instrumental/vocal lessons.

19.a. What is the average age at which children start with instrumental lessons in your country?

This table shows the starting ages as entered by the respondents.

| | Strings/ piano | Brass | Woodwinds | Improvised music/ Pop music/ Jazz | Other |
|-------------------|-------------------|-------------------|-----------|--|-------|
| Austria | 6-8 | 6-8/8 or older | 6-8 | 8 or older | 6-8 |
| Belgium | 6-8 | 6-8 | 6-8 | 4-6 ⁶⁷ /8 or older ⁶⁸ | 6-8 |
| Czech Republic | 6-8 | 8 or older | | 8 or older | |

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⁶⁶ Orff Schulwerk, or Orff Approach, is an approach for music education for children, developed by German composer Carl Orff (1895-1982). E.J. Dalcroze (1865-1950) was a Swiss musician and educator who developed Eurhythmics, a method of learning and experiencing music through movement. (source: www.wikipedia.org).

⁶⁷ Belgium: 'Improvisation'

⁶⁸ Belgium: 'Pop/jazz'

| | | | | | |
|-----------------|--|------------|----------------|--------------------------|--------------------------|
| Denmark | 6-8 | 8 or older | 8 or older | 8 or older | 6-8 |
| Estonia | 6-8 | 8 or older | 6-8 | 8 or older | |
| Finland | 4-6 | 4-6 | 4-6 | 8 or older | |
| France | 6-8 | 8 or older | 8 or older | 8 or older | |
| Germany | 6-8 | 8 or older | 6-8/8 or older | 8 or older | 6-8/8 or older |
| Hungary | 6-8 | 8 or older | 6-8 | 8 or older | |
| Iceland | 8 or older | 8 or older | 8 or older | | ⁶⁹ |
| Ireland | 4-6 | 8 or older | 6-8 | 8 or older | 8 or older |
| Italy | 6-8/8 or older | 8 or older | 6-8 | 8 or older | 6-8 |
| Latvia | 6-8 | 8 or older | 8 or older | | 8 or older ⁷⁰ |
| Luxemburg | 6-8/8 or older | 8 or older | 8 or older | 8 or older | 8 or older |
| The Netherlands | 6-8 | 6-8 | 6-8 | 8 or older | |
| Norway | 2-4/4-6 ⁷¹ /8 or older ⁷² | 8 or older | 8 or older | 8 or older ⁷³ | |
| Serbia | 6-8 | 8 or older | 8 or older | 8 or older | 6-8/8 or older |
| Slovakia | 6-8 | 8 or older | 6-8 | 8 or older | |
| Spain | 4-6 | | | | |
| Sweden | 8 or older | 8 or older | 8 or older | 8 or older | 8 or older |
| Switzerland | 6-8 | 8 or older | 6-8 | 8 or older | 8 or older |
| United Kingdom | 6-8 | 8 or older | 8 or older | 8 or older | |

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⁶⁹ Iceland: '4/6 Suzuki method', '6-8 pre-instrumental classes'

⁷⁰ Latvia: 'Folk'

⁷¹ Norway: 'Mini-violins. Children start playing the violin between their 3rd and 5th year of age.'

⁷² Norway: 'start piano lessons'

⁷³ Norway: 'later'

The following table shows the number of times a box was ticked.

| Starting age between: | strings/ piano | brass | woodwinds | improvised music/pop music/ jazz | other |
|-----------------------|-------------------|-------|-----------|--|-------|
| 0-2 years of age | 0 | 0 | 0 | 0 | 0 |
| 2-4 years of age | 1 | 0 | 0 | 0 | 0 |
| 4-6 years of age | 4 | 1 | 1 | 1 | 0 |
| 6-8 years of age | 16 | 3 | 10 | 0 | 6 |
| 8 years or older | 6 | 18 | 10 | 18 | 7 |

This table clearly shows that children who want to play a string instrument or piano tend to start playing at a younger age (between 6 and 8 years of age) than children who want to play a brass instrument or improvised music/pop music/jazz (8 years or older). Children playing woodwinds sometimes start as early as string players or pianist, but can also start at a later age.

