

# Tuning

Tuning  
Educational  
Structures  
in Europe

Reference  
Points for the  
Design and  
Delivery of  
Degree  
Programmes  
in **Music**



Life Long Learning



Education and Culture DG



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

ERASMUS NETWORK FOR MUSIC

polifonia



Reference Points for the  
Design and Delivery of  
Degree Programmes in  
MUSIC



Reference Points  
for the Design and  
Delivery of Degree  
Programmes in  
MUSIC

## Tuning Educational Structures in Europe

The name *Tuning* was chosen for the project to reflect the idea that universities do not look for uniformity in their degree programmes or any sort of unified, prescriptive or definitive European curricula but simply for points of reference, convergence and common understanding. The protection of the rich diversity of European education has been paramount in the Tuning Project from the very start and the project in no way seeks to restrict the independence of academic and subject specialists, or undermine local and national academic authority.

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*Note on the use of languages:* English was the original working language of the 'Polifonia' working groups and used in the final formulation of the content of this document. French and German versions are also available and have been checked by the 'Polifonia' working group experts. In addition, translations of certain key elements (such as the AEC/ Polifonia Learning Outcomes) have been made into several other languages and are available upon request ([aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org)). They are to be considered as helpful supplementary tools, but if doubts or interpretational questions arise when using such translations, the 'Polifonia' working group experts recommend to consult the versions in of the 3 official AEC language versions (English, French and German).

*Note on the periodic review of this document:* the current version was completed in July 2009; the European Association of Conservatoires (AEC) intends to review and update the document on a regular basis.

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# Foreword

In 2001, a three-year project on 'The Effects of the Bologna declaration to professional music training in Europe'<sup>1</sup> was launched by the **Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)**. The 'Bologna' working group set up in this project developed a set of learning outcomes to describe the levels for the 1<sup>st</sup> (Bachelor) and 2<sup>nd</sup> (Master) cycles in higher music education with the use of competencies. These descriptions attempted to characterise the type of learning that typically takes place in each of the two cycles and to identify what students have typically achieved by the end of the first cycle. This was particularly relevant for those institutions that had to develop a 2-cycle system in the framework of the 'Bologna' process reforms and had to decide what the aims and levels of the different cycles would have to be in relation to the old structures.

Following the development of the 'Tuning' methodology by the project 'Tuning Educational Structures in Europe' and the so-called 'Dublin Descriptors'<sup>2</sup>, a 'Tuning' working group was set up in the framework of the ERASMUS Thematic Network for Music 'Polifonia'<sup>3</sup> (2004-2007) with the aim to define reference points and cycle level descriptors for music compatible with the 'Dublin Descriptors' and the 'Tuning' methodology. As a consequence, a 'musical' translation of the 'Dublin Descriptors' was made and given the name 'Polifonia/Dublin Descriptors' (PDDs). In addition, the existing learning outcomes for 1<sup>st</sup> and 2<sup>nd</sup> cycle studies were taken to a next level of development through the addition of learning outcomes for the 3<sup>rd</sup> cycle developed by the 'Polifonia' Third Cycle working group<sup>4</sup>. As part of this work, the 'Tuning' working group in 'Polifonia' also developed a first draft of this document

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1 This project took place in the framework of the ERASMUS Thematic Network's Project 'Innovation in Higher Arts Education', supported by the SOCRATES Programme of the European Commission. More information on this project can be found on [www.polifonia-tn.org](http://www.polifonia-tn.org).

2 See section 1 for more information about 'Tuning' and the 'Dublin Descriptors'.

3 More information about the ERASMUS 'Polifonia' Network for Music can be found on [www.polifonia-tn.org](http://www.polifonia-tn.org).

4 More information about the 'Polifonia' Third Cycle working group can be found at <http://www.polifonia-tn.org/thirdcycle>.

based on the template developed by the 'Tuning' Project. The work of the group ended with the 'Tuning' Validation Conference<sup>5</sup>, which took place in Brussels on the 6 November 2007. Finally, in the second phase of the ERASMUS Network for Music 'Polifonia' (2007-2010), a new 'Bologna' working group was established to review the document following the recommendations expressed by experts during the Validation Conference.

The present document is therefore the outcome of a long process and the result of the work of several European expert working groups. It includes a description of the characteristics, learning outcomes and competences of higher music education. The main aims of this document are to:

- Assist institutions in implementing the requirements of the Bologna Declaration, and more specifically in (re-)designing curricula and adopting a student and competence oriented approach
- Facilitate the recognition of studies and qualifications and increase comparability and transparency in the higher music education sector by defining reference points in terms of learning outcomes and competences
- Provide current or potential students with a clear presentation of the main aspects of a higher music education curriculum and its opportunities
- Offer a clear overview of the higher music education sector to a wider audience by using the 'Tuning' methodology and providing a musical translation of the 'Dublin Descriptors'
- Assist institutions and relevant stakeholders in quality assurance and accreditation processes in higher music education
- Help employers and other stakeholders to understand the competences of musicians they hire.

It is crucial to mention that the information provided here is not cast in stone. The authors are well aware that the music profession is in a constant process of development and change. It is therefore intended that the document will be reviewed on a regular basis.

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<sup>5</sup> A summary of the report of the 'Tuning' Validation Conference for the subject area Music is included in Appendix G.

Finally, the 'Bologna' working group of the 'Polifonia' Network would like to express its sincere gratitude to the members of the previous working groups for their excellent work on this document and to the experts of the Validation Panel for their comments and recommendations, which allowed for a considerable improvement of the present document.

*The 'Bologna' working group, July 2009*



# Executive Summary

The term Higher Music Education is used to characterise musical studies undertaken in the context of Higher Education that have a primary focus upon the practical and creative development of the student (Section 2). Higher music education aims to give each student an optimal environment for developing a distinctive artistic profile. Such an environment appreciates the individuality of each staff and student, and values and supports the search for and sharing of knowledge, as well as open discussion and dialogue.

Higher Music Education is now generally accepted across Europe as a discipline appropriate to 1<sup>st</sup> and 2<sup>nd</sup> cycle studies in higher education. An increasing number of conservatoire-style institutions either run or are developing 3<sup>rd</sup> cycle studies. With the aim to show the compatibility of the higher music education sector with the descriptions for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> levels in higher education in the 'Dublin Descriptors', the 'Polifonia/Dublin Descriptors' were developed as a 'musical' version of the original 'Dublin Descriptors' (Section 3).

Due to several factors, the concept of employability is complicated when applied to Higher Music Education. Rather than defining typical occupations of the higher music education graduate, some typical professional roles of today's musicians are mentioned, which have relevance across all genres of music (Section 3.2).

By referring to learning outcomes in an individual curriculum (Section 4 and Appendix B), the nature and content of the relevant study becomes clearer. The AEC/Polifonia Learning Outcomes can therefore enhance a shared understanding of individual curricula within higher music education in Europe and further afield, as well as inform a broader interested public less familiar with the special characteristics of higher music education. The learning outcomes are regarded as applying to music studies in all genres and styles in performance, composition, conducting and pedagogy.

The artistic maturing process required of students in Higher Music Education means that the duration of degrees (especially in the 1<sup>st</sup> cycle) is often longer than for other disciplines. Similarly, the workload for such students can also be unusually high, owing to the amount of inde-

pendent practice that is required – and expected – in order to reach the higher levels of the profession (Section 5).

The characteristics of learning, teaching and assessment in Higher Music Education are briefly presented in Section 6 and illustrated by examples of courses/programmes from different institutions describing learning outcomes and assessment methods in Higher Music Education and pointing out the close connection of well articulated learning outcomes to final assessment criteria (Appendix E).

Section 7 presents the position of the European Association of Conservatoires (AEC) regarding quality assurance and accreditation in music, and presents the framework for quality assurance and accreditation developed by the Association to assist higher music institutions in their quality enhancement activities. This framework uses the AEC/Polifonia Learning Outcomes and the 'Polifonia/Dublin Descriptors' presented in this document as reference points.

Music has always been a highly international discipline. It is therefore essential to maintain and develop links to regions outside the European Union and indeed beyond the borders of Europe. For international recognition and comparability purposes, the AEC/Polifonia Learning Outcomes and the 'Polifonia/Dublin Descriptors' have also been compared to various higher music education systems outside Europe (Section 8).

The reader will find in the appendices the 'Polifonia/Dublin Descriptors' (Appendix A), the AEC/Polifonia Learning Outcomes for 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycle studies (Appendix B) and an explanation of the relationship between these Learning Outcomes and the 'Polifonia/Dublin Descriptors' on the one hand and the two existing European Qualifications Frameworks on the other (Appendix C). The AEC/Polifonia Learning Outcomes for pre-college music education have also been included in the document (Appendix D). In addition, the reader will find examples of the learning outcomes in learning, teaching and assessment (Appendix E), criteria and procedures for programme and institutional review in higher music education (Appendix F) and information on the 'Tuning' Validation Conference which took place on 6 November 2007 in Brussels (Appendix G). Finally, the reader will be able to consult a glossary of terms (Appendix H), references used or produced in relation to issues addressed in this document (Appendix I) and the list of the working group members (Appendix J).

# 1. Introduction to the 'Tuning' Project

'Tuning Educational Structures in Europe' is a university driven project, which aims to offer a universal approach to implement the Bologna Declaration Process at the level of higher education institutions and subject areas<sup>6</sup>. The 'Tuning' approach consists of a methodology to (re-) design, develop, implement and evaluate study programmes for each of the Bologna cycles.

Furthermore, 'Tuning' serves as a platform for developing reference points at subject area level. These are relevant for making programmes of studies comparable, compatible and transparent. Reference points are expressed in terms of learning outcomes and competences. Learning outcomes are statements of what a learner is expected to know, understand and be able to demonstrate after completion of a learning experience. According to 'Tuning', learning outcomes are expressed in terms of the *level of competence* to be obtained by the learner. Competences represent a dynamic combination of cognitive and meta-cognitive skills, knowledge and understanding, interpersonal, intellectual and practical skills, and ethical values. Fostering these competences is the object of all educational programmes. Competences are developed in all course units and assessed at different stages of a programme. Some competences are subject-area related (specific to a field of study), others are generic (common to any degree course). It is normally the case that competence development proceeds in an integrated and cyclical manner throughout a programme. To make levels of learning comparable, the subject area groups have developed cycle (level) descriptors that are also expressed in terms of competences.

According to 'Tuning', the introduction of a three cycle system implies a change from a staff centred approach to a student oriented approach. It is the student that has to be prepared as well as possible for his or her future role in society. Therefore, 'Tuning' has organised a Europe-wide consultation process including employers, graduates and academic staff to identify the most important competences that should be

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<sup>6</sup> More information about the 'Tuning' project can be found at <http://tuning.unideusto.org/tuningeu>.

formed or developed in a degree programme. The outcome of this consultation process is reflected in the set of reference points – generic and subject specific competences – identified by each subject area.

Besides addressing the implementation of a three cycle system, 'Tuning' has given attention to the Europe-wide use of the student workload based European Credit Transfer and Accumulation System (ECTS). According to 'Tuning', ECTS is not only a system for facilitating the mobility of students across Europe through credit accumulation and transfer; ECTS can also facilitate programme design and development, particularly with respect to coordinating and rationalising the demands made on students by concurrent course units. In other words, ECTS permits us to plan how best to use students' time to achieve the aims of the educational process, rather than considering teachers' time as a constraint and students' time as basically limitless. According to the 'Tuning' approach, credits can only be awarded when the learning outcomes have been met.

The use of the learning outcomes and competences approach might also imply changes regarding the teaching, learning and assessment methods which are used in a programme. 'Tuning' has identified approaches and best practices to form specific generic and subject specific competences.

Finally, 'Tuning' has drawn attention to the role of quality in the process of (re-)designing, developing and implementing study programmes. It has developed an approach for quality enhancement which involves all elements of the learning chain. It has also developed a number of tools and has identified examples of good practice which can help institutions to boost the quality of their study programmes.

Launched in 2000 and strongly supported financially and morally by the European Commission, the 'Tuning' Project now includes the vast majority of the Bologna signatory countries. The work of 'Tuning' is fully recognized by all the countries and major players involved in the Bologna Process. At the Berlin Bologna follow-up conference of ministers that took place in September 2003, degree programmes were identified as having a central role in the process. The conceptual framework on which the Berlin Communiqué is based is completely coherent with the 'Tuning' approach. This is made evident by the language used, where the Ministers indicate that degrees should be described in terms of workload, level, learning outcomes, competences and profile.

As a sequel to the Berlin conference, the Bologna Follow-Up Group (BFUG) took the initiative of developing an overarching *Framework for Qualifications of the European Higher Education Area*, which, in concept and language, is in full agreement with the 'Tuning' approach. This European framework was adopted at the Bergen Bologna ministerial conference in May 2005 and makes use of the outcomes both of the Joint Quality Initiative (JQI) and 'Tuning'. The JQI, an informal group of higher education experts, produced a set of level descriptors to distinguish between the different cycles in a broad and general manner. These descriptors are commonly known as the 'Dublin Descriptors'. From the beginning, the JQI and the 'Tuning' Project have been considered as being complementary. The JQI focuses on the comparability of cycles in general terms, whereas 'Tuning' seeks to describe cycle degree programmes at the level of subject areas. An important aim of all three initiatives (the European framework for the EHEA, JQI and 'Tuning') is to make European higher education more transparent. In this respect, the European framework is a major step forward, because it gives guidance for the construction of national qualification frameworks based on learning outcomes and competences as well as on credits. We may also observe that there is a parallel between the framework and 'Tuning' with regard to the importance of initiating and maintaining a dialogue between higher education and society and the value of consultation -- in the case of the framework with respect to higher education in general; in that of 'Tuning' with respect to degree profiles.

In the summer of 2006, the European Commission launched a European Qualifications Framework for Lifelong Learning (EQF). Its objective is to encompass all types of learning in one overall framework. Although the concepts on which the above-mentioned Framework for Qualifications of the European Higher Education Area and the European Qualifications Framework for Life Long Learning are based differ, both are fully coherent with the 'Tuning' approach. Like the other two, the Life Long Learning variant is based on the development of level of competences. From the 'Tuning' perspective, both initiatives have their value and their roles to play in the further development of a consistent European Education Area.

This brochure reflects the outcomes of the work done by the subject area *Music* so far. The outcomes are presented in a template that was developed to facilitate readability and rapid comparison across the subject areas. The summary aims to provide, in a very succinct manner, the basic elements for a quick introduction into the subject area. It shows

in synthesis the consensus reached by a subject area group after intense and lively discussions in the group. The more ample documents on which the template is based are also included in the brochure. They give a more detailed overview of the elaborations of the subject area groups.

*The Tuning Management Committee*

## 2. Introduction to the Subject Area

The term Higher Music Education requires explanation and definition. The 'Tuning' working group for the subject area, which executed its work within the framework of the ERASMUS Thematic Network for Music 'Polifonia'<sup>7</sup>, used the phrase to characterise *musical studies undertaken in the context of Higher Education that have a primary focus upon students' practical and creative development*. These kinds of music study are mainly offered by specialist institutions of the kind referred to as Conservatoires, Musikhochschulen, Music Academies and Music Universities, which may be stand-alone institutions or departments within larger multidisciplinary institutions. In this document the term 'conservatoire' refers to all these institutions. At the European level, almost 300 institutions for Higher Music Education in all European countries are represented by the European Association of Conservatoires (AEC)<sup>8</sup>.

There are several aspects important to Higher Music Education that need to be recognised and preserved in any attempt to make this type of education compatible with the requirements of the Bologna Declaration. Some of the assumptions embedded in the Declaration need special clarification when applied to Higher Music Education:

- Training in Higher Music Education depends fundamentally upon students having obtained a significant level of musical skills prior to entry. Primary and secondary schools do not always offer opportunities for obtaining such skills. Consequently, conservatoires need to assess their applicants through specially designed entrance examinations, which may consist of live auditions with juries of teachers.
- The objective of removing barriers to mobility needs to be seen in the context of a long tradition within Higher Music Education of students moving from one institution – and indeed country - to another as they pursue their personal growth as musicians. Again, though, even with readable and increasingly compatible

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<sup>7</sup> Visit for more information about 'Polifonia' its extensive website at [www.polifonia-tn.org](http://www.polifonia-tn.org).

