



# Conservatoires and Descriptors

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ERASMUS Thematic Network for Music

‘Polifonia’

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# The AEC

- AEC: European association of more than 250 professional music training institutions
- Aims to promote European cooperation and address European issues
- Projects in SOCRATES, ERASMUS MUNDUS, EU/USA, eCONTENT, CULTURE 2000, LEONARDO programmes
- Main office in Utrecht (NL)

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# Background

- Important to be actively involved
- Changes in the music profession
- Importance of recognition of qualifications is increasing
- Professional music training embedded in higher education in most countries
- Special characteristics must be taken into account

# Characteristics of music education

- Individual character: 1-to-1 teaching
- LLL character of music: certain entrance level to HE required
- Broad range of skills takes time to develop
- Relationship to research (3<sup>rd</sup> cycle!)

# What have we done?

- [www.bologna-and-music.org](http://www.bologna-and-music.org)
- Support to mobility
- Publications of handbooks
- Pool of 'Polifonia' counselors
- Sectoral qualifications framework for Higher Music Education
- Framework for QA and accreditation for HME
- Work on the 3<sup>rd</sup> cycle
- Lower levels preceding Higher Music Education
- 'External dimension' project 'Mundus Musicalis'

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# AEC Learning Outcomes

- Start formulation 2002 and continuous review process since 2004 in the framework of 'Polifonia'
- Initially 2 cycles, 3rd cycle added in 2006
- 'Tuning' methodology used in later stages
- Development of 'Polifonia/Dublin Descriptors' (PDDs)

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Original Shared 'Dublin' Descriptors for First Cycle awards <sup>[1]</sup>	Polifonia/Dublin Descriptors for 1 <sup>st</sup> cycle awards in higher music education
<p><b>Qualifications that signify completion of the first cycle are awarded to students who:</b><sup>[2]</sup></p>	<p><b>Qualifications that signify completion of the first cycle in professional music training are awarded to students who:</b></p>
<p>1. have demonstrated knowledge and understanding in a field of study that builds upon and their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study;</p>	<p>1. have demonstrated skills, knowledge and artistic understanding in the field of music that build upon training undertaken within or concurrently with general secondary education, are typically at a level of advanced study and, in the principal study area, are informed by the experience of those at the forefront of their field;</p>
<p>2. can apply their knowledge and understanding in a manner that indicates a professional<sup>[3]</sup> approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study;</p>	<p>2. can apply their skills, knowledge and artistic understanding in the field of music in a manner that indicates a professional approach to their work or vocation, and have competences demonstrated practically/creatively as well as through devising and sustaining arguments and solving problems within their field of study;</p>
<p>3. have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues;</p>	<p>3. have the ability to gather and interpret relevant data (usually within the field of music) to inform judgements within their practical/creative activity that include reflection on artistic and, where relevant, social, scientific or ethical issues;</p>
<p>4. can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences;</p>	<p>4. can communicate information, artistic understanding, ideas, problems and solutions to both specialist and non-specialist audiences;</p>
<p>5. have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.</p>	<p>5. have developed those learning and practical/creative skills that are necessary for them to continue to undertake further study with a high degree of autonomy.</p>

<sup>[1]</sup> Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards, previously referred to as bachelor's, master's and doctoral awards

<sup>[2]</sup> Alternative title as proposed by the Joint Quality Initiative Meeting, in Dublin, on 23 March 2004

<sup>[3]</sup> Defined in Glossary 1.

# ‘Polifonia/Dublin Descriptors’

Original Shared ‘Dublin’ Descriptors for First Cycle awards <sup>[1]</sup>	Polifonia/Dublin Descriptors for 1 <sup>st</sup> cycle awards in <u>higher music education</u>
Qualifications that signify completion of the first cycle are awarded to students who: <sup>[2]</sup>	Qualifications that signify completion of the first cycle in professional music training are awarded to students who:
1. have demonstrated knowledge and understanding in a field of study that builds upon and their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study;	1. have demonstrated <b>skills, knowledge and artistic understanding</b> in the <b>field of music</b> that build upon <b>training</b> undertaken <b>within or concurrently</b> with general secondary education, are typically at a level of advanced study and, in the principal study area, are informed <b>by the experience of those</b> at the forefront of their field;

# AEC Learning Outcomes

- Practical (skills-based) outcomes
- Theoretical (knowledge-based) outcomes
- Generic Outcomes