The difference in starting age is not very surprising; children are physically able to start playing string instruments or piano from a very young age, while playing wind instruments, especially brass, requires an advanced level of physical development.

For improvised music, and pop and jazz lessons, it could be possible that children have to start with lessons in classical music first to learn some basic technique.

It is notable that hardly any students start before their 6th year of age. It could be that children start with music lessons at a younger age, but perhaps not at a music school.

19.b. What is the average age at which children start with vocal lessons in your country?

It is common knowledge that children are not advised to start with vocal training at a young age, because of the fact that their vocal cords are not yet full-grown. Therefore the youngest age-category that the respondents could choose from starts at six years of age.

| | starting age |
|-----------------------|--------------|
| Austria ⁷⁴ | 15-20 |
| Belgium ⁷⁵ | 6-10 |
| Czech Republic | 6-10 |
| Denmark | 10-15 |
| Estonia | 15-20 |
| Finland | 10-15 |
| France | 15-20 |
| Germany ⁷⁶ | 6-10/10-15 |
| Hungary | 15-20 |
| Iceland | 15-20 |
| Ireland | 10-15 |
| Italy | 10-15 |

34 _____

⁷⁴ Austria: 'But there is a trend to teach more younger children.'

⁷⁵ Belgium: 'Mainly choir.'

⁷⁶ Germany: 'Kinderchöre noch früher ab 4 Jahren.'

| | |
|-----------------|-------|
| Latvia | 6-10 |
| Luxemburg | 15-20 |
| The Netherlands | 10-15 |
| Norway | 10-15 |
| Serbia | 15-20 |
| Slovakia | 6-10 |
| Spain | 6-10 |
| Sweden | 6-10 |
| Switzerland | 6-10 |
| United Kingdom | 10-15 |

The following table shows the number of times a box was ticked.

| | |
|--------------------|---|
| 6-10 years of age | 8 |
| 10-15 years of age | 8 |
| 15-20 years of age | 7 |
| 20 years or older | 0 |

The table does not show an unequivocal answer. It illustrates that children start with vocal lessons before their 20th year of age.

Some respondents remarked that children often start with vocal lessons before their 6th year of age, usually in a group (choir). It is possible that other respondents also chose the first age-category having choral tuition in mind, in stead of vocal training.

2.11. Entrance examinations

Entrance examinations could be used as a tool for selection, or to define a student's skills. Institutions that provide professional music training at higher education level always require students to pass an entrance examination. Do music schools implement entrance examinations as well?

20. Do students in your country have to fulfil an entrance exam to be admitted to a music school?

- 7 *Yes, students always have to fulfil an entrance exam to be admitted to a music school.*
- 2 *Students often have to fulfil an entrance exam to be admitted to a music school.*
- 6 *Students sometimes have to fulfil an entrance exam to be admitted to a music school.*
- 7 *Students never have to fulfil an entrance exam to be admitted to a music school.*

| | always | often | sometimes | never |
|----------------|--------|-------|-----------|-------|
| Austria | | | | x |
| Belgium | | | | x |
| Czech Republic | x | | | |
| Denmark | | | | x |
| Estonia | x | | | |

| | | | | |
|-----------------|---|---|---|---|
| Finland | x | | | |
| France | | x | | |
| Germany | | | | x |
| Hungary | x | | | |
| Iceland | | | x | |
| Ireland | | | x | |
| Italy | | | x | |
| Latvia | x | | | |
| Luxemburg | | | x | |
| The Netherlands | | | | x |
| Norway | | | | x |
| Serbia | x | | | |
| Slovakia | x | | | |
| Spain | | x | | |
| Sweden | | | | x |
| Switzerland | | | x | |
| United Kingdom | | | x | |

The respondents who answered that students sometimes have to fulfil an entrance exam to be admitted to a music school specified their answer. It became apparent that most of these schools do not have selective entrance examinations; their examinations are generally being used as a test to define a student's skills and level.