<sup>8</sup> For more information about the AEC, please visit [www.aecinfo.org](http://www.aecinfo.org).

qualifications, the principle of verifying a student's capabilities through entrance examinations with the aim to maintain high artistic standards remain an important cornerstone of admission to any of the three cycles of higher education at a conservatoire. This selection at the beginning of each cycle is also critical to reach a relevant balance between the various subject areas and instrument groups in the institutions, so that certain ensembles can be formed and relevant repertoire can be studied. Because of this need to select at the entrance of each cycle, students already holding a Bachelor or Masters degree are eligible but not automatically entitled to enter the next cycle.

- The learning process in Higher Music Education centres on the personal and artistic development of the student. For most conservatoire students, 1-to-1 learning and teaching is of paramount importance for this development.
- At the same time, the field of music, when taken as a whole, involves many other learning and teaching approaches, some of which reflect the interdisciplinary nature of the subject. A Higher Music Education student's education often combines formal, non-formal and informal elements and regularly includes experiences that take place within the professional environment.
- Since obtaining a high artistic level is not only a matter of mastering technical and intellectual challenges but is also dependent upon acquiring inner maturity as a musician, the duration of study for Higher Music Education is likely to be longer than that for most other disciplines and, specifically, longer for the 1<sup>st</sup> cycle than the three-year minimum indicated in the Bologna Declaration.
- The concept of employability, which is referred to in the Bologna Declaration, is problematic when applied to Higher Music Education, as is explained further in the section about typical occupations of the graduates in the subject area. Although there are a number of organised professions for musicians that offer permanent contracts, many conservatoire graduates employ themselves as freelance artists, often combining various professional tasks in what is called a 'portfolio career'.
- Institutions specialising in Higher Music Education support a wide range of original and innovative work across the performing, creative and academic fields. They welcome the broad def-

inition of research employed in, for example, the 'Dublin Descriptors', and they recognise a special responsibility to develop research in-and-through practice in the performing and creative arts.



# Degree Profiles and Occupations

## 3.1. Typical degrees offered in higher music education

Higher Music Education is generally accepted across Europe as a discipline appropriate to 1<sup>st</sup> and 2<sup>nd</sup> cycle studies. An increasing number of conservatoire-style institutions either run or are developing 3<sup>rd</sup> cycle studies<sup>9</sup>. The typical degrees offered in Higher Music Education therefore span across all three cycles.

Therefore, Higher Music Education may, despite its distinctive characteristics, readily be related, at all three levels, to the Framework for Qualifications of the European Higher Education Area as described in section 1, which is based on the 'Dublin Descriptors'. In order to demonstrate this, the Polifonia 'Tuning' group developed music-specific versions of these Descriptors, the so-called 'Polifonia/Dublin Descriptors' (PDDs). The 'Polifonia/Dublin Descriptors' (PDDs) were then further expanded by the 'Polifonia' Third Cycle working group by adding the descriptors for the third cycle. The new versions follow the official 'Dublin Descriptors' closely, whilst introducing explicit reference to artistic development and greater emphasis upon practical achievement. The intention of the reformulation is to show clearly that all of the essential attributes and distinctions between levels formulated in the original 'Dublin Descriptors' are applicable to the music sector as well. At the same time, the groups believe that the extent to which colleagues working in Higher Music Education can relate their experience to the descriptors is enhanced when terms are used that describe the reality of Higher Music Education more specifically and concretely.

A full version of the 'Polifonia/Dublin Descriptors' (PDDs) can be found in Appendix A.

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<sup>9</sup> For more information, please refer to the national descriptions AEC has put together on the Bologna and Music website at [www.bologna-and-music.org/countryoverviews](http://www.bologna-and-music.org/countryoverviews).

## 3.2. Typical occupations of graduates in higher music education

The concept of employability, which is referred to in the Bologna Declaration, is complicated when applied to Higher Music Education. There are three principal factors which contribute to this:

- The varying lengths of time typically required for different types of musical training – some instruments take longer to be fully mastered than others; some have exceptionally large repertoires, requiring longer study; in the case of the voice, full maturity is rarely reached at the typical age for completing the 1<sup>st</sup> cycle.
- The highly individual nature of musical talent – some musicians show prodigious accomplishment before they attain the typical age to enter higher education; others mature more slowly. Training in Higher Music Education depends fundamentally upon students having already completed a substantial period of preparatory study prior to entry. While all students must therefore already possess significant skills, the level of accomplishment of students at entry covers a very wide range. Moreover, the most gifted students are precisely those who may benefit most from postponing their subsequent entry into the profession until being more fully formed and able to engage professionally at the very highest level.
- The competitive basis upon which musicians are generally employed – a musician may be ‘employable’ in the sense of being able to fulfil a professional engagement perfectly competently and still be passed over in favour of another musician who is felt able to offer something more. Of late, this led to an increased importance of free-lance careers. Lacking stable employment opportunities that suffice to maintain an average living standard, many musicians are furthermore forced to engage in a variety of activities to earn their living including some which may be “music-related but other than the conventional act of performing – i.e. a concert or gig”<sup>10</sup> (portfolio career).

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10 Youth Music (2002). *Creating a Land with Music: the Work, Education and Training of Professional Musicians in the 21st Century*. London: Youth Music, p. 4.

It is – for the mentioned reasons – hard to talk about employability of the musician today. In order to avoid omissions this paper does not mention single professions of today’s musicians, as they could only be examples of the wide range of roles musicians fulfil in today’s society. Rather than defining typical occupations of the higher music education graduate, some typical professional roles of today’s musicians are mentioned here that have relevance across all genres of music, with the aim to assist the definition of what musicians do in the music industry, as well as to help defining the specific function of training. The four core roles of today’s musicians as identified by the study “Creating a Land with Music”<sup>11</sup> are:

*Composer – Performer – Leader – Teacher*

These roles may overlap in different contexts and are therefore only accentuating core activities of musicians. In a particular setting a “composer may be a songwriter, orchestrator or arranger.” ...“While a performer may sing or play an instrument, the role may require elements of being a composer through improvisation and of leadership as a bandleader. The role of musical leadership may find expression in a workshop, traditional concert setting or rehearsal. Carrying out an effective role as a teacher requires qualities of musical leadership and judgement as well as the competencies of a performer and, in some instances, those of a composer.”<sup>12</sup>

In order to understand the evolving trends and issues in the music profession and be able to provide their students with a solid preparation for professional life, conservatoires must establish and constantly enhance a relevant relationship to the professional environment. In the case of many institutions, this is being done through the presence of part-time teaching staff that is simultaneously active in the profession and through the involvement of organisations in the profession in various types of advisory committees and panels. In addition, it is important to underline here that alumni are at the crossroads between conservatoires and the profession and constitute a vital link between the two, helping, through their feedback, to ensure that conservatoires stay abreast of ongoing developments in the profession, taking these into account in the training programmes offered, and thus forging

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11 Idem.

12 Youth Music (2002). *Creating a Land with Music: the Work, Education and Training of Professional Musicians in the 21st Century*. London: Youth Music, p. 5.

new partnerships that enhance professional opportunities for students. With the aim to support institutions with developing alumni policies, a 'Handbook on alumni policies – Today's student: tomorrow's alumnus' was developed in the 'Polifonia' project<sup>13</sup>.

Furthermore, research and reflection on trends in the music profession was led by the 'Polifonia' Working Group on the Profession, active during the first three-year cycle of the 'Polifonia' project (2004-2007), resulting in the production of a DVD entitled 'Dialogue in Music'<sup>14</sup>. During the second three-year cycle of the 'Polifonia' project 2007-2010, an 'External Stakeholders Group' has also been formed with the aim to promote the dialogue between higher music education institutions and the music industry, so that higher music education institutions can be assisted in their ongoing reflection on the professional relevance of their study programmes. This group also aims at discussing ways how the dialogue between education and music industry can be intensified and made more beneficial to individual higher music education institutions and at identifying, analysing and disseminating examples of good practice for such creative partnerships to higher music education institutions.

In the AEC project 'Mundus Musicalis', a survey was also undertaken on regulated and non-regulated professions in the field of music, which are important concepts in relation to the international recognition of qualifications. Due to the changing professional landscape as described above requiring musicians to combine various tasks within their professional practice, the recognition of qualifications becomes more relevant, especially when musicians add teaching to their professional portfolio. More information about regulated and non-regulated professions and the international recognition of qualifications can be found in section 8.

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13 This handbook can be found in English, German and French versions at <http://www.polifonia-tn.org/alumnipolicies>.

14 This DVD can be ordered at [aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org).

### **3.3. Role of higher music education in other degree programmes**

Because Higher Music Education is most commonly studied in specialist institutions and aims to train musicians for the profession, it plays less of a role in other degree programmes than, for example, music in universities, which can often be taken in conjunction with other subjects. However, and this is a growing area, some specialist institutions do operate links with other disciplines, often in neighbouring universities, offering musical subjects to outside students and complementary studies to their own music students.

Areas in which this may occur include, but are not confined to, closely related subjects such as music therapy, acoustics, instrument building, teacher training; other arts subjects such as dance, theatre, fine arts, architecture, video arts, cultural studies, art history; and a range of subjects in the Humanities and Sciences such as languages, history, cultural studies, communications & media, anthropology, psychology, sociology, philosophy, medicine, physiotherapy, etc.



## 4. Learning Outcomes and Competences – Level Cycle Descriptors

As explained in the Foreword, the European Association of Conservatoires (AEC) has studied the effects of the Bologna Declaration on Higher Music Education in great detail for many years. After an initial period of fact finding and other research activities on the effects of 'Bologna', the Association came to the conclusion that it would be helpful to develop a set of common standards in the form of learning outcomes to which programmes in higher music education in the 3-cycle structure could relate. This resulted in a description of the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in Higher Music Education arranged in three parts:

1. Practical (skills-based) outcomes
2. Theoretical (knowledge-based) outcomes
3. Generic outcomes

The full version of the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in music can be found in Appendix B.

The learning outcomes are regarded as applying to music studies in all genres and styles in performance, composition, conducting and pedagogy. However, it should be mentioned here that two working groups have been engaged with the development of learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group is currently developing a set of competences for instrumental/vocal music teachers for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> study cycles<sup>15</sup>. These learning outcomes are expected to be published during 2010 and are in terms of structure complementary to the AEC/Polifonia Learning Outcomes.

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<sup>15</sup> For more information, please visit <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.

Just as in many other disciplines in higher education, the use of learning outcomes is a relatively new phenomenon in higher music education. To assist institutions with the development of curricula based on the learning outcomes approach, the AEC published in the framework of the 'Polifonia' project a 'Handbook for Curriculum Development and Design'<sup>16</sup>, which explains the development of such curricula step-by-step. The handbook defines what curriculum design and development is and what it is for, addresses the use of learning outcomes and credit points in curriculum design, and also the processes of reviewing and updating a designed curriculum. For third cycle curricula, a 'Guide for Third Cycles Studies in Music' was also developed with a similar purpose but with a focus on third cycle studies in music<sup>17</sup>.

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16 This handbook can be found at [www.bologna-and-music.org/curriculumdesign](http://www.bologna-and-music.org/curriculumdesign).

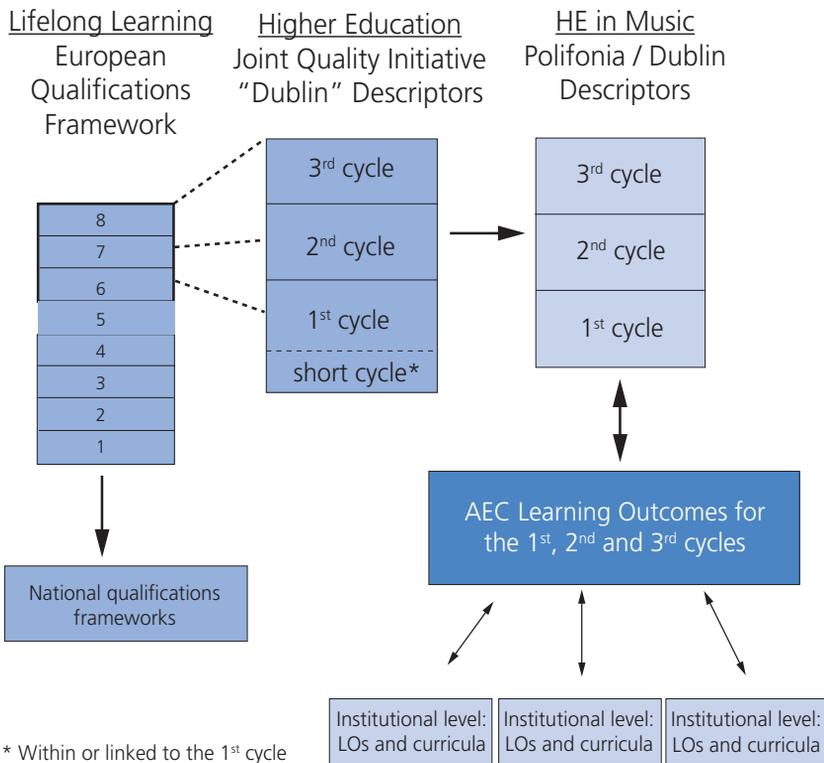
17 This handbook can be found at [www.bologna-and-music.org/thirdcycle](http://www.bologna-and-music.org/thirdcycle).

## 4.1. The compatibility with the European Qualifications Frameworks

The AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in higher music education should be consulted in close relation to the 'Polifonia/Dublin Descriptors', which are described in section 3.1 and included in Appendix A. The relationship between the learning outcomes and the descriptors can be seen in Appendices A and C. When taken together, the 'Polifonia/Dublin Descriptors' and the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in higher music education form a European Sectoral Qualifications Framework for Higher Music Education, to which European institutions for higher music education can relate their study programmes. With national qualifications frameworks now being established in all Bologna signatory countries, the individual study programmes will need to be compatible with such national qualifications frameworks, but in addition can have the advantage of being compatible with the European Sectoral Qualifications Framework for Higher Music Education, giving evidence of compatibility to a framework that is subject-specific and has been agreed upon at the European level. This will enable institutions to compare more effectively their programmes with those in other countries in- and outside Europe.

With the recent emergence of the European Qualifications Framework (EQF) for Lifelong Learning, as described in section 1, the compatibility of the AEC/Polifonia Learning Outcomes with the EQF is another issue that has been studied by the 'Bologna' working group in the framework of 'Polifonia'. In Appendix C, the results of this comparison can be found, showing that the learning outcomes are fully compatible to the EQF.

In order to clarify the relationship between programmes at the institutional level, the AEC/Polifonia Learning Outcomes, the 'Polifonia/Dublin Descriptors', the Framework for Qualifications of the European Higher Education Area and the European Qualifications Framework (EQF) for Lifelong Learning, the following table has been developed:



## 4.2. The connection to the educational levels before higher education

It should be mentioned here that work has also been done in the 'Polifonia' project on the educational levels before the higher education levels. Following a thorough mapping exercise of pre-higher music education provision in all European countries, the 'Polifonia' Pre-college working group<sup>18</sup> described a set of learning outcomes for the end of the pre-college phase (i.e. preceding the 1<sup>st</sup> cycle in higher music education), which corresponds to level 4 of the EQF for Lifelong Learning. These learning outcomes have the same structure as those for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles, and have been developed with the objective to facilitate a smooth transition from the pre-college phase to a learning outcomes based 1<sup>st</sup> cycle in Higher Music Education. These learning outcomes, which are in a more experimental stage than those for the higher education level, can be found in Appendix D.

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18 More information about the work of the 'Polifonia' Pre-college working group can be found at [www.polifonia-tn.org/precollege](http://www.polifonia-tn.org/precollege).



