



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

CEMPE
Centre of Excellence in
Music Performance Education

Platform for Learning and Teaching in Music Performance Education

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The Idea

The Platform for Learning and Teaching in Music Performance Education aims to be a broad and inclusive network of AEC member institutions developing projects and activities with the aim of investigating, developing and strengthening learning and teaching processes in music performance education across all musical genres.



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The Learning and Teaching Working Group

The first task of the **Learning and Teaching Working Group** will be to search for and collect practices on the interaction between students and teachers, student-centred learning methods and collaborative practices aiming at educating creative, reflective and communicating musicians and cultural workers. In addition, the Working Group will define major topics of interest.

- **Student** TBA
- **Anna Maria Brodin** Italia, Conservatory Paganini of Genoa. Head of the research department.
- **Marina Chiche** Germany, Musikhochschule Trossingen. Head of strings.
- **Susanne van Els** The Netherlands, Conservatorium Maastricht. Head of classical music department.
- **Lars Brinck** Denmark, Rhythmic Music Conservatory, Copenhagen. Head of Research and Development.
- **Stefan Gies** AEC CEO
- **Jon Helge Sætre** (chair) Norway, Norwegian Academy of Music. Director of the Centre of Excellence in Music Performance Education

Collection of practices/projects (pilot study)

Learning and teaching issues

- practices/projects that seek to explore, develop or challenge the role of the teachers and students in music performance education
- practices/projects that apply student-centred learning methods
- practices/projects that are collaborative - between genres/institutions/disciplines or between institutions and professional practice
- practices/projects that explore new methods, new settings or new tools such as digital ones
- other especially successful or interesting practices/projects that concern learning and teaching issues at your institution

Types of practices

- a course
- a subject
- a research and development project
- teacher collaboration projects
- student-driven projects and courses
- new ways of organizing educational programmes

Survey questions (pilot study)

1. Name of institution and project
2. Aims and objectives
3. Financial support
4. Participants
5. Main Activities
6. Outcome
7. Relevance to the Platform
8. Additional comments
9. Feedback on the questionnaire

Royal Irish Academy of Music: **Coaching project**

Paul Roe, clarinet professor

What?

10 undergraduate students have received individual coaching sessions aimed at helping them with various issues: confidence, planning, time management, making good decisions, performance anxiety, anxiety in general, isolation, career planning, future studies etc. The lessons have been given in addition to students' main instrument tuition.

Outcome?

Has helped students who struggled with various issues, some of them in a risk zone for not completing their degree.

Why?

To offer students strategies for strengthening their motivation, practice strategies and preparation for major competitions and exams.

Relevance to the platform?

Coaching is an alternative approach to a traditional teacher role in the relationship between main instrument teacher and students.

Coaching sessions have been open to students as an extra offer – with the aim of providing more teachers with this kind of competence.

Empowering students - offering them strategies for solving various challenges related to their life as musicians.

Sibelius Academy, Uniarts: **Students' Wellbeing**

Erja Joukamo-Ampuja, Päivi Arjas

What?

The project has involved teaching Students' wellbeing in new ways. This theme includes performance coaching, practice strategies, how to avoid injuries, ergonomics, etc.

The project was started by two instrumental teachers at Sibelius Academy, and has resulted in an international cooperation with staff from Royal Conservatoire in The Hague, CIT Cork School of Music and Queensland Conservatorium Griffith University.

Symposia have been arranged at the different institutions, courses has been carried out and the subject is now integrated in the curriculum at the Sibelius Academy.

Why?

They wanted to develop more practical and motivating ways to teach these things to the students, to enable students to improve their practice, performance, their health and overall wellbeing

Sibelius Academy, Uniarts: **Students' Wellbeing**

Erja Joukamo-Ampuja, Päivi Arjas

Main activities and outcome

Introducing a new course of “students wellbeing” at the Sibelius Academy (introduced in 2007)

Publishing a webpage about wellbeing teaching at the Academy's webpage

Developing “teaching different practicing techniques” as an international co-operation 2007-2017

Publishing the webpage “From Potential to Performance” containing online resources for students.
web.uniarts.fi/practicingtipsformusicians

Relevance to the platform

An example of collaboration between staff members from different institutions interested in the same topic

Student-centered

One of the outcomes is a webpage with open access to resources for how to plan one's practice, how to avoid injuries, signals of overuse, flow, ergonomics, motivational articles etc.

The course is offered in addition to main instrument lessons, and therefore accessible to all students and not depending on their teachers' knowledge of these issues.

An important subject for sustaining a life-long career as a musician – both because it enhances motivation and because it focuses on developing sustainable practice routines and train students to be aware of overuse-symptoms.

Norwegian Academy of Music: Master's programme

What?

Develop and challenge ideas of what a master project can be

Empowering students as the central agents in their own master project

Why?

The main aim of HME is to educate musicians that are able to create a sustainable career within the music industry. Working on the master project has been an arena to

- heighten students' awareness of what they want as artists
- strengthen their musician identity
- building their self-confidence
- giving them tools for how to develop an artistic project

Norwegian Academy of Music: Master's programme

Main activities

Introducing master fora where students meet regularly in groups of six to discuss each other's ideas, facilitated by a mentor from staff.

All students get feedback from staff on their project description in an early phase, aimed at improving the quality of the projects

Students can either choose to have their instrumental or vocal teacher as supervisor or choose this teacher in combination with other teachers.

Challenges

Who owns the project? Empowering the student also challenges the traditional hierarchy between student and instrumental/vocal teacher

How to create arenas where student, instrumental/vocal teacher and mentor can contribute to best benefit the project as an independent, artistic project

Administrative challenges

How to assess projects 'outside the box'

Questions to the audience (**in groups**)

1. What is going on in your institution on issues of teaching and learning (practices/projects). Share in groups.
2. In your opinion, what are the most important issues to be addressed by the Platform?
3. What is the best way of making progress within these issues?



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ECMA and the Platform for Learning and Teaching in Music Performance Education

The Mettis Quartet, Johannes Meissl, Tim Frederiksen,
Morten Carlsen & Jon Helge Sætre



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musikkhøgskole**
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