6 out of 9 countries that answered that entrance exams are often or always being used, have a music school law. It is needless to say that selective entrance examinations can prevent certain students from studying at a music school. However, it is not clear whether the respondents use selective entrance examinations or 'tests'.

2.12. Teachers

Teachers have a leading role in the musical and technical development of a student. One of the most objective pieces of evidence whereupon their teaching abilities can be judged is their professional qualification.

21. Are teachers required to have a professional qualification to be able to teach at music schools? If yes, please clarify what kind of professional qualification is required.

21 Yes
1 No⁷⁷

The answers given show that there are differences between the countries:

- Teachers need to have a Bachelor Diploma in music (some countries named an additional diploma in pedagogy/specialisation in teaching as well).
- Teachers need to have a Masters Degree in music (some countries named an additional diploma in pedagogy/ specialisation in teaching too).

36_____

⁷⁷ See Part B, country overviews; Iceland.

- Musicians (not further specified)

Some respondents named specific diplomas that are difficult to put in one the categories above.

This table shows the answers per country.

| | yes | no | type of professional qualification |
|-----------------|-----|----|---|
| Austria | x | | Instrumental (Gesangs) Pädagogik (or Künstlerisches Diplom) |
| Belgium | x | | Master grade from High schools or university |
| Czech Republic | x | | |
| Denmark | x | | conservatory, university, musicians |
| Estonia | x | | The teachers must have higher education |
| Finland | x | | Master of Music and pedagogical studies |
| France | x | | 3 types of diplomas: certificat d'aptitudo, diplome d'Etat, Diplome universitaire de musicien intervenant |
| Germany | x | | Teachers have to have a diploma (from university or conservatory) for music / music education. |
| Hungary | x | | University or college degree in teaching and music |
| Iceland | | x | |
| Ireland | x | | Teachers are required to have a teaching diploma and in most cases a music degree from a recognised third level institution |
| Italy | x | | Conservatory Diploma- University degree (History of Music) |
| Latvia | x | | Higher professional qualification and higher pedagogical qualification |
| Luxemburg | x | | 1er prix in a music conservatoire |
| The Netherlands | x | | A diploma from a conservatoire with a specialisation in teaching. |
| Norway | x | | To have tenure a teacher should have higher music education. |
| Serbia | x | | Music school teachers need to have a musical university diploma. |
| Slovakia | x | | |

| | | | |
|----------------|---|--|--|
| Spain | x | | Teacher superior |
| Sweden | x | | Music Teacher examination, 4,5 years |
| Switzerland | x | | |
| United Kingdom | x | | However, in some cases they may be admitted without qualifications. It depends on the nature of the work they are doing. |

22. Do you know of any system in your country where music school teachers give structural music lessons in primary schools? Could you please explain how this system is being implemented?

13 Yes
7 No

| | yes | no |
|-----------------|-----|----|
| Austria | x | |
| Belgium | | x |
| Czech Republic | | x |
| Denmark | x | |
| Estonia | | x |
| Finland | x | |
| France | x | |
| Germany | | |
| Hungary | x | |
| Iceland | x | |
| Ireland | x | |
| Italy | x | |
| Latvia | x | |
| Luxemburg | | x |
| The Netherlands | x | |
| Norway | x | |
| Serbia | | x |
| Slovakia | | x |
| Spain | x | |
| Sweden | | x |
| Switzerland | x | |
| United Kingdom | | |

The explanations from countries that know such a system show that there are differences in the stage of development of these systems:

- Some countries already have a well established system of music studies during school days, at almost every school. Mostly, music school teachers work at regular schools for one day a week.
- Other countries explained that this system exists, but that it is being implemented on a school to school basis.
- Some countries know a system in which music schools work together with regular schools, providing not only general music lessons during school days, but instrumental/vocal lessons as well.