## 5. Workload and ECTS

As stated in section 2, the artistic maturing process required of students in Higher Music Education means that the duration of degree programmes, especially in the 1<sup>st</sup> cycle is often longer than for other disciplines. In a similar way, the workload for such students is also unusually high, owing to the amount of independent practice that is required – and expected – in order to reach the higher levels of the profession. Because this work is often conducted outside normal institutional learning hours, it is easily overlooked when considering workload. In relation to instrumental training it must also be pointed out that the workload can vary significantly from instrument to instrument, both because of different levels of need and because physical limitations of stamina prevent unrestricted hours of practice on some instruments.

At its greatest, the amount of time spent in daily practice by Higher Music Education students can reach 7 or 8 hours. Especially when sustained over weekends and vacation periods, this represents a contribution to overall workload larger than the total workload across all elements of the curriculum of typical students in many other disciplines. As a result of this, the calculation of student workload in relation to credit values necessarily adopts a nominal, rather than literal, view of student practice time. Student overload is a constant danger in Higher Music Education programmes and needs to be monitored carefully. In practice, it is generally balanced by the fact that students in this discipline have exceptionally high levels of commitment and identify themselves with their subject of study in ways that dissolve the usual boundaries between study time and personal time.

Higher Music Education is firmly rooted in ideas about artistic level – ideas shared by the international community of professional musicians. The introduction of a seemingly purely administrative and rather bureaucratic credit-point system may be felt as being in conflict with the essence of Higher Music Education, which must always be the nurturing of musicianship to the highest level. In essence, however, a credit point system is nothing more than a means to make explicit the average workload per subject in the curriculum. As indicated above, for Higher Music Education, this average figure is largely nominal and is of more relevance in establishing the relative weight to be given to the various elements of the curriculum. As long as a credit point system is

taken for nothing more than a simple means to a restricted end, Higher Music Education will benefit as much from its use as any other area of Higher Education.

The question of using a credit point system in Higher Music Education has been addressed by the development of a 'Handbook for the Implementation and Use of Credit Points in Higher Music Education Institutions'<sup>19</sup>. It provides practical tools and different working methods, while taking into account several special characteristics of professional music training, such as artistic aspects and the highly individual modes of teaching in music training. Also discussed in this handbook is the use of ECTS both as a credit accumulation system and as a tool for the recognition of studies in international mobility<sup>20</sup>. Other practical documents that have been made available include discipline-specific ECTS forms for ERASMUS exchanges in Higher Music Education<sup>21</sup>. These forms take as their basis the standard forms as provided by the European Commission, but additionally reflect the special characteristics of the sector, such as the fact that music students often wish to study with one particular professor or that part of their application for exchange will include submitting a recording as an indication of their performance standard.

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19 The handbook can be found online at <http://www.bologna-and-music.org/creditpoints>.

20 The ECTS Users' Guide can be found at [http://ec.europa.eu/education/lifelong-learning-policy/doc/ects/guide\\_en.pdf](http://ec.europa.eu/education/lifelong-learning-policy/doc/ects/guide_en.pdf).

21 These ECTS forms can be found in the section for international relations coordinators of the DoReMiFaSOCRATES website: [www.doremifasocrates.org/usefulinformation](http://www.doremifasocrates.org/usefulinformation).

## 5.1. Trends and differences within the European higher education area in this subject area

The introduction of credit-point systems has been an important issue in the context of the Bologna Process, which seeks to create a more comparable area of Higher Education across Europe. In Higher Music Education, a credit-point system is something relatively new for many institutions, although credit-point systems have been used long before the Bologna Declaration (1999) and even before the introduction of ECTS (1988). The Norwegian Academy of Music introduced credit points in 1975; Great Britain has at least a nominal national credit-point system since the 1980s; in the Netherlands credit points have been in use since 1992. All these credit-point systems used different numerical scales.

Surveys of institutions across all the European countries represented in the membership of the AEC show the following patterns of ECTS credit values:

Degree	Typical amount of ECTS credits
First cycle	In the institutions where ECTS has been implemented, there seems to be an equal division of 180 or 240 credits for the first cycle, often depending on the national education system.
Second cycle	The second cycle in most cases has 120 credits. In some institutions second cycles have 60 credits, usually when connected to a 240 credit first cycle and then often in national systems which limit the overall duration of funded study across the first two cycles to five years.
Third cycle	It is not customary to use credits for third cycle studies. In the few institutions that do make use of this system, the total number of credits appears to be between 120 and 240 credits.



## 6. Learning, Teaching and Assessment

For many subject areas taught within conservatoires, the 1-to-1 teaching situation in the area of musical study is central, delivered by a teacher who is usually also a distinguished professional musician or composer outside the conservatoire. However, in some musical styles and traditions teaching in groups replaces the central 1-to-1 teaching. Almost all conservatoires offer much more than just the principal study lesson: ensembles, supporting theoretical study; perhaps a second or related instrumental study and, increasingly, some kind of preparation for the challenges of the profession.

Many teaching situations in Higher Music Education reflect the idea that learning is not rigidly compartmentalised. During the course of one lesson, a student may be doing any or all of the following - and probably other things too: honing their technical skills; exploring new repertoire; receiving contextual or valuable anecdotal information about that repertoire; gaining wider insights from an experienced professional musician - even being given valuable tips or contacts for professional networking.

Practical assessments usually form the most important element in a conservatoire student's final examination and in the determining of his or her award. These usually take the form of final recitals, although ensemble situations may be assessed. In these latter cases, the challenges of evaluating an individual's contribution to a collective enterprise have to be grappled with, and Higher Music Education has a pool of experience in this area that may potentially be of interest to other disciplines. Some institutions have also worked extensively with peer assessment as a means of addressing these issues of practical assessment in a group context.

Just as the core teaching in conservatoires is undertaken by musicians who are also distinguished professionals outside the conservatoire, assessment also frequently employs panels or juries that combine internal staff, who have knowledge of institutional standards and marking criteria, with external professionals who bring a wider comparative perspective to the assessment. Assessment is multi-faceted, and dependent on the specific content and competencies. One aspect stands out how-

ever: “intersubjective” assessments by professionals in juries play a key role in higher music education, and help in securing a sound, balanced, state-of-the-art, informed assessment of students.

Three examples of programmes from different institutions that illustrate learning outcomes and assessment methods in Higher Music Education can be found in Appendix E.

## 7. Quality Assurance and Accreditation

Few subject areas have a greater intrinsic obsession with demonstrating quality than music: students are constantly asked to perform for committees, auditions, competitions and (the ultimate test of all) the concert public. At the same time, a limited experience exists in music with the approach to quality assurance as being developed in the Bologna Declaration process.

In the Bologna Declaration process, a distinction is being made between two types of quality assurance, both of which should be closely interconnected:

- *Internal Quality Assurance*: educational authorities expect institutions of higher learning – also in music - to conduct internal reviews of various kinds to enhance the quality of their work. Such reviews may be centred on specific educational programmes or courses of study, or on the whole institution. They may also focus on specific aspects of an institution’s educational programmes, such as student-centred outcomes-based learning, transparency, effectiveness, employability, ability to adapt to a changing environment, visibility in the larger context of local or national music life, or furthering of students’ and staff’s creativeness. Internal reviews may be based on internal assessment reports by students and staff, and they may include reports from external peers.
- *External Quality Assurance*: in most countries, educational authorities conduct quality assurance or accreditation reviews on a national level in order to ensure that institutions and/or programmes of higher learning meet minimum standards and, as some nations do, accredit these programmes and/or institutions that meet these standards. Such reviews are usually based both on internal reports and on reports by external examiners.

The AEC has addressed both types in various projects and documents.

In relation to *internal quality assurance*, the AEC published in the framework of the ‘Polifonia’ project a ‘Handbook for Internal Quality Assurance in Higher Music Education’<sup>22</sup>, which is meant to be a short

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22 This handbook can be found at <http://www.bologna-and-music.org/internalqa>.

guide for conservatoires wanting to develop a system for internal quality assurance. It does not have the ambition to be a complete introduction into the world of quality assurance, with its many different sorts of systems and its elaborate and sometimes confusing jargon, but explains in a simple way in the first four chapters the main elements of a possible internal quality assurance system. In chapter five it gives some practical assistance by presenting a simple procedure which might be used in developing a first system for internal quality assurance, and by presenting concrete materials used by various conservatoires all over Europe. This way, the handbook tries to assist institutions with the development of their internal 'quality culture'.

Much work has also been done in the area of *external quality assurance and accreditation*. A project entitled 'Music Study, Mobility and Accountability'<sup>23</sup> was conducted in 2002-2004 in the framework of the EU/USA programme in cooperation with the National Association of Schools of Music (NASM) in the US, a formal accrediting body in higher music education. This gave the AEC the unique possibility to gain insight into issues of specialised accreditation in music. It became clear that further work was needed in Europe not only to inform institutions on how to approach external quality assurance and accreditation procedures for the enhancement of their quality, but also to instigate a proactive approach of the sector itself in order to ensure that such procedures will take into account the particular characteristics of music study that distinguish music from any other discipline in higher education.

As a result, a project was initiated by the AEC in 2006 with the aim to address external quality assurance and accreditation in the context of European higher music education. The project entitled 'Accreditation in European Professional Music Training'<sup>24</sup> studied the European dimension in quality assurance and accreditation procedures related to the field of higher music education with the support from the SOCRATES Programme. This project, which joined similar projects in the fields of engineering, chemistry and business management with the aim at establishing a so-called 'European Quality Label' in these disciplines, presented its final results during the summer of 2007. The project produced a comprehensive framework document entitled 'Quality Assurance and Accreditation in Higher Music Education: Characteristics, Cri-

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23 More information on this project can be found at <http://msma.arts-accredit.org>.

24 See for more information about this project [www.bologna-and-music.org/accreditation](http://www.bologna-and-music.org/accreditation).

teria and Procedures'<sup>25</sup> with characteristics, reference points, criteria, procedures, and a register of experts for external quality assurance and accreditation procedures in higher music education.

The document is designed to take account of the fact that quality assurance and accreditation can involve many different stakeholders and can take place in different contexts:

- In an *informal context* – The 'AEC Institutional and Programme Review Scheme'<sup>26</sup> was developed, which is designed as a European subject-specific peer review system in the field of music and consists of review visits performed by panels of experts with the aim to provide assistance to higher music education institutions in their quality enhancement activities. In this context, the framework document is used as a whole.
- In *formal contexts* – i.e. in formal procedures led by national quality assurance or accreditation agencies. The AEC framework document has been designed so that national accreditation agencies reviewing higher music education institutions can use the entire document or parts of it. Already, bilateral cooperation with several national quality assurance and accreditation agencies have been established by the AEC, in which the criteria and experts from the AEC framework were used in formal national procedures for quality assurance and accreditation.

This way, the proposed criteria and procedures can be used in a highly flexible manner, taking into account the diversity of systems and approaches to quality assurance and accreditation in higher education that exist in Europe today. The basic assumption is, however, that everything included in this document is based on a thorough understanding of the characteristics and needs of the higher music education sector. The document should therefore be able to assist AEC member institutions in relation to quality assurance or accreditation procedures and their quality enhancement activities.

The learning outcomes and 'Polifonia/Dublin Descriptors' presented in this document play a prominent role in the framework as reference

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25 This document can be found at [www.bologna-and-music.org/accreditation](http://www.bologna-and-music.org/accreditation).

26 See for more information about the scheme [www.bologna-and-music.org/reviewscheme](http://www.bologna-and-music.org/reviewscheme).

points; this way, a direct synergy between the 'Tuning' activities in music and the quality assurance and accreditation framework has been ensured. This synergy is furthermore underlined by a close cooperation between the 'Accreditation' (which is responsible for the further development of the framework document on quality assurance and accreditation and its implementation) and the 'Bologna' working groups in the second three-year cycle of the 'Polifonia' project during 2007-2010.

The AEC also published a position paper on quality assurance and accreditation in 2007<sup>27</sup>, in which it insisted that in relation to the procedures in the area of external quality assurance and accreditation in Higher Music Education, the following two principles should be taken into account:

- Quality assurance and accreditation must function as mechanisms to assist autonomous higher education institutions in the enhancement of their quality instead of bureaucratic processes based on inflexible criteria and procedures.
- Quality assurance and accreditation processes must take into account in their criteria and procedures the specific nature and characteristics of professional music training in higher education.

More information on the AEC Framework for Quality Assurance and Accreditation can be found in Appendix F.

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27 The AEC position statement on quality assurance and accreditation in the European Higher Education Area (EHEA) can be found at <http://www.bologna-and-music.org/externalqa>.

## 8. The Global Dimension of the Higher Music Education Sector

Music has always been a highly international discipline. It is therefore essential to maintain and develop links to regions outside the European Union and indeed beyond the borders of Europe. With this in mind, a project entitled 'Mundus Musicalis' (the first project in the field of music supported by ERASMUS MUNDUS) was realised by the AEC in the period 2005-2007, which, among other issues, studied international comparability of systems and the recognition of qualifications in the field of Higher Music Education<sup>28</sup>.

In this project, which included institutions for professional music training in Australia, North America, the Far East and Latin America, further study was being carried out on the international comparability of the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles presented in this document. During meetings of the 'Mundus Musicalis' working group, the results of the 'Tuning' activities, as well as the work of the AEC project 'Accreditation in European Professional Music Training', were discussed in detail and compared with reference points existing in other countries across the world. A document, entitled 'A Common Body of Knowledge', was produced that compared the AEC Learning Outcomes with standards for higher music education in the United States<sup>29</sup>. As a result, one could say that the work done in the 'Polifonia' project on the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in higher music education has not only increased European transparency and comparability, but will undoubtedly also have a positive impact on these matters on a global scale.

When addressing developments in the music profession as described in 3.2, one must consider that due to the strong development of the 'portfolio career' of future professionals, requiring musicians to combine various tasks within their professional practice, the recognition of qualifications becomes more relevant, especially when musicians add teaching to their professional portfolio. Based on this reality, the 'Mun-

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28 See for more information [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

29 <http://www.arts-accredit.org/site/docs/pdf/15-MSMAP-AEC-NASM%20Statement-CommonBodyKnowledgeSkills.pdf>.

musicalis' working group looked into this issue in more detail. It considered that in relation to professional recognition a distinction is being made between regulated professions (a statutory requirement exists to hold a diploma or other occupational qualification in order to pursue the profession in question) and *non-regulated professions*. For regulated professions, countries have established strict procedures (or directives in the EU) that govern the recognition of the qualifications for these professions. For non-regulated professions, these procedures or directives are not applicable and professionals will be subject to the rules of the labour market.

In the field of music, regulated professions exist as well. These professions can mainly be found in the area of teaching (both music teachers in schools and instrumental/vocal music teachers), but also other professions, such as music therapist and organist, are regulated in some countries. In other countries, musicians are required to register as members of musicians' unions to be able to work.

To assist individuals and institutions interested in the international recognition of studies and qualifications in the field of music, the 'Mundus Musicalis' project produced a handbook entitled 'The International Recognition of Studies and Qualifications in Higher Music Education'<sup>30</sup>, in which issues related to the recognition of qualifications are addressed in more detail with a special focus on the music profession. Among other topics, the document includes information on regulated professions in the field of music in 36 countries world-wide, as well as some information about the relevant recognition procedures in these countries.

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30 This document can be found at <http://www.bologna-and-music.org/recognition>.

# APPENDICES



## Appendix A – The ‘Polifonia/Dublin Descriptors’

Higher Music Education can, despite its distinctive characteristics, be related, at all three levels, to the Qualifications Framework for the European Higher Education Area as described in section 1, which is based on the “Shared ‘Dublin’ descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards”. In order to demonstrate this, the ‘Tuning’ working group in the ‘Polifonia’ project developed music-specific versions of these Descriptors, the so-called ‘Polifonia/Dublin Descriptors’ (PDDs). The ‘Polifonia/Dublin Descriptors’ (PDDs) were then further expanded by the ‘Polifonia’ Third Cycle working group by adding the descriptors for the third cycle. The new versions follow the official ‘Dublin Descriptors’ closely, whilst introducing explicit reference to artistic development and greater emphasis upon practical achievement. The intention of the reformulation is to show clearly that all of the essential attributes and distinctions between levels formulated in the original ‘Dublin Descriptors’ are applicable to the music sector as well. At the same time, the groups believe that the extent to which colleagues working in Higher Music Education can relate their experience to the descriptors is enhanced when terms are used that describe the reality of Higher Music Education more specifically and concretely.