## AEC Learning Outcomes – Practical (skills-based) outcomes

1 <sup>st</sup> cycle	DD Cod e	2 <sup>nd</sup> cycle  (where appropriate, and according to the individual nature of 2 <sup>nd</sup> cycle curricula)	DD Cod e
<p><u>Skills in artistic expression</u></p> <ul style="list-style-type: none"> <li>▪At the completion of their studies, students should be able to create and realise their own artistic concepts and should have developed the necessary skills for their expression</li> </ul>	B (+C)	<p><u>Skills in artistic expression</u></p> <ul style="list-style-type: none"> <li>▪At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts</li> </ul>	B (+C)
<p><u>Repertoire skills</u></p> <ul style="list-style-type: none"> <li>▪At the completion of their studies, students should have studied and, where appropriate, performed representative repertoire of the Principal Study area.</li> <li>▪In the process, they should have had experience of a variety of appropriate styles</li> </ul>	B B	<p><u>Repertoire skills</u></p> <ul style="list-style-type: none"> <li>▪Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style</li> <li>▪At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation</li> </ul>	B
<p><b><u>Ensemble skills</u></b></p> <ul style="list-style-type: none"> <li>▪At the completion of their studies, students should be able to <b><u>interact musically in ensembles, varied both in size and style</u></b></li> </ul>	B	<p><u>Ensemble skills</u></p> <ul style="list-style-type: none"> <li>▪Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they should be able to take a leadership role in this activity</li> </ul>	B (+C)

<p><u>Verbal skills</u></p> <ul style="list-style-type: none"> <li>▪At the completion of their studies, students should be able to talk or write intelligently about their music making</li> </ul>	<p>B (+C +D)</p>	<p><u>Verbal skills</u></p> <ul style="list-style-type: none"> <li>▪Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations</li> </ul>	<p>B (+C+ D)</p>
<p><b><u>Public Performance skills</u></b></p> <ul style="list-style-type: none"> <li>▪<b><u>At the completion of their studies, students should be able to deal with the behavioural and communicative demands of public performance</u></b></li> </ul>	<p>D</p>	<p><b><u>Public Performance skills</u></b></p> <ul style="list-style-type: none"> <li>▪<b><u>At the completion of their studies, students should be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings</u></b></li> </ul>	<p>D (+C)</p>
<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> <li>▪At the completion of their studies, students should be able to shape and/or create music in ways which go beyond the notated score</li> </ul>	<p>B (+D)</p>	<p><u>Improvisational skills</u></p> <ul style="list-style-type: none"> <li>▪At the completion of 2<sup>nd</sup> cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency</li> </ul>	<p>B (+C)</p>
<p><u>Pedagogical skills (where applicable)</u></p> <ul style="list-style-type: none"> <li>▪Where they receive basic pedagogical training, be it in the 1<sup>st</sup> or 2<sup>nd</sup> cycle studies, students should be able to teach the Principal Study to students at a variety of levels;</li> <li>▪Where pedagogy is taught in 2<sup>nd</sup> cycle studies as a continuation of courses in the 1<sup>st</sup> cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.</li> </ul>			<p>B+C +D</p>

Practical (skills-based) outcomes			
1 <sup>st</sup> cycle	DD Code	2 <sup>nd</sup> cycle (where appropriate, and according to the individual nature of 2 <sup>nd</sup> cycle curricula)	DD Code
<u>Skills in artistic expression</u> ▪At the completion of their studies, students should be able to create and realise their own artistic concepts and should have developed the necessary skills for their expression	B (+C)	<u>Skills in artistic expression</u> ▪At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts	B (+C)
<b><u>Repertoire skills</u></b> ▪At the completion of their studies, students should have studied and, where appropriate, performed representative repertoire of the Principal Study area. <b>▪<u>In the process, they should have had experience of a variety of appropriate styles</u></b>	B B	<b><u>Repertoire skills</u></b> ▪At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation <b>▪<u>Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style</u></b>	B
<u>Ensemble skills</u> ▪At the completion of their studies, students should be able to interact musically in ensembles, varied both in size and style	B	<u>Ensemble skills</u> ▪Where students have engaged in ensemble activity as part of their 2 <sup>nd</sup> cycle study, at the completion of their studies they should be able to take a leadership role in this activity	B (+C)

# What is next? (I)

- Participation in 'Tuning' project validation conferences November 2007
- Participation in 'Tuning' project to address the compatibility with the EQF and to (further) develop sectoral qualifications frameworks

# What is next? (II)

AEC project 'Accreditation in European Professional Music Training':

- Register of experts
- Framework document including:
  - Characteristics of higher music education
  - PDDs and AEC Learning Outcomes as reference points
  - Subject-specific criteria and procedures for quality assurance and accreditation processes in music



# European developments in Higher Music Education

[www.bologna-and-music.org](http://www.bologna-and-music.org)

[www.aecinfo.org](http://www.aecinfo.org)

[www.polifonia-tn.org](http://www.polifonia-tn.org)

[www.doremifasocrates.org](http://www.doremifasocrates.org)

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