Music lessons in primary schools are open to all children. No tuition fees have to be paid, no entrance examinations have to be taken. It appears to be an easy way to make children familiar with music.

3. Conclusions

Over the past few years, many changes have been implemented in the structure of higher music education in Europe due to the Bologna Declaration. The 'Polifonia' Pre-College Working Group has been looking into these changes in cooperation with the other working groups active in 'Polifonia', and into the effects these changes could have on the admission procedures of and preparation for higher music education institutions. By learning about different types of pre-college institutions, the group attempted to get a clear image of the current situation in Europe. For obvious reasons, the EMU is a very important interlocutor in this context, as music schools provide pre-professional education in many European countries.

There are several general remarks that can be drawn from the information presented in this document:

- The information shows a vast range of different systems and institutions all over Europe. Although the term 'music school' suggests a similarity in the various types of institutions that exist, it is in fact an overarching term applicable to a rich diversity of different institutions and systems; this is, in a way, similar to the use of the term 'conservatoire'. Additional confusion is added with the international use of the term 'school of music', with which often a higher music education institution is meant. This high level of diversity can be compared to the situation of professional music training systems in Europe prior to the *Bologna* process, which also saw an enormous range of different types of institutions and systems. With the current *Bologna* reforms leading to a more comparable higher education system in all European countries, this will be (partly) resolved, although it is expected that even in the new situation significant differences between systems will remain.
It has been a real challenge for the 'Polifonia' Pre-college Working Group to approach this diverse situation. The group's attempts to create a certain 'comparable' order with the formulation of the 5 categories for the types of schools as mentioned in the questionnaire proved to be only partly successful, as for respondents in many countries the categories were not clear or even relevant. This makes the answers to questions that referred to these categories slightly unreliable and it is clear that this is an issue that needs further study.
- It also seems that music schools find themselves in a challenging situation, operating in the border areas where education and culture come together. They also often provide music education to both amateur musicians and to young students as preparation to higher music education. Choosing one point of attention above the other is often not easy or simply impossible, as music schools are expected to serve a large range of pupils. The results of the questionnaire to the EMU members show that music schools in all countries make a serious effort in trying to provide the best possible music education for as many students as possible. But is it fair to expect music schools to have the specific knowledge to provide a fulfilling educational programme for amateurs as well as for future music professionals? It is notable that schools with a special focus on preparing students for higher music education institutions are often not represented by the EMU and therefore not represented by the information in this survey. In any case, it seems that if music schools would want to continue with catering for such wide target groups, the financial support would need to be sufficient for such a task. Although this has not been the remit of this questionnaire, several respondents did indicate that due to financial challenging situations and continuous budget cuts it was difficult to continue provide a provision for students that needed more attention as part of their preparation to higher music education.
- As the 'Polifonia' Pre-college Working Group's main task was to study the preparation of students to higher music education, it would be interesting to know how many of the music school students actually continue their studies in higher education and therefore to assess the actual role of music schools in pre-college training. However, such a conclusion can only be made on actual statistics that do not seem to exist, as it seems to be unusual for music schools to keep track of student numbers continuing their studies at the professional level and for conservatoires to keep track of the student's preparation in a statistical way. The group did make an effort to at least gain some insight into this issue by comparing information

that had been asked to conservatoires about where their students were coming from at admission in another questionnaire circulated by the working group to conservatoires, with the question in this survey about whether or not the music schools felt they were actually preparing for the professional level adequately. Also here, the above-mentioned confusion caused by the 5 categories created problems and, as a result, no clear conclusion can be drawn, except for the very 'rough' impression (with allowing for national differences) that the role of music schools is less important in the preparation for higher music education than one would expect and that many higher music education have taken their own responsibility in this area by setting up preparatory classes and junior departments. Another question that may arise in relation to this matter, is that there may be differences in musical genres and that the preparation for students in the field of classical music may have a different routing than for students in pop and jazz. Again, these are issues that will need further investigation.