The ‘Polifonia/Dublin Descriptors’ (PDDs) are shown in the table below. A further clarification of the relationship between programmes at the institutional level, the AEC/Polifonia Learning Outcomes, the ‘Polifonia/Dublin Descriptors’, the Framework for Qualifications of the European Higher Education Area and the European Qualifications Framework for Lifelong Learning, can be found in section 4.1. A more detailed analysis of the relationship between the AEC/Polifonia Learning Outcomes and the ‘Polifonia/Dublin Descriptors’ on the one hand and the European Qualifications Framework (EQF) for Lifelong Learning on the other can be found in Appendix C.

Original Shared 'Dublin' Descriptors for 1st Cycle awards	Polifonia/Dublin Descriptors for 1st Cycle awards in higher music education
<b>Qualifications that signify completion of the first cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the first cycle in higher music education are awarded to students who:</b>
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 skills, knowledge and artistic understanding in the field of music that build upon training undertaken within, or concurrently with, general secondary education and are typically at a level that, whilst supported by readily available professional knowledge and practice, includes some aspects of creative interaction with the experience and insight of musicians at the forefront of their field;
2. can apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study;	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;
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;	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;
4. can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences;	4. can communicate artistic understanding, ideas, information, problems and solutions to both specialist and non-specialist audiences;
5. have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.	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.
Original Shared 'Dublin' Descriptors for 2nd Cycle awards	Polifonia/Dublin Descriptors for 2nd Cycle awards in higher music education
<b>Qualifications that signify completion of the second cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the second cycle in higher music education are awarded to students who:</b>
1. have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and	1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with

that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context;	first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;
2. can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;	2. can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;
3. have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements;	3. have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;
4. can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;	4. can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;
5. have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.	5. have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

Original Shared 'Dublin' Descriptors for 3rd Cycle awards	Polifonia/Dublin Descriptors for 3rd Cycle awards in higher music education
<b>Qualifications that signify completion of the 3rd cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the 3rd cycle in higher music education are awarded to students who:</b>
1. have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;	1. have demonstrated a profound and systematic understanding of a field of musical study, together with mastery of artistic and other skills associated with that field and of relevant methods of research and inquiry;
2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;	2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with artistic and scholarly integrity;
3. have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which	3. have made an original contribution through research and inquiry that extends the frontier of knowledge and artistic understanding by developing a substantial

merits national or international refereed publication;	body of work, some of which merits national or international recognition and dissemination through appropriate channels;
4. are capable of critical analysis, evaluation and synthesis of new and complex ideas;	4. are capable of critical analysis, evaluation and synthesis of new and complex ideas, artistic concepts and processes;
5. can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;	5. can communicate with their peers, the larger artistic and scholarly community and with society in general about their areas of expertise;
6. can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society;	6. can be expected to play a creative, proactive role in the advancement of artistic understanding within a knowledge based society;

### **Glossary<sup>31</sup>**

The word 'professional' is used in the descriptors in its broadest sense, relating to those attributes relevant to undertaking work or a vocation and that involves the application of some aspects of advanced learning. It is not used with regard to those specific requirements relating to regulated professions. The latter may be identified with the profile / specification.

The word 'competence' is used in the descriptors in its broadest sense, allowing for gradation of abilities or skills. It is not used in the narrower sense identified solely on the basis of a 'yes/no' assessment.

The word 'research' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'.

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<sup>31</sup> This glossary is relevant for the 'Dublin Descriptors' only. Additional terms and definitions can be found in Appendix H.

# Appendix B – The AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycle studies in music

In the table below, a full version of the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycle studies in music can be found. These learning outcomes have been developed as an agreed common standard within higher music education institutions in Europe with three parts: Practical (skills-based) outcomes, Theoretical (knowledge-based) outcomes and Generic outcomes.

In addition to the learning outcomes, a description of specific 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycle characteristics: curricula<sup>32</sup> and modes of learning was also made to underpin the learning outcomes as they have been formulated. This description can be found in the following table:

1st, 2nd and 3rd cycle characteristics: curricula and modes of learning		
1st cycle	2nd cycle	3rd cycle
<ul style="list-style-type: none"> <li>The curriculum is designed to lay the foundation for entry into the music profession by providing a well-rounded education, as well as encouraging the maximum development in the area of musical study.</li> <li>The curriculum tends to be structured, with many compulsory elements.</li> </ul>	<ul style="list-style-type: none"> <li>The curriculum is designed to equip students to enter the profession at a high artistic level and/or provide training in specialist disciplines requiring longer studies. It is directed towards deepening and developing students' knowledge and skills, with an orientation towards a specific profession.</li> <li>The curriculum offers flexible and often individually-tailored study.</li> </ul>	<ul style="list-style-type: none"> <li>The "curriculum" at this level is largely confined to an initial phase concerned with consolidating the skills required for independent, high-level study.</li> <li>The student is expected to identify areas where he or she may benefit from specialist guidance, whether of a practical or more theoretical nature. This enables individual support to be organised, either within the institution or, where more appropriate, by making contact with a specialist outside.</li> </ul>

<sup>32</sup> The term 'curriculum' in 3rd cycle studies has a wider meaning than typically in the cycles preceding it and does not only include taught courses but rather means the individual composition of study and 'research' elements a 3rd cycle student would compile in his study profile.

- |  |   |  |
|--|---|--|
| <ul style="list-style-type: none"> <li>• Students' learning is directed, although students are encouraged to develop their independence during the course of the 1st cycle.</li> </ul> | <ul style="list-style-type: none"> <li>• Students' learning is predominantly autonomous, with the teacher providing guidance that is largely responsive to the individual direction in which the study progresses.</li> </ul> | <ul style="list-style-type: none"> <li>• Students' learning is almost entirely autonomous, with the supervisor (no longer a teacher in the strict sense) offering feedback, advice and criticism.</li> </ul> |
|--|---|--|

### The AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycle studies in music

It is important to point out that the learning outcomes listed below are meant to serve as a model and reference tool for a great variety of musical studies over Europe. On an institutional level they have to be adopted as guidelines for a course or programme, which may result in a stronger articulation of and emphasis on one or the other learning outcome according to the profile of the curriculum in question.

#### Practical (skills-based) outcomes<sup>33</sup>

In the skills listed below, and their equivalent knowledge-based outcomes, the following should be noted:

- **Skills in artistic expression** are regarded as applying to performers in all genres and styles, to composers, arrangers and directors and to those involved in pedagogy, whose own artistic concepts are needed to inspire those they teach.
- **Repertoire skills** are important to composers as well as to performers in all genres, although composers may or may not perform the repertoire relevant to them. The term 'Area of musical study' is used in an inclusive sense, acknowledging that jazz and popular music focuses more upon flexible ensembles than individual instruments and that repertoire is frequently adapted and shared across different instrumental combinations.
- **Ensemble skills** in the widest sense are important to composers and arrangers, even if they are not participating as performers. Ensemble skills are important for all musicians although for jazz and popular music performers, they may take on a significance comparable to the Principal Study in Classical music. This may be reflected in institution-specific learning outcomes drawn from this generalised model.
- **Practising skills** apply to composers as well as performers; they must work at their craft through practice and they should be proficient in rehearsing their music with performers. Posture is important for composers in their work on scores or at computer monitors. Reading skills encompass the ability to read jazz and popular music charts and even to interpret gestural signs and instructions in non-notated music. The phrase 'manipulating the materials of music' applies to a range of activities from simple exercises in harmonisation or scoring through to complex arranging and compositional tasks; in the case of composers and arrangers, these skills will be among the most prominent and will take on characteristics of the 'Area of Musical Study' in terms of the realisation of artistic concepts.
- **Public performance skills** are relevant to composers as well as performers. Styles of communication vary considerably according to the genre of music but students need to be fluent within the communicative norms of their particular genre.

<sup>33</sup> Please note that the learning outcomes have been proven to be covering the generic competences formulated by the 'Tuning' project.

- **Improvisational skills** in the widest sense are relevant to all students. Composers benefit from being able to work collaboratively and spontaneously, as well as through careful planning. Classical performance embraces certain improvisational traditions. However, this element is likely to feature most strongly in jazz and popular music, where its importance means that it takes on aspects of the area of musical study in terms of the realisation of artistic concepts.

1st cycle	DD Code <sup>34</sup>	2nd cycle (where appropriate, and according to the individual nature of 2nd cycle curricula)	DD Code
Skills in artistic expression			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.</li> </ul>	B (+C)	<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to 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)
Repertoire skills			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study.</li> <li>• In the process, they are expected to have had experience of a variety of appropriate styles.</li> </ul>	B B	<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have built upon their experience of representative repertoire within the area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation.</li> <li>• Students are expected to be fluent across a range of styles and/or to have developed a distinctive and individual voice in one particular style.</li> </ul>	B
Ensemble skills			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.</li> </ul>	B	<ul style="list-style-type: none"> <li>• Where students have engaged in ensemble activity as part of their 2<sup>nd</sup> cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity.</li> </ul>	B (+C)

34 Please refer to Appendix C for more information on the coding used here to demonstrate the comparability of the AEC/Polifonia Learning Outcomes with the 'Polifonia/Dublin Descriptors'.

Practising, rehearsing, reading, aural, creative and re-creative skills			
<p><i>Practising and rehearsing skills</i></p> <ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.</li> <li>• In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</li> </ul>	<p>B (+C+E) B (+E)</p>	<p><i>Practising, rehearsing, reading, aural, creative and re-creative skills</i></p> <ul style="list-style-type: none"> <li>• 2<sup>nd</sup> cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students are expected to have ensured that any areas of relative weakness have been addressed. Through independent study they are also expected to have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts.</li> </ul>	<p>B (+C +D +E)</p>
<p><i>Reading skills</i></p> <ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas</li> </ul>	<p>B</p>		
<p><i>Aural, creative and re-creative skills</i></p> <ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music.</li> <li>• At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.</li> </ul>	<p>B</p>		
Verbal skills			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.</li> </ul>	<p>B (+C+D)</p>	<ul style="list-style-type: none"> <li>• Where required, students are expected to be able to demonstrate their command of verbal skills in extended written or spoken presentations.</li> </ul>	<p>B (+C+D)</p>
Public Performance skills			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.</li> </ul>	<p>D</p>	<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to 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.</li> </ul>	<p>D (+C)</p>

Improvisational skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to shape and/or create music in ways which go beyond the notated score.</li> </ul>	B (+D)	<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 are expected to have acquired a high level of improvisational fluency.</li> </ul>	B (+C)
Pedagogical skills (where applicable) <sup>35</sup>			
Where they receive basic pedagogical training, be it in the 1 <sup>st</sup> or 2 <sup>nd</sup> cycle studies, students are expected to be able to teach music at a variety of levels; Where pedagogy is taught in 2 <sup>nd</sup> cycle studies as a continuation of courses in the 1 <sup>st</sup> cycle, students are expected to usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.			B+C+D

Theoretical (knowledge-based) outcomes			
1st cycle	DD Code	2nd cycle (where appropriate, and according to the individual nature of 2nd cycle curricula)	DD Code
Knowledge and understanding of repertoire and musical materials			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to know the mainstream repertoire of their area of musical study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate.</li> <li>Students are expected to know the common elements and organisational patterns of music and understand their interaction.</li> </ul>	A	<ul style="list-style-type: none"> <li>At the completion of their studies, through individual in-depth research and study, students are expected to have acquired comprehensive knowledge of repertoire within their area of musical study.</li> <li>Students are expected to be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts.</li> </ul>	A
	A		B

<sup>35</sup> Two working groups have developed learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group is currently developing a set of competences for instrumental/vocal music teachers for the 1st, 2nd and 3rd study cycles. For more information: <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.

Knowledge and understanding of context			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it.</li> </ul>	A	<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation.</li> </ul>	B
<ul style="list-style-type: none"> <li>• Students are expected to be familiar with musical styles and their associated performing traditions.</li> </ul>	A	<ul style="list-style-type: none"> <li>• Based upon knowledge of musical styles and a critical understanding of their associated performing traditions, students are expected to be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts.</li> </ul>	C (+D)
<ul style="list-style-type: none"> <li>• Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.</li> </ul>	A	<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development.</li> </ul>	C
<ul style="list-style-type: none"> <li>• Students are expected to have knowledge of the key financial, business and legal aspects of the music profession.</li> </ul>	A	<ul style="list-style-type: none"> <li>• Students are expected to have a comprehensive knowledge of the music profession.</li> </ul>	
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies.</li> </ul>	A		
Improvisational skills			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.</li> </ul>	A (+B)	<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 are expected to have a deep knowledge of improvisational patterns and processes that are sufficiently internalised for them to be able to apply them freely in a variety of contexts.</li> </ul>	A+B

36 Two working groups have developed learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group is currently developing a set of competences for instrumental/vocal music teachers for the 1st, 2nd and 3rd study cycles. For more information: <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.



Critical awareness			
<p>At the completion of their studies, students are expected to be</p> <ul style="list-style-type: none"> <li>critically self-aware</li> <li>able to apply their critical capabilities constructively to the work of others</li> <li>able to reflect on social, scientific or ethical issues relevant to their work.</li> </ul>	<p>E C(+D) C</p>	<p>Building on the skills acquired in the 1<sup>st</sup> cycle, students are expected to have fully internalised their critical awareness.</p>	<p>C(+E)</p>
Communication skills			
<p>At the completion of their studies, students are expected to have effective communication and social skills, including the ability to</p> <ul style="list-style-type: none"> <li>work with others on joint projects or activities</li> <li>show skills in teamwork, negotiation and organisation</li> <li>integrate with other individuals in a variety of cultural contexts</li> <li>present work in accessible form</li> <li>have appropriate Information Technology (IT) skills.</li> </ul>	<p>D for all  (+C)  (+B)</p>	<p>Building on the skills acquired in the 1<sup>st</sup> cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to</p> <ul style="list-style-type: none"> <li>initiate and work with others on joint projects or activities</li> <li>show skills in leadership, teamwork, negotiation and organisation</li> <li>integrate with other individuals in a variety of cultural contexts</li> <li>present complex work in accessible form.</li> </ul>	<p>D for all  (+C)  (+B)  (+C)</p>

Competence profile for third cycle studies in Higher Music Education
Practical (skills-based) outcomes
<p align="center"><b>3<sup>rd</sup> cycle</b> (where appropriate, and according to the individual nature of 3<sup>rd</sup> cycle curricula)</p>
<p><i>Artistic development and skills</i></p> <ul style="list-style-type: none"> <li>The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching</li> <li>The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner</li> <li>The development and realisation of artistic autonomy</li> </ul>
<p><i>Research skills</i></p> <ul style="list-style-type: none"> <li>The capacity to frame research proposals – whether pertaining to theoretical, practical or creative issues or a combination of these – rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied</li> <li>The capacity to identify and contextualize currently dynamic issues in one’s field, in the sense of open questions, new topics and trends</li> <li>The capacity to realise the goals set for one’s project, through intermediary steps and appropriate methods, equipment and team members, where relevant</li> <li>The capacity to identify and utilize the relevant literature and/or other resources in connection with one’s field</li> </ul>

- The capacity for critical analysis and evaluation of one's own and other's outcomes
- The capacity to document, analyse and summarise the interim and final outcomes of one's projects
- The capacity to use project funding and evaluation systems in the development of one's own work

### Theoretical (knowledge-based) outcomes

3rd cycle  
(where appropriate, and according to the individual nature of 3rd cycle curricula)

- Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres
- Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated
- Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)
- Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong sense of responsibility and vigilance
- Awareness of the economic potential and utilisation of one's outputs
- Awareness of relevant methods and techniques of inquiry related to one's field of study

### Generic outcomes

3rd cycle  
(where appropriate, and according to the individual nature of 3rd cycle curricula)

#### *Independence*

- The capacity to pursue one's own questions and ideas
- The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities
- The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour

#### *Critical awareness*

- The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc.
- The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximizing one's performance
- The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators
- The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators

#### *Communication skills*

- The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community

- The capacity to write/present/perform/disseminate clearly and appropriately for different target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output)
- The capacity to improve the public's understanding and/or artistic insight in one's field of study
- The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc.

# Appendix C – The compatibility of the AEC/Polifonia Learning Outcomes with the current European Qualifications Frameworks

As mentioned in section 4, the compatibility of the AEC/Polifonia Learning Outcomes with the existing European Qualifications Frameworks is important for comparability, recognition and quality assurance purposes. As described in section 1, currently two European Qualifications Frameworks exist: the Framework for Qualifications of the European Higher Education Area and the European Qualifications Framework for Lifelong Learning. The 'Bologna' Working Group has compared the AEC/ Polifonia Learning Outcomes to both frameworks and the results of this comparison are shown in the tables below.

Please also note that the table in section 4.1 has been especially designed to demonstrate the relationship between programmes at the institutional level, the AEC/Polifonia Learning Outcomes, the 'Polifonia/Dublin Descriptors' and the two European Qualifications Frameworks for Higher Education and Lifelong Learning.

## 1. The compatibility of the AEC/Polifonia Learning Outcomes with the Framework for Qualifications of the European Higher Education Area

To demonstrate the relationship between the AEC/Polifonia Learning Outcomes and the Framework for Qualifications of the European Higher Education Area, which is described by the 'Dublin Descriptors' for higher education in general and by the 'Polifonia/Dublin Descriptors' for Higher Music Education, the five categories mentioned in the 'Dublin Descriptors' to differentiate between the 3 cycles have been adapted to the 'Polifonia/Dublin Descriptors' and classified with the letters A-E. Thus, the first category mentioned in the 'Dublin Descriptors' related to knowledge and understanding has been classified with the

letter A, the second category related to the application of knowledge and understanding has been classified with the letter B, etc.

In Appendix B, these letters have been entered alongside each learning outcome in each of the three cycles, so that a direct link to the descriptors can be shown. In some cases, more than one category is felt to be relevant. A system of bracketing is also used when a secondary category is felt to be of lesser importance but still relevant.

In addition, the following table presents for each category mentioned in the 'Polifonia/Dublin Descriptors' the progression from the 1<sup>st</sup> to the 3<sup>rd</sup> cycle in the field of higher music education.

The 'Polifonia /Dublin Descriptors': Differentiating between cycles	
A - Knowledge and understanding	
1	(is) supported by readily available professional knowledge and practice [with] some aspects of creative interaction with the experience of those at the forefront of their field...
2	( <i>skills, knowledge and artistic understanding</i> ) and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often within a research dimension...
3	[included] a profound and systematic understanding of a field of musical study, [and] mastery of artistic and other skills [associated with] relevant methods of research and inquiry
B - Applying skills, knowledge and artistic understanding	
1	[practically/creatively as well as through] devising and sustaining arguments...
2	[through] problem solving abilities [applied] in new or unfamiliar environments within broader (or multidisciplinary) contexts...
3	[is demonstrated by the] ability to conceive design, implement and adapt a substantial process of research with artistic and scholarly integrity...
C - Making judgements	
1	[involves] gathering and interpreting relevant data...
2	[demonstrates] the ability in the practical and/or creative sphere to integrate knowledge and handle complexity and formulate judgements with incomplete data

3	[requires being] capable of critical analysis, evaluation and synthesis of new and complex ideas, artistic concepts and ideas...
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D - Communication skills	
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1	[of] artistic understanding, ideas, information, problems and solutions...
---	--

2	[of] their conclusions and/or artistic choices and the knowledge and rationale underpinning these to specialist and non-specialist audiences...
---	---

3	with their peers, the larger scholarly community and with society in general (dialogue) about their areas of expertise (broad scope)...
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E - Learning skills	
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1	have developed those skills needed to study further with a high level of autonomy..
---	---

2	study in a manner that may be largely self-directed or autonomous...
---	--

3	expected to play a creative, proactive role in the advancement of artistic understanding...
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## 2. The compatibility of the AEC/Polifonia Learning Outcomes with the European Qualifications Framework (EQF) for Lifelong Learning

In the comparison table below, the relationship between the AEC/Polifonia Learning Outcomes and the European Qualifications Framework (EQF) for Lifelong Learning is demonstrated. The 'Polifonia' coding consists of two parts. The first half shows the level of the learning outcome (PC for pre-college, 1stC for 1<sup>st</sup> cycle, etc), while the second half points out the type of outcome (TO for theoretical outcome, PO for practical outcome and GO for generic outcome).

\* The learning outcomes for EQF level 5 correspond with the descriptors for the higher education short cycle (within or linked to the first cycle) in the Framework for Qualifications of the European Higher Education Area.

\*\* The learning outcomes for EQF level 6 correspond with the descriptors for the first cycle in the Framework for Qualifications of the European Higher Education Area.

\*\*\* The learning outcomes for EQF level 7 correspond with the descriptors for the second cycle in the Framework for Qualifications of the European Higher Education Area.

\*\*\*\* The learning outcomes for EQF level 8 correspond with the descriptors for the third cycle in the Framework for Qualifications of the European Higher Education Area.

Level	Knowledge	Polifonia Coding	Skill	Polifonia Coding	Competence	Polifonia Coding
	<i>In the context of EQF, knowledge is described as theoretical and/or factual.</i>		<i>In the context of EQF, skills are described as cognitive (involving the use of logical and practical (involving manual dexterity and the use of methods, materials, tools and instruments).</i>		<i>In the context of EQF, competence is described in terms of responsibility and autonomy.</i>	
Level 1	The learning outcomes relevant to Level 1 are		basic general knowledge		work or study under direct supervision in a structured context	
Level 2	The learning outcomes relevant to Level 2 are		basic factual knowledge of a field of work or study		work or study under supervision with some autonomy	
Level 3	The learning outcomes relevant to Level 3 are		knowledge of facts, principles, processes and general concepts, in a field of work or study		<ul style="list-style-type: none"> <li>take responsibility for completion of tasks in work or study</li> <li>adapt own behaviour to circumstances in solving problems</li> </ul>	
Level 4	The learning outcomes relevant to Level 4 are	PC TO	factual and theoretical knowledge in broad contexts within a field of work or study	PC PO	<ul style="list-style-type: none"> <li>exercise self-management within the guidelines of work or study contexts that are usually predictable, but are subject to change</li> <li>supervise the routine work of others, taking some responsibility for the evaluation and improvement of work or study activities</li> </ul>	PC GO

Level	Knowledge	Polifonia Coding	Skill	Polifonia Coding	Competence	Polifonia Coding
Level 5*	The learning outcomes relevant to Level 5 are comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge	1stC TO	a comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems	1stC TO	<ul style="list-style-type: none"> <li>exercise management and supervision in contexts of work or study activities where there is unpredictable change</li> <li>review and develop performance of self and others</li> </ul>	1stC GO
Level 6**	The learning outcomes relevant to Level 6 are advanced knowledge of a field of work or study, involving a critical understanding of theories and principles	1stC TO	advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study	1stC TO	<ul style="list-style-type: none"> <li>manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts</li> <li>take responsibility for managing professional development of individuals and groups</li> </ul>	1stC GO
Level 7***	The learning outcomes relevant to Level 7 are highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research	2ndC TO	specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields	2ndC TO	<ul style="list-style-type: none"> <li>manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches</li> <li>take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams</li> </ul>	2ndC GO
Level 8****	The learning outcomes relevant to Level 8 are knowledge at the most advanced frontier of a field of work or study and at the interface between fields	3rdC TO	the most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice	3rdC TO	<ul style="list-style-type: none"> <li>demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research</li> </ul>	3rdC GO

# Appendix D – The AEC/Polifonia Learning Outcomes for pre-college music education

## Introduction

The variety of pre-college (i.e. pre-higher education) training models that exist in Europe show there are many possible effective approaches to nurturing young musicians. Within such diversity and in the spirit of the *Bologna* process, the development of a series of learning outcomes for pre-college training is likely to facilitate understanding of the common elements that exist in pre-college systems as well as articulate the connections with the learning outcomes devised for 1<sup>st</sup> cycle study.

A description of the learning outcomes for the 1<sup>st</sup> and 2<sup>nd</sup> cycle studies in higher music education has been arranged in three parts by the 'Tuning' working group of the 'Polifonia' project: practical (skill-based) outcomes, theoretical (knowledge-based) outcomes and generic outcomes.

This set of learning outcomes is not designed to set standards to which level each skill should be taught at pre-college institutions. It rather emphasizes the continuum of music education and gives some ideas about the skills that would be important to gain already before the higher education level, so that a student will be better prepared to meet the demands of the 1<sup>st</sup> cycle. This method, which is currently only a theoretical model, will need to be tested. It must also be pointed out, that higher music education institutions are not expected to test all these learning outcomes during the entrance examination. The set of learning outcomes, which can be found below, can be more used as a checklist during the pre-college phase.

In developing an ideal set of learning outcomes for the pre-college pupil that will establish a strong connection between the pre-college phase and the higher education level, it is important to acknowledge the practical (skill-based) outcomes, the knowledge-based outcomes and the generic outcomes that are taught in primary and secondary

schools. This set of learning outcomes is therefore described in the following form:

### **Practical (skill-based) outcomes**

The 'Bologna' process brings a new way of measuring practical learning outcomes. For example, it advises us not to demand a certain set of pieces a student should master, but rather emphasizes the artistic and technical learning outcomes a student should achieve.

The way of formulating the learning outcomes can be seen from an example that explains what "skills and artistic expression" exist after pre-college level: "At the completion of their studies, students should have begun to develop the ability to create and realize their own artistic concepts and students should be developing the necessary skills for their expression". The same kind of definition has been created also for repertoire skills, ensemble skills, for practicing and rehearsing, reading and writing music etc.

The students should also master some verbal skills so that they should be able to talk and write about their music making and improvisational skills. Nowadays the ability to improvise at least at some level is already considered to be a basic skill to all musicians. In addition, performance and communication skills have gained in significance.

### **Theoretical (knowledge-based) outcomes**

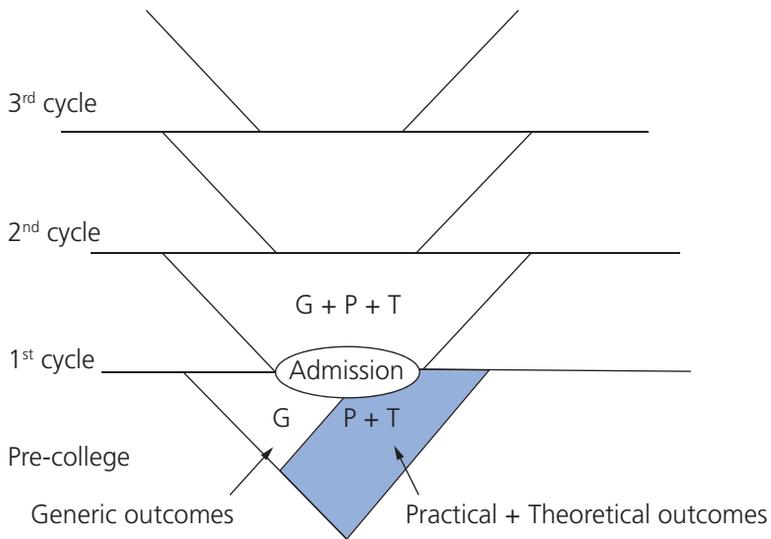
The theoretical or knowledge-based outcomes contain elements such as the understanding of musical material and the context of different issues. "Knowing a representative selection of the mainstream repertoire of their principal study" and "musical styles and history" can be mentioned as examples of these. Basic knowledge of the possibilities of modern technology is another important outcome for young musicians today.

### **Generic outcomes**

The definition of generic outcomes is a good example of the influence the *Bologna* process has brought to music education. Tradi-

tionally, the focus of teaching has been mainly music-oriented, but recently the wider context (general education and personal development) is taken more into account. Institutions are expected to update their approaches to teaching and learning according to this development.

Students applying for higher education usually have a secondary school level qualification. Therefore, entrance panels in higher music education focus on the musical (Practical and Theoretical) learning outcomes. The generic learning outcomes such as 'independence, psychological understanding, critical awareness and communication skills' do not necessarily have to be tested during the entrance examination, as these competences are typically developed in general education.



However, a pre-college teacher can increase the awareness of students of the fact they will need other skills than just playing the instrument and encourage students to develop an open attitude so they can cope in a globalized and competitive world. As mentioned before, higher music education institutions do not necessarily test all generic learning outcomes at admission, but they could ask themselves if it is wise not to do so at all.

Later on, when the pre-college pupil has become a student in higher education, each subsequent level of study, e.g. 1<sup>st</sup> cycle, 2<sup>nd</sup> or even the 3<sup>rd</sup> cycle, will have its own entrance examination and its own mix of generic and musical learning outcomes. The higher the level of education, the more professional skills and knowledge will be involved.

The set of generic outcomes for the pre-college level contains four different general learning outcomes: independence, psychological understanding, critical awareness and communication skills. This division is identical to the division used for the generic outcomes in the 1<sup>st</sup> and 2<sup>nd</sup> cycle, but the way the learning outcomes have been formulated has been adjusted to be more suitable and relevant for the pre-college level. For example: after finishing the first cycle, the student is expected *to work independently* on a variety of issues, like gathering, analyzing and interpreting information. At the end of the pre-college level, the formulation might be: 'the student *has begun to develop independence* in gathering and using information'. Psychological understanding, for instance, contains elements such as developing and using imagination, intuition, emotional understanding, creative problem-solving and managing performance anxiety. From this point of view, the main focus should be to encourage the student to work and develop his/her musicianship critically and as independently as possible. The main focus will then be to build a continuum from the early stages to the professional level.

# The AEC/Polifonia Learning Outcomes for pre-college music education

Practical (skill-based) outcomes
<i>Skills and artistic expression</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to demonstrate some experience of creating and realizing their own artistic concepts, as well as some necessary skills for their expression</li></ul>
<i>Repertoire skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to<ul style="list-style-type: none"><li>– show evidence of their experience and, where appropriate, performance of some representative repertoire of the Principal Study area</li><li>– show evidence of their experience of a variety of appropriate styles</li></ul></li></ul>
<i>Ensemble skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to describe their experience of interacting musically in ensembles</li></ul>
<i>Practicing and rehearsing skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to demonstrate their experience of basic practice and rehearsal techniques as well as their understanding of good habits of technique and posture which enable them to use their bodies in an effective and non-harmful way</li></ul>
<i>Reading and writing skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to demonstrate sufficient skills for the communication of musical scores relating to their Principal Study area</li></ul>
<i>Aural, creative and re-creative skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to demonstrate some fluency in recognizing by ear, memorizing and manipulating the materials of music</li></ul>
<i>Verbal skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be able to talk or write about their music making</li></ul>
<i>Public performance skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should be ready to demonstrate some awareness of the behavioural and communicative aspects of public performance</li></ul>
<i>Improvisational skills</i> <ul style="list-style-type: none"><li>• After the Pre-college phase, students should demonstrate readiness to develop the ability to explore some of the patterns and processes which underlie improvisation</li></ul>

## Theoretical (knowledge-based) outcomes

### *Knowledge and understanding of repertoire and musical material*

- After the Pre-college phase, students should be ready to demonstrate knowledge of a representative selection of the mainstream repertoire of their Principal Study
  - Students should be ready to demonstrate knowledge of the basic elements and organizational patterns of music

### *Knowledge and understanding of context*

- After the Pre-college phase, students should be ready to demonstrate
  - knowledge of the main outlines of music history
  - familiarity with musical styles
  - a basic understanding of how technology can be used in the field of music
  - some knowledge of the music profession

## Generic outcomes

### *Independence*

- After the Pre-college phase, students should be ready to demonstrate
  - some independence in gathering and using information
  - some independence in developing ideas
  - some evidence of self-motivation

### *Psychological understanding*

- After the Pre-college phase, students should be ready to demonstrate some effective use of - in a variety of situations -
  - their imagination
  - their intuition
  - their emotional understanding
  - their ability to think and work creatively when problem-solving
  - their ability to think and work flexibly, adapting to new and changing circumstances
  - a growing awareness of how to self - manage performance anxiety

### *Critical awareness*

- After the Pre-college phase, students should be ready to demonstrate some ability to
  - reflect constructively on their own work and that of others

### *Communication skills*

- After the Pre-college phase, students should be ready to demonstrate effective communication and social skills, including the ability to
  - work with others on joint projects or activities
  - show skills in teamwork
  - integrate with other individuals in a variety of cultural contexts
  - present work in accessible form
  - have appropriate Information Technology (IT) skills

# Appendix E – Examples of the use of learning outcomes in learning, teaching and assessment

Below you can find three examples of the use of learning outcomes in learning, teaching and assessment in higher music education, which illustrate Section 6 of the document. These examples have been selected among the many possible to show a variety of approaches. Nonetheless, the three examples have one important thing in common: they all refer to well articulated learning outcomes in the course, which are connected closely to the final assessment criteria.