- When addressing the starting age of music students, which is one of the subjects treated by the literature study 'Is early music education necessary in order to reach a professional level?'⁷⁸, evidence that support the results of the literature study seems also to be present in this study on music schools: the conclusion that it is common and desirable to start early with music education is supported by the information presented here, although, as is the case in the literature study, additional questions in relation to differences between instruments and genres arise that need further study.
- Music schools are important employers of future conservatoire graduates. More information should be exchanged about the competences and qualifications the music schools are looking for in their new teachers and whether the higher music education institutions provide training to obtain these. Although this issue is strongly connected to national legislation, it would be important to look into this matter from a European angle with the view on an increased European mobility and therefore to compare how this is being handled in the various European countries.

Finally, as the questionnaire was developed from the point of view of higher music education institutions, it sought to establish whether music school students are being prepared to proceed to higher education in music, and if so, how. The following recommendations, drawn from the outcomes of the questionnaire, should be read with this approach in mind:

- The questionnaire showed that countries that have a music school law generally have a system of quality control and keep track of student's progress. Evaluation and reflection are important tools for preserving the level of a music school. If a music school law supports this, could this then be an example to other countries not having such a law?
- Countries with a music school law often have a national curriculum as well. A national curriculum is a way of ensuring that students build up a solid musical foundation, which gives them a head start when applying for institutions that provide professional music education at higher education level. Not having a national curriculum puts a heavy responsibility on individual teachers and institutions, and possibly withholds equal chances for every student.
- The issue of the existence of formalised links between music schools and higher music education institutions is another that is important. While a majority of the music schools indicate not to have such links, a majority does find that they are adequately preparation for the professional level. Either, therefore, such formal connections are not really necessary or they exist at an informal level, for example with some teachers being active in both levels of education. It would be helpful to ask music schools that do have such formal links about the benefits.

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⁷⁸ 'Is early music education necessary in order to reach a professional level?' Literature study by Fieke Werner. It will be available for download at <http://www.polifonia-tn.org/content.aspx?id=185>

4. Recommendations for further research

The questionnaire helped answering many questions, but it raised questions as well. Therefore, recommendations for further research are being made:

- Further research into the specific contents of national curricula in comparison to the entrance requirements of institutions that provide music education at higher education level is highly recommended. Do institutions that compose national curricula stay in touch with institutions that provide music education at higher education level?
- Vice versa, it would be necessary to investigate whether institutions that provide higher music education make an effort to stay in contact with music schools, and if so, in what way this would be done.
- The questionnaire does not provide information on the graduation year of teachers. The musical landscape is constantly changing and many new insights in teaching have been developed over the last years. Are continuing professional development opportunities being offered to teachers in music schools and are higher music education institutions somehow involved?
- It is important to know when national curricula were composed and whether or not they are regularly updated. Are music schools actively aware of the changes currently being implemented in higher education?
- Some schools that focus specifically at preparing students for higher education in music are not affiliated to the EMU; it is important to identify these schools in order to get a complete overview of pre-college music education in Europe. Information could perhaps be gained through Ministries of Culture or Education, conservatoires or national affiliates of the EMU.
- Do different types of music schools stay in touch with each other? Do students proceed from one type of school to the other? What happens to students who are dismissed from a music school because they failed an exam? Are they directed to other schools or do they stop playing? Do music schools know anything about this?
- Do music schools make a deliberate choice whether they want to educate amateurs or future professionals as well? Is it something they discover 'on the way', depending on the level of their students, or is it influenced by financial limitations? Is this a reason why there are so many broadly orientated schools?
- Do schools that implement selective entrance examinations and that know the possibility of dismissing students in conflict with article 27 of the Universal declaration of Human Rights (*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*)? Or would this only be the case if this type of school would be the only type of school available in a municipality?
- It seems strange that some countries know the possibility of dismissing a student, while others don't. How can it be that they have such contradictory views on music education? Or does it have to do with something else (e.g. funding, governmental policy)?