**Example 1: description of the instrumental/vocal main subject courses in the Masters of Music programme offered by the Academy of Music in Maastricht, The Netherlands**

Maastricht, Academy of Music, Zuyd University, The Netherlands offers a programme Master of Music consisting of two years. Students continue their studies after their bachelor programme and develop into professional and all-round musicians at the highest level. The Masters of Music programme enables students to compose a personal plan of education.

**The artistic-professional (1) and the personal and professional development (2)** are paramount. As expansion and deepening of this, the student is also trained in **research skills (3)** and in establishing and executing **practical research (4)**. Besides this, the student will work on intensifying his **organizing and communicative skills and on the ability to cooperate (5)**.

**Course content**

The course content is pointed to the following repertoire:

- Solo playing
- Duo repertoire
- Chamber music or
- Orchestra excerpts / audition repertoire

**'Polifonia' Learning Outcome:**  
**(P) Practical (skills-based) outcomes**  
**2<sup>nd</sup> cycle**  
 (Codes between brackets)

**Maastricht Academy of Music, Master of Music qualification and learning goals:**

*1. Artistic and professional skills development*

(Between brackets are the codes which refer to the PLO)

*(P1) Skills in artistic expression*  
 (P1.1) At the completion of their studies, students are expected to

**General qualification:**

*The Master of Music possesses the instrumental/ vocal expertise demanded by*

emerge as well-developed personalities, having developed to a high professional level their ability to create, realize and express their own artistic concept

**(P2) Repertoire skills**

(P2.1) At the completion of their studies, students are expected to have built upon their experience of representative repertoire within the area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation

(P2.2) Students are expected to be fluent across a range of styles and/or are expected to have developed a distinctive and individual voice in one particular style

**(P3) Ensemble skills**

(P3.1) Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity

**(P4) Practising, rehearsing, reading, aural, creative and re-creative skills**

(P4.1) 2nd cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students are expected to have ensured that any areas of relative weakness have been addressed. Through independent study they are expected to also have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts.

*the profession and the technical skills and knowledge that go with this. Based on this he has acquired a musical-artistic personality and he has developed the skills to create, to realise and to express personal artistic concepts independently and on a high professional level, being conscious of his position in a international context.*

*(P1, P2, P3, P4)*

**Learning goals:**

The Master is able to practise the music independently on a professional level from a personal artistic view in accordance with the stylistic demands (P1.1, P2.2; P4.1);

- Is able to compile, to present and to perform a programme of his own with solid knowledge of the historical context and of the practice of performance (P1.1; P2.1; P4.1);
- Disposes of a broad or a specialist repertoire and/or has broad skills of improvisation (P2.1; P4.1);
- Disposes of interpretative skills and can perform an interpretation on his own (P1.1; P4.1);
- Has knowledge of literature and a broad knowledge of repertoire (P2.1; P4.1));
- Is able to function in several forms of co-operation (P3.1; P4.1)
- Can make functional connections with other disciplines from his own discipline and translate these in concrete activities (P3.1; P4.1).

**Assessment**

Recital

**Assessment criteria** (Between the brackets are the codes which refer to the PLO)

The master student presents himself with a concert. The concert programme makes demand to the duration, the level, the progress, the styles/genres and the organisation and presentation.

The assessment criteria:

A. professional skills

- technical skills ((P1.1; P2.1; P2.2;. P4.1)
- professional practice (P1.1; P2.1;P2.1; P3.1; P4.1)
- stage performance (P4.1)

B. interpretative skills

- musical expression (artistry) (P1.1; P2,2; P4.1)
- personal vision (originality) (P1.1; P2.2; P4.1.)

**Example 2: Description of a music teacher education programme offered by the CEFEDM Rhône-Alpes in Lyon, France**

The CEFEDM currently offers a two-year programme leading to a music teacher qualification. This programme was until now considered as a short cycle within the 1<sup>st</sup> cycle. France is in the process of building new 1<sup>st</sup>-cycle programmes. In Lyon, this programme is evolving towards a full 1<sup>st</sup> cycle (*in France, a 1<sup>st</sup> cycle is a 3 years programme*).

The programme is based on two main subjects: Artistic Development and Pedagogy. Each subject includes different courses (modules) addressing both theoretical and practical learning.

**Artistic Development**

Artistic Development includes ensemble practice and a personal artistic general project. This general project comprises three specific projects, each one leading to a performance:

- A. the main repertoire of the student's discipline;
- B. an unpractised or unfamiliar repertoire close to the main practice of the student's discipline;
- C. a totally different field (for instance: jazz, pop or folk music for a classic performer).

*As the CEFEDM has no permanent instrumental teachers, each student is allowed a fixed amount of lessons with external teachers, free to him to decide how he shares this amount of lessons between the three specific projects.*

This general project is described in a "contract" written by the student and implemented after the Board of Teachers' agreement. In the contract, the student expresses for each one of the specific project: goals, necessary inquiries, learning processes, final assessment organization, competences expected, final assessment criteria... The student is totally autonomous, but supported by a tutor.

The final performances are all organized by the student, alone or with his colleagues of the year; after each performance, the student gives to the assessors an oral report of the whole process: researches, experiments made, outcomes he thinks he reached, what the project meant for him, to what next extent the project could lead...

**General competence to be assessed:**

"The student are expected to have the expertise to be able to develop "high level" musical and artistic experiences, elaborating and implementing musical projects and productions, either as an individual or within a group, in his own musical field and in other musical fields or practices".

This general competence is assessed through the whole process and marks awarded accordingly. The assessment is based on: 1/ the contract (including the criteria of assessment expressed by the student as fundamental for him), 2/ the performances, 3/ the final report and meeting (during one hour) with the Board of Teachers.

**Assessment**

Through carrying out the project, many of the skills expressed in the AEC/Polifonia Learning Outcomes are, or can be, implemented. These learning outcomes are used as criteria for the general competence assessed.

For each of those criteria, we use the three steps:

1. Through the contract, we are able to know exactly which outcomes the student is addressing;
2. Through the performance, the assessors can assess the results;
3. Through the report, all the realized process is evaluated and the performance results are analyzed with regard to the contract and the report of the student, also through his capacity for self-reflection.

The main questions the assessors address are: what were the goals? how was the process implemented in order to reach these goals? To what extent did the process and the final performance show that the student reached these goals? What main questions did the process rise in the student's mind and what would be the next developments to achieve? The global assessment is made by the Board of Teachers from the assessments of each specific project. The global assessment can be :

*Failed* (mark = [0-7]): the student fails not only the module but also the whole programme. He may present again the whole module or just the specific project if only one was the reason of the failure;

*Passed* (mark = [7-10]): some elements were not successful, but still the global result was acceptable so the mark can be taken into account for the final graduation.

*Successful* (mark = [10-20]): all elements are over the thresholds required for the end of programme.

### **The AEC/Polifonia Learning Outcomes implemented in the Artistic Project:**

To develop an artistic project combining three specific projects in a personal coherent way, requires many competences, skills and knowledge.

Out of the AEC/Polifonia Learning Outcomes, the following are particularly involved in the project :

*Practical and theoretical skills:* Skills in artistic expression, Repertoire skills, Practising and rehearsing skills, Verbal skills, Public performance skills

*Generic skills:* Independence, Psychological understanding, Critical awareness, Communication

*Skills not compulsory* (but involved in most project): Ensemble skills, Composition and arranging skills, Improvisation skills

### **Examples of how these learning outcomes are implemented in the Artistic project**

<b>Skills</b>	<b>Way in which the skill could be expressed</b>	<b>Examples of assessment questions linked to that skill</b>
Skills in artistic expression	<i>Was the student able to create and realise his/her own artistic concepts and did he/she develop the necessary skills for their expression?</i>	What are the student's artistic concepts? In which way did the performance express these concepts? How accomplished was the performance?
Verbal skills	<i>Was the student able to write a final contract precise enough? Is the student able to talk intelligently about the whole process of his project?</i>	How precise did the student write the final version of his contract? How does the student express himself during the report? How does he comment on the process, on his performance?
Public performance skills	<i>In his performance, was the student able to take into account the special demands of the public and the circumstances he chose for his performance?</i>	How did the student organize his performance: what, to whom, where, when, how?
Independence	<i>Was the student able to gather, analyze and interpret information?</i>	What musical problems did the student identify during the course of his work? What inquiries did he undertake to solve those problems, and how? How did he express it in his practical work and performance?

Critical awareness	<i>Is the student able to be critically self-aware?</i>	Is the student able to have a critical view of his work, the process he underwent leading to the performance, the learning outcomes he achieved?
Ensemble skills	<i>If relevant, was the student able to interact musically with his ensemble?</i>	If group repertoire is included in this project, how was the student within the group? Did he have to lead the group? How did he act towards the group in the performance?
Improvisational skills	<i>If relevant, was the student able to improvise freely?</i>	From which ability already acquired did the student start his work during the process? What was the previous knowledge of the chosen musical style? What was the goal? In his improvisation, how freely did he master the elements of the chosen musical style?

**Example 3: Description of the degree programme of Jazz Music offered at the Sibelius Academy in Helsinki, Finland**

Example of course/programme	Achieved competences/learning outcomes/assessment
<p>Sibelius Academy offers 9 degree programmes of the 1<sup>st</sup> cycle and 10 programmes of the 2<sup>nd</sup> cycle. Bachelor programmes are consisting of three years (180 ECTS) and master programmes of 2,5 years studies (150 ECTS).</p> <p>In Bachelor Degree, the studies consist of Major Studies, Secondary Studies, Language Studies and Optional Studies. An Individual Study Plan is made for each student which is then evaluated and confirmed in Study Guidance process by the Head of Department. For each Study Programme there is also a Model Plan accepted usually by the Board of Department on which each Individual Study Plan is more or less based.</p>	<p><b>AEC/Polifonia Learning Outcome: Improvisational skills</b></p> <p>Improvisational skills (where relevant) 1<sup>st</sup> cycle:  <i>“At the completion of their studies, students are expected to have acquired the skills to shape and/or create music by use of improvisation and to express artistic concepts through improvisation.”</i></p> <p>In the Bachelor’s Degree Programme of Jazz Music in Sibelius Academy improvisational skills are part of the Instrumental/Vocal Major (11-33 ECTS).</p> <p>The <b>objective</b> of the main instrument /vocal studies is as follows:  <i>“The aim is for students to master the technique required for the sound production and tasks of their instrument; to be able to play in tune, accurately and clearly; to master rhythm control and phrasing; to master the main jazz styles of the instrument and the required interpretation and improvisation, as well as rhythm section or section playing; to be able to provide accompaniment of a high artistic standard to an improvising soloist or to play lead parts; to be able to transpose a piano score; to be thoroughly familiar with the technical and stylistic possibilities of the instrument; to master artistic expression and form control; and to qualify for teaching as well as Master’s studies in the main instrument.”</i></p>

Example: Degree Programme of Jazz Music in Sibelius Academy  
Improvisational skills are an organic part of the Major Studies in the Degree Programme of Jazz Music and included to the main instrumental studies.

The studies are fulfilled by the **Demonstration of Proficiency** (10 ECTS). The demonstration of proficiency is a demonstration of skills in student's major, and constitutes a part of major subject studies.

The demonstration of proficiency in Bachelor's Degree in Jazz Music consists of

1. Minimum Level B performance in the main instrument
2. Maturity essay

Performance in two parts (Level B):

1. An artistic programme of the student's own choice 15-20 min.
2. A total of 30 prepared pieces, including one ballad, one piece with modal sequences, one up-tempo piece and one piece with frequent tonal changes, and at least four from each of the following categories:
  - One jazz standard,
  - One jazz piece from the 1940s to the present day (bop, modal, free, etc.)
  - One piece with Latin/rock/ethnic influence.

All pieces must be played/sung from memory. Any works by the student are included in the first part. For course B, the student cannot choose pieces already performed in course C.

3. Sight readings
4. A free improvisation demonstration with a band chosen by the board
5. Improvisation by ear on a chord progression of a medium-tempo jazz standard

Assessment of the Performance on Level B:

- I. Discussion on the performance with the teacher
- II. Verbal feedback from the jury and evaluation on a scale of 0–5. Assessment is done according to the objectives of the instrumental studies (described above).

Assessment of the Demonstration of Proficiency as a whole (including Maturity Essay): Pass/Fail

## Appendix F – Criteria and procedures for programme and institutional review in higher music education

As mentioned in the section 7 on Quality Assurance and Accreditation, the European Association of Conservatoires (AEC) has developed a framework for reviews of higher education institutions and programmes in music, designed as a helpful tool for institutions, authorities, agencies and organisations involved in quality assurance and accreditation. This framework, explained in details in the AEC Framework Document 'Quality assurance and accreditation in higher music education: characteristics, criteria and procedures'<sup>37</sup>, encompasses music-specific criteria and procedures for quality assurance and accreditation reviews in higher music education.

This framework can be used in two contexts:

- by national quality assurance or accreditation authorities preparing a formal review in music at the national level
- by the AEC in the framework of its informal European-level *Institutional and Programme Review Scheme* (IPRS)<sup>38</sup>

Several specific features are mentioned in the AEC Framework Document that should be part of any quality assurance or accreditation procedure in the field of music because of their relevance to the characteristics of higher music education. In particular, information on the composition of the review teams and the programme of a review visit in a higher music education institution is provided.

In relation to the suggested criteria, each music educational programme for which an institution seeks a quality assurance and accreditation review must be consistent with legal national requirements. Furthermore, if institutions wish programmes to be compatible with the principles of the 'Bologna' process, the programmes should be based on objec-

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37 For more information, please refer to [www.bologna-and-music.org/reviewscheme](http://www.bologna-and-music.org/reviewscheme).

38 Idem.

tives and aim at outcomes consistent with the various qualifications the 'Polifonia/Dublin Descriptors' expect music graduates on various levels to achieve. If the institution has based its curriculum on the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in music study, then these learning outcomes can serve as reference points as well.

In addition to these basic requirements, a list with criteria is being suggested for an external quality assurance and accreditation review of an institution or a programme in higher music education. These criteria cover the following 6 areas:

1. Mission and Vision
2. Educational process: this area deals with the curriculum, the delivery, the international perspectives and the learning assessment
3. Student qualifications: this area deals with entrance qualifications, employability and equal opportunities
4. Teaching staff: this area deals with artistic and scholarly qualifications, qualifications as educators as well as the size and composition of the teaching staff body
5. Environment, resources and support: this area deals with the facilities, the financial resources, the support staff, the organisation and decision-making processes and the internal quality assurance system
6. Public interaction: this area deals with the programme/ the institution's influence on development, the interaction with the profession and the information given to potential students.

Please note that two versions of these criteria have been developed: one for institutional reviews and one for programme reviews. Both sets of criteria are included in the AEC Framework Document 'Quality assurance and accreditation in higher music education: characteristics, criteria and procedures'.

## Appendix G – Information on the 'Tuning' Validation Conference, 6 November 2007, Brussels

The 'Tuning' Validation Conference was organised by the 'Tuning' Project with the aim to gather feedback from various experts on the learning outcomes and competencies for the 3-cycle structure developed by the different subject areas according to the 'Tuning' methodology. For the subject area Higher Music Education, a validation panel consisting of 10 experts from higher music education institutions worldwide, as well as from national and international organisations in the music profession, were invited to give feedback on the learning outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles in higher music education developed in the framework of the ERASMUS Thematic Network for Music 'Polifonia'<sup>39</sup>. The panel consisted of the following experts:

Marc-Olivier Dupin	Directeur Général Orchestre National d'Île de France, Former Director Conservatoire National Supérieur de Paris (Chair)
Rui Fernandes	Board member International Federation of Musicians (FIM)
Liane Hentschke	President International Society for Music Education (ISME), Professor of Music Education at the Federal University of Rio Grande do Sul (UFRGS) (Porto Alegre, Brazil)
Timo Klemettinen	Managing Director Finnish Association of Music Schools, Board member European Music School Union (EMU), Board member European Music Council (EMC)
Floris Lammens	Quality Assurance expert Vlaamse Hogescholenraad (VLHORA, Brussels)
Jon R. Piersol	Dean Emeritus Florida State University School of Music, Former member and chair of the NASM (National Association of Schools of Music) Commission on Accreditation, Former member of the NASM Executive Committee
Rineke Smilde	Associate Professor Lifelong Learning in Music, Prince Claus Conservatoire (Groningen, The Netherlands)

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39 The full report of the 'Tuning' validation conference is available upon request.

- Henrik Sveidahl Principal Rhythmic Music Conservatory Copenhagen (RMC, Copenhagen)
- Hernando Flórez Turrini Student Master course piano pedagogy at the “Scuola Universitaria di Musica della Svizzera italiana” (Lugano, Switzerland)  
Board member of the “Student Association of the Conservatorio della Svizzera italiana”
- Tony Whyton Senior Lecturer University of Salford, School of Media, Music and Performance

## Feedback given by the Validation Panel

The validation panel underlined its respect and acknowledgement for the excellent work done by the different working groups in the past years: the panel shared the opinion that the ‘Polifonia’ Network is a project of particular significance for the Higher Music Education sector in Europe and that never before there had been such an in-depth examination of critical aspects in education, from pre-college to 3<sup>rd</sup> cycle, and a study of the music profession. The panel expressed its admiration for the impressive results of several years of research and meetings, and its belief that with the work presented here, the project had managed to establish “a direct link between Bologna and the music classroom”: therefore, any conservatoire or music university would now be able to use the ‘Polifonia’ tools to easily adopt European criteria on qualifications, ECTS and so on for its music training programmes. The panel expressed its conviction that this achievement would improve the quality of each institution, facilitate student’s and teacher’s mobility, and foster cultural and professional exchanges. The Validation panel agreed on the usefulness of the document and structured its feedback into three parts: general questions and remarks, suggestions for immediate concrete changes and further recommendations.

## Remarks made by the Panel and actions taken by the Working Group

Among the general remarks made by the Validation Panel, the strong focus of the document on classical music featured prominently. The panel encouraged the authors of the document to take greater ac-

count of other music genres (jazz, pop, rock, traditional music, etc) in the document as a whole and in particular in the formulation of the AEC/Polifonia Learning Outcomes for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles: it was suggested as an immediate concrete change to make these learning outcomes more relevant to non-classical fields, especially to the area of Jazz/Pop/Rock. In addition, the Panel mentioned to need to simplify the language of the document and to clarify its scope in terms of musical fields represented and targeted. It also agreed that the pedagogical dimension of the learning outcomes could be further developed.

These issues were subsequently addressed by the 'Bologna' Working Group. First of all, in order to take greater account of the Jazz/Pop/Rock area, the AEC/Polifonia Learning Outcomes were sent to two experts in this field, who in their turn suggested changes to the learning outcomes. Following these suggestions, the Working Group agreed to adapt some of the terminology used in the entire document and especially in the learning outcomes. An introductory paragraph was also inserted to clarify the use and understanding of certain terminology. The 'Bologna' working group also rewrote several parts of the document in an attempt to clarify its scope and language. Finally, to address the remarks in relation to the AEC/Polifonia Learning Outcomes in the field of pedagogy, a paragraph was added in the document on the work being undertaken on the development of learning outcomes in the area of pedagogy.

Several specific comments were expressed on the various chapters of the document:

- *Introduction*: the Panel pointed out the need to clarify and better explain the concept of employability by mentioning the mixed character of the music profession (the 'portfolio career') and the fact that the music profession in itself is hardly regulated. The Panel also suggested better explaining and putting a bigger emphasis on the necessity of entrance exams for higher music education. This was taken care of by the 'Bologna' working group through the reformulation of various parts of the text.
- *Degree profiles and occupations*: the Panel found the table on typical occupations of graduates in higher music education too much focused on performance and the categories not clear enough. The Panel insisted on the need to develop this table further, possibly by introducing the concept 'roles' or 'profiles' instead of 'professions'. In response to this comment, the 'Bo-

logna' Working Group took out the original table on typical occupations of graduates in higher music education and rewrote the entire chapter in order to give a better overview of different roles a musician can have.

- *Learning, teaching and assessment*: following the comment of the Panel that more appropriate examples of good practice should be found to fit the purpose of the document better, three new examples were developed with the aim to better demonstrate the close and articulated relationship between the learning outcomes and assessment.
- *Quality enhancement*: following the comment of the Panel that the work realised by the AEC in the field of quality assurance and accreditation should be presented in more detail, this chapter was extended and an Appendix with further details was added.
- *Learning outcomes and competences*: in addition to the remark on the narrow focus of the AEC/Polifonia Learning Outcomes, the panel indicated the need to underline in a better way the relationship between the learning outcomes and the 'Polifonia/Dublin Descriptors'. A new table entitled 'Differentiation between cycles' was therefore developed to show this relationship in a clearer way (Appendix C).

## **Further general recommendations of the Panel and subsequent actions taken by the Working Group**

- The Validation Panel suggested adding a foreword to the document, explaining to the reader the development, purpose and target groups of the Brochure and including the names of the authors. The Panel also suggested including a table of contents as well as a list of tables and figures. Both suggestions were implemented by the Working Group.
- The necessity to point out more clearly the importance of a dialogue between the music profession and conservatoires and in particular the significance of establishing a well organised alumni system was highlighted by the Panel. In order to deal with the is-

sue, more information was added in the Chapter 'Typical occupation of graduates in higher music education'.

- The formulation of the whole document has been reworked with the aim to make the language easier for the reader and increase the consistency of the document.
- Finally, the Panel indicated that music pedagogy as a whole should be emphasized more in the texts as well as in the learning outcomes and suggested adding an explanation to the document on the way music teacher training is covered in order to avoid misleading the reader.



## Appendix H – Glossary of terms<sup>40</sup>

Please note: *Underlined terms* are terms described elsewhere in the glossary.

<b>Academic Training</b>	Any training which takes place within the context of <i>higher education</i> . Although, traditionally, this phrase has often been used to distinguish training of an intellectually-oriented nature from <i>professional training</i> , training which leads to <i>employability</i> is now seen as important in all higher education study.
<b>Accreditation</b>	A process of evaluating qualifications (or sometimes whole institutions) to determine whether they meet certain academic or professional criteria. A qualification which is accredited is recognised as meeting a certain standard and/or providing content which is required professionally.
<b>Allocation of credit</b>	The process of assigning a number of credits to qualifications/programmes or to other educational components. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Assessment</b>	A general term embracing all methods used to evaluate/judge the performance of an individual or a group.
<b>Assessment Criteria</b>	Descriptions of what the learner is expected to do and to what level, in order to demonstrate that a learning outcome has been achieved and to what extent. The criteria are usually related to the cycle and/or level descriptors for the module being studied in the discipline concerned. They are normally presented to the students in course catalogues or similar documentation along with the intended learning outcomes, syllabus etc., at the beginning of the course unit. <i>Source: Glossary of the 'Tuning' project</i>

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40 This glossary has been developed jointly by the various 'Polifonia' working groups.

<b>Award of Credit</b>	The act of delivering learners the number of credits that are assigned to the component or a qualification. The award of credit recognises that learners' learning outcomes have been assessed and that the learner satisfies the requirements for the educational component or the qualification. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Benchmarking</b>	A process by which standards are set in terms of levels of challenge and typical content for a given award (e.g. a Bachelor degree in music).
<b>BFUG</b>	The Bologna Follow-Up Group (BFUG) oversees the process between the ministerial conferences and is composed of: <ul style="list-style-type: none"> <li>• representatives of the 46 countries participating in the process of creating the EHEA;</li> <li>• European Commission as additional full member;</li> <li>• eight consultative members, namely Council of Europe, UNESCO's European Centre for Higher Education, European University Association, European Association of Institutions in Higher Education, European Students' Union, European Association for Quality Assurance in Higher Education, Education International Pan-European Structure, and BUSINESSEUROPE.</li> </ul>
<b>Certification</b>	The process of issuing certificates or diplomas which formally recognise the achievements of an individual, following an assessment procedure.
<b>Cohort</b>	The group of students that started a particular degree programme in the same year is known as a cohort. <i>Source: Glossary of the 'Tuning' project</i>
<b>Comparability</b>	The notion of equivalence between qualifications of the same type offered in different institutions or countries. Comparability does not require complete conformity (see below: <i>diversity</i> )
<b>Competence</b>	The proven ability to use knowledge, skills and personal, social and/ or methodological abilities, in work or study situations and in professional and personal development.
<b>Contact Hour</b>	A period of 45-60 minutes of teaching/learning activity in which a staff member is engaged face to face with a learner or group or learners.

<p><b>Continuing education and training / Continuing professional development</b></p>	<p>Education or training after initial education or entry into working life, aimed at helping individuals to:</p> <ul style="list-style-type: none"> <li>• improve or update their knowledge or skills</li> <li>• acquire new skills for a career move or retraining</li> <li>• continue their personal professional development</li> </ul> <p><i>Source: Commission of the European Communities: 'Towards a European Qualifications Framework for Lifelong Learning' (Brussels, 8 July 2005).</i></p>
<p><b>Continuous Assessment</b></p>	<p>A system of assessment in which work is assessed throughout the programme or course unit and does not rest on a final <i>examination</i>. Marks achieved often contribute to a final overall mark the final assessment total for the student, either for the unit, the year of study or for the programme.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Convergence</b></p>	<p>Convergence involves the voluntary recognition and adoption of general policies for the achievement of common goals. Convergence in the architecture of national educational systems is pursued in the Bologna process. The Tuning Project seeks to identify points of convergence while recognizing and sharing knowledge about the variety of practice with broad agreed framework.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Course</b></p>	<p>Often used as a synonym for programme or <i>course unit</i>. Tuning has adopted the term programme to designate a complete programme of study leading to a degree, and course unit for smaller units of structured teaching and learning in such a programme.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Course Unit</b></p>	<p>A self-contained, formally structured learning experience. It should have a coherent and explicit set of <i>learning outcomes</i>, expressed in terms of <i>competences</i> to be obtained, and appropriate assessment criteria. Course units can have various numbers of credits, however see "module".</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Coursework</b></p>	<p>Coursework refers to the required – normally assessed – learning activities within a <i>course unit</i> or module.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>

<p>Credit</p>	<p>The “currency” used to measure <i>student workload</i> in terms of the time required to achieve specified learning outcomes. It enables staff and students to assess the volume and level of learning, based on the achievement of learning outcomes and the associated workload measured in time.</p> <p>Credit can be awarded to a learner in recognition of the verified achievement of designated outcomes at a specific level through work based learning or prior learning as well as through coursework. Credit cannot normally be lost once achieved, although in particular circumstances an institution can lay down that credits must have been awarded within a certain timeframe to be recognized as part of the study programme. This will be the case in subject areas where knowledge skills are subject to rapid change.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<p>Credit Accumulation</p>	<p>Credit accumulation is the process of collecting credits for learning within degree programmes. In a credit accumulation system a specified number of credits must be obtained in order to complete successfully a study programme or part thereof, according to the requirements of the programme. Credits are awarded and accumulated only when the successful achievement of the required learning outcomes is confirmed by assessment. Learners can use the credit accumulation system to transfer or “cash in” credits achieved from work-based learning/different programmes within and between educational institutions. Credits are also transferable between programmes in the same institution, between different institution within the same country, or internationally (often with certain limits about the proportion of the total that can be transferred.) The process allows learners to study individual units and modules without immediately achieving an academic award, and also allows for the award of interim awards where students do not complete a full programme leading to the award of a degree. In every case it is the institution that will award the degree that decides which credits earned elsewhere can be accepted as part of the work required for the degree.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>

<b>Credit Accumulation and Transfer System or Credit Point System</b>	<p>A system in which the total volume of study carried out by a student during the year (taught time plus independent study time) is given a numerical value. This value is then sub-divided to correspond to the various subjects, units or modules which the student takes. The number of credit points gained is not itself a measure of the standard achieved. If a student fails the unit, he or she gets no credits; if they pass, they get all the credits for the unit. Credits can be useful in course design in that they offer a measure of relative volume of the various elements of the course. Increasingly, they are used to enable learning in one institution to be recognised by another. This facilitates <i>mobility</i>.</p>
<b>Credit Level</b>	<p>An indicator of the relative demands of learning and of learner autonomy in a given course unit or module. It is typically based on the complexity and depth of learning and is sometimes associated with the year of study (e.g. level 1/2/3 over a three year programme), or the type of course content. (e.g. Basic/Intermediate/Advanced)  <i>Source: Glossary of the 'Tuning' project</i></p>
<b>Curriculum</b>	<p>The word 'curriculum' is used to describe the course of study that is offered by an educational institution and taken by its students: it includes defining training goals (<i>learning outcomes</i> – see below), content, methods (including <i>assessment</i>) and material, as well as arrangements for training teachers and trainers.</p>
<b>Cycle</b>	<p>All European higher education qualifications are located within three cycles. One of the objectives indicated in the Bologna Declaration was the "adoption of a system based on two main cycles, undergraduate and graduate". Doctoral studies are now included in the Bologna structure and referred to as the third cycle.  <i>Source: Glossary of the 'Tuning' project</i></p>
<b>Cycle (Level) Descriptors</b>	<p>Generic statements of the broad expected outcomes of each of the three cycles. A good example of general cycle (level) descriptors are the so-called Dublin Descriptors, which have served as one of the foundations (along with ECTS) for the Framework for Qualifications of the European Higher Education Area.  <i>Source: Glossary of ECTS Users' Guide</i></p>

<p><b>Degree</b></p>	<p>A formal qualification awarded by a higher education institution after successful completion of a prescribed study programme. In a credit accumulation system the programme is completed through the accumulation of a specified number of credits awarded for the achievement of a specific set of learning outcomes. <i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Degree profile</b></p>	<p>A description of the character of a degree programme or <i>qualification</i>. This description gives the main features of the programme which are based on the specific aims of the programme, how it fits into the academic map of disciplines or thematic studies and how it related to the professional world. Deciding to institute a new degree profile should normally be the outcome of a process of analyzing the needs of society combined with those of the specific subject area as well as the financial and personnel means which can be made available to establish the programme. <i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Diploma</b></p>	<p>The term 'Diploma' can mean a number of different things. The following three examples cover most cases: a document which functions as proof of a qualification having been obtained the qualification obtained at the end of the first cycle a qualification with professional meaning or status. For example, in some conservatoires, all qualifications, including those given at the highest level, are called 'diploma'</p>
<p><b>Diploma Recognition</b></p>	<p>Recognition of titles, degrees, qualifications and periods of study abroad is an important instrument to facilitate the mobility of students and of graduates in Europe. Distinction must be made between recognition for academic purposes (because a person wishes to continue his/her studies) and recognition for professional purposes (because a person wishes to work in a certain profession). A network of national information centres for the recognition of diplomas has been established (NARICs: <a href="http://www.enic-naric.net">www.enic-naric.net</a>). These centres provide information on national academic recognition procedures.</p>

Diploma Supplement	A document providing information regarding course descriptions, volume of work and final grades. This document gives fuller information to employers, improves international transparency and facilitates the academic and professional recognition of qualifications ( <i>diplomas</i> , degrees, certificates etc.).
Diversity	The Bologna Declaration is based on 'full respect of the diversity of cultures, languages, national education systems and of university autonomy'.
Dublin Descriptors	Set of descriptions for qualifications awarded to students after the completion of studies on Higher Education level developed by the <i>Joint Quality Initiative</i> . See also below PDD.
ECTS	ECTS is a learner-centred credit system based on the student workload required to achieve the objectives of a programme study and on the principle that 60 credits constitute the workload of a full-time student during one academic year. As well as being a system for facilitating the mobility of students across Europe through credit accumulation and transfer, ECTS can also facilitate programme design and development, particularly in respect of overseeing the demands on students of concurrent course units.
Educational Component	A self-contained and formally structured learning experience (such as: course unit, module, seminar, work placement). <i>Source: Glossary of ECTS Users' Guide</i>
EHEA	European Higher Education Area The Bologna Process aims at establishing a European Higher Education Area by 2010 and promoting the European system of <i>higher education</i> world-wide.
Employability	The relevance of knowledge, skills and competences acquired through training to what the labour market/profession requires.
EMU	European Music School Union

ENQA	European Association for Quality Assurance in Higher Education ENQA disseminates information, experiences and good practices in the field of <i>quality assurance (QA) in higher education</i> to European QA agencies, public authorities and higher education institutions. Its members are quality assurance agencies in the signatory states of the Bologna Declaration. <i>Source: <a href="http://www.enqa.eu/index.lasso">http://www.enqa.eu/index.lasso</a></i>
European Quality Assurance Register (EQAR)	The EQAR is a web-based and publicly accessible tool which aims to provide clear and objective information about trustworthy <i>quality assurance</i> agencies that are operating in Europe. The register also aims to help improve the quality of European higher education and to promote greater student mobility by increasing trust between higher education institutions. The register will provide a means for HE institutions (where national regulations permit) to choose between the different agencies listed on the register. <i>Source: ENQA website (<a href="http://www.enqa.eu/eqar.lasso">http://www.enqa.eu/eqar.lasso</a>)</i>
EQF for LLL	European Qualifications Framework for lifelong learning The core element of the EQF is a set of eight reference levels describing what a learner knows, understands and is able to do - their ' <i>learning outcomes</i> ' - regardless of the system where a particular qualification was acquired. As an instrument for the promotion of <i>lifelong learning</i> , the EQF encompasses general and adult education, vocational education and training, as well as <i>higher education</i> . <i>Source: Definition from the Education and Training site on the EC website</i>
Examination (exam)	Generally a formal written or oral test taken at set points (e.g. end of a semester or term, mid-semester or term) or at the end of a programme module or course unit. <i>Source: Glossary of the 'Tuning' project</i>
External Quality Assurance	In most countries, educational authorities conduct quality assurance or accreditation reviews on a national level in order to ensure that institutions and/or programmes of higher learning meet minimum standards and, as some nations do, accredit these programmes and/or institutions that meet these standards. Such reviews are usually based both on internal reports and on reports by external examiners.

<p><b>Evaluation</b></p>	<p>Evaluation of teaching and academic studies in a subject or department and the related degree programmes comprises all those activities which aim at assessing quality and fitness for purpose and of purpose. Strengths and weaknesses of education and training can be identified by stocktaking, analysis and proposals formulated to ensure the sustainability of quality. Evaluation may be carried out through both internal and external procedures. Internal evaluation comprises the systematic collection of administrative data and obtaining feedback from staff, students and graduates, as well as holding structured conversations with lecturers and students. External evaluation may include visits by a review team to the department in order to review the quality of the academic studies and teaching, the use of external examiners, external accreditation, etc.</p> <p>A significant element in enhancing quality is ensuring that internal and external procedures are used to improve student learning.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<p><b>Formal Learning</b></p>	<p>Learning typically provided by education or training institutions. It is structured in terms of learning objectives, duration, content, method and <i>assessment</i> and leads to certification.</p>
<p><b>Formal education / Formal learning</b></p>	<p>When we surrender our autonomy and join a programme and accept its internally imposed discipline, we are immersed in formal education. Formal education takes place in schools and training institutions; formal learning occurs within an organized and structured context that is explicitly designated as learning and may lead to a formal recognition (<i>diploma</i>, certificate). It includes the hierarchically structured chronologically graded 'education system': primary school through university, including general and specialist (vocational) training.</p> <p><i>Sources: Rogers (2004), (www.infed.org)</i></p>
<p><b>Framework of Qualifications for the European Higher Education Area</b></p>	<p>The Framework of Qualifications for the EHEA is an initiative of the Bologna Follow-Up Group (BFUG) to develop an overarching framework that makes transparent the relationship between "Bologna" national <i>higher education</i> frameworks of qualifications and the qualifications they contain. It is an articulation mechanism between national frameworks.</p> <p><i>Source: Bologna to Bergen website (http://www.bologna-bergen2005.no/) and Glossary of the 'Tuning' project</i></p>

<b>Grade/Mark</b>	Any numerical or qualitative measure, based on well-defined criteria, which is used to describe the results of assessment in an individual module or course unit or in a complete study programme. <i>Source: Glossary of the 'Tuning' project</i>
<b>Higher Education</b>	Education which is carried out after the typical period of school-based training and at a demonstrably higher level. Students typically enter higher education at around 18, although higher education may form part of lifelong learning. Although the professional aspect of higher education is increasingly important (see above, <i>academic training</i> and below, <i>professional training</i> ), higher education has traditionally been seen as entailing intellectual activity of a relatively advanced nature for its own sake.
<b>Informal Learning</b>	Learning resulting from daily life activities related to work, family or leisure. It is not structured (in terms of learning objectives, etc) and typically does not lead to certification.
<b>Informal education / Informal learning</b>	Informal education is the truly lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience and the educative influences and resources from his or her environment: family and neighbours, work and play, library and mass media. Informal learning may be both conscious and unconscious, and includes learning through interaction with others (peers, family, etc.) who are not acting as teachers in formal capacities. Informal learning contains unplanned learning activities and planned learning activities, but not formally recognised within the settings of education and training systems. <i>Source: www.infed.org.</i>
<b>Internal quality assurance</b>	Educational authorities expect institutions of higher learning – also in music - to conduct internal reviews of various kinds to enhance the quality of their work. Such reviews may be centred on specific educational programmes or courses of study, or on the whole institution. They may also focus on specific aspects of an institution's educational programmes, such as student-centred outcomes-based learning, transparency, effectiveness, employability, ability to adapt to a changing environment, visibility in the larger context of local or national music life, or furthering of students' and staff's creativeness. Internal reviews may be based on internal assessment reports by students and staff, and they may include reports from external peers.

<b>International sectoral organisation</b>	An international association of national organisations, including, for example, employers and professional bodies, which represents the interests of national sectors.
<b>Knowledge</b>	The outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study.
<b>Learner centred (approach or system)</b>	An approach or system that supports the design of learning programmes which focus on learners' achievements, accommodate different learners' priorities and are consistent with reasonable students' workload. (i.e. workload that is feasible within the duration of the learning programme). It accommodates for learners' greater involvement in the choice of content, mode, pace and place of learning. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Learning outcomes</b>	The specific intellectual and practical skills gained and tested by the successful completion of a unit, <i>course</i> or whole programme of study. These are expressed in terms of statements of what a successful student is expected to know, understand and is able to demonstrate after the completion of a process of learning. The AEC has developed subject specific learning outcomes for 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> cycles in higher music education. <i>Source: UK Europe unit DS Guide</i>
<b>Levels</b>	Levels are understood to be a series of sequential steps to be taken by the learner (within a development continuum) expressed in terms of a range of generic outcomes, within a given programme. <i>Source: Glossary of the 'Tuning' project</i>
<b>Level descriptors</b>	A level descriptor is a statement that provides an indication of the depth and extent of learning expected at a specific stage in a programme. They are a guide to the kind of demands or expectation it is appropriate to make of learners at each of the designated levels within a programme. The descriptors guide the learner, teacher and curriculum with respect to the complexity, relative demands and learner autonomy. These general descriptors can be applied to specific subject disciplines and ways of learning. Level descriptors are useful for curriculum design, assigned of credit, validation, guidelines for recognition of learning from experience and of non formal learning and for staff development. <i>Source: Glossary of the 'Tuning' project</i>

<b>Lifelong learning</b>	All learning activity, formal or informal, undertaken throughout life, with the aim of enhancing knowledge, skills and competencies from a personal, civic, social and/or employment-related perspective.
<b>Lisbon Convention</b>	Refers to the Council of Europe/UNESCO Convention on the Recognition of Qualifications Concerning <i>Higher Education</i> in the European Region adopted in Lisbon April 1997. For full text see <a href="http://conventions.coe.int/Treaty/Commun/QueVoulezVous.asp?NT=165&amp;CL=ENG">http://conventions.coe.int/Treaty/Commun/QueVoulezVous.asp?NT=165&amp;CL=ENG</a>
<b>Lisbon Strategy</b>	The objective of the Lisbon Strategy is 'to deliver stronger, lasting growth and create more and better jobs' in the EU. The original goals emerged from the Lisbon European Council summit of March 2000, and the target date for achieving them was set at 2010. The Lisbon Strategy is closely linked to the Bologna Process. For more information see <a href="http://ec.europa.eu/education/policies/2010/et_2010_en.html">http://ec.europa.eu/education/policies/2010/et_2010_en.html</a>
<b>Mobility</b>	Mobility involves the ability of students, teachers and professionals to move freely between institutions and countries, whether for the purpose of <i>higher education</i> study or employment. Improving mobility can be a tool for internationalising higher education, for acquiring intercultural skills and for preparing students for an international working environment.
<b>Module</b>	The term module refers to a <i>course unit</i> in a modularised system, which is a system based on course units carrying a uniform number of credits (usually 5 or 6) or a multiple of that number. <i>Source: Glossary of the 'Tuning' project</i>
<b>Music industry</b>	The music industry is defined as consisting of all areas of the musical work field where musicians are employed: performance and recording, but also education in <i>formal</i> and <i>non-formal</i> settings and community situations.
<b>National Qualifications Framework</b>	An instrument for the classification of qualifications according to a set of criteria for specified levels of learning achieved, which aims to integrate and coordinate national qualifications subsystems and improve the transparency, access, progression and quality of qualifications in relation to the labour market and civil society. Such a framework should be linked to an overarching framework such as the European Qualifications Framework.

<b>National Qualifications System</b>	All aspects of a Member State's activity related to the recognition of learning and other mechanisms that link education and training to the labour market and civil society. This includes the development and implementation of institutional arrangements and processes relating to quality assurance, assessment and the award of qualifications. A national qualifications system may be composed of several subsystems and may include a national qualifications framework.
<b>Non-formal education / Non-formal learning</b>	When we step into a pre-existing learning programme but mould it to our own circumstances, we are engaged in non-formal education. Any organized educational activity outside the established formal system (i.e. schools and educational institutions – see <i>formal education</i> ) that is intended to serve identifiable learning clienteles and learning objectives, can be defined as non-formal education. Non-formal education is usually highly contextualised and participatory. <i>Source: Rogers (2004), www.infed.org.</i>
<b>Optional Course unit</b>	A course unit or module that may be chosen as part of a study programme but is not compulsory for all students. Some systems distinguish between <i>electives</i> (i.e. course units chosen from a pre-defined list) and <i>completely free</i> optional course units. <i>Source: Glossary of 'Tuning' project</i>
<b>PDD</b>	Polifonia/Dublin Descriptors, sectoral adaptation (music) of the <i>Dublin Descriptors</i>
<b>Portfolio career</b>	A career comprising simultaneous or successive, brief and/or part-time periods of employment reflecting different areas of the music profession.
<b>Pre-college education</b>	Educational phase where young musicians are trained before they present for an admission exam to <i>higher education</i> in music. This education is often at least in parts privately funded (by parents) and can also happen in a <i>non-formal</i> setting.
<b>Professional Training</b>	Training which is geared to preparation for a profession. This may involve a significant intellectual component if this is necessary to satisfy the general, transferable skills required by that profession.

<b>Progression</b>	The process which enables learners to pass from one stage of a qualification to the next and to access educational programmes that prepare for qualifications at a higher level than those he/she already possesses.
<b>Qualifications</b>	A formal outcome of an assessment and validation process which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards.
<b>Qualification description</b>	Generic statements of the outcomes of study for a qualification. They provide clear points of reference that describe the main outcomes of a qualification, as defined in the National Frameworks, and make clear the nature of change between levels. <i>Source: Glossary of 'Tuning' project</i>
<b>Quality Assurance (QA)</b>	The collective term for the systems by which courses, qualifications and the institutions which run them are monitored to ensure reliability, consistency and the maintaining of fair, rigorous practices and high standards. The Bologna Declaration proposes a framework of European cooperation in quality assurance with a view to developing comparable criteria and methodologies.
<b>Quality Assessment/ Evaluation</b>	The area of <i>quality assurance</i> where standards of teaching and learning in institutions are directly evaluated. This may be by <i>self-assessment</i> , visits by external teams or, usually, some combination of the two.
<b>Readability</b>	The extent to which a qualification and the way it is described by one institution can be understood in terms of the traditions and terminologies of another institution.
<b>Recognition of credit</b>	The process through which an institution certifies that learning outcomes achieved and assessed in another institution satisfy (some or all) requirements of a particular programme, its component or qualification. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Recognition of non-formal and informal learning</b>	The process through which an institution certifies that the learning outcomes achieved and assessed in another context (non-formal or informal learning) satisfy (some or all) requirements of a particular programme, its component or qualification. <i>Source: Glossary of ECTS Users' Guide</i>

<b>Reference points</b>	Non-prescriptive indicators that permit the comparison of degree programmes in particular at subject area level. <i>Source: Glossary of the 'Tuning' project</i>
<b>Research</b>	The word 'research' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'. <i>Source: Dublin Descriptors</i>
<b>Resit Examination (Exam)</b>	Students who have not been able to take or who have not passed an examination or assessment on the first date scheduled may be offered the opportunity to take a resit examination or assessment at a later date. Where a resit examination is offered, the candidate is deemed to have passed or failed the examination after the results of the resit are known. <i>Source: Glossary of the 'Tuning' project</i>
<b>Sector</b>	A grouping of professional activities on the basis of their main function, product, service or technology.
<b>Skills</b>	The ability to apply knowledge and use know-how to complete tasks and solve problems.
<b>Student workload</b>	The time (expressed in hours) that it is expected that an average learner (at a particular cycle/level) will need to spend to achieve specified learning outcomes. This time required to carry out (e.g. lectures, seminars, practical work, private study, professional visits, examinations.) <i>Source: Glossary of the 'Tuning' project</i>
<b>Study programme</b>	An approved set of modules or course units recognized for the award of a specific degree, which should be defined through the set of learning outcomes, expressed in terms of competences, to be achieved in order to obtain the specified credits. <i>Source: Glossary of the 'Tuning' project</i>

Thesis	A formally presented written report, based on independent research/enquiry/project work, which is required for the award of a degree (generally a first or a second degree or a doctorate). It may also be called a dissertation. <i>Source: Glossary of the 'Tuning' project</i>
Transparency	The quality achieved when there is a high level of <i>readability</i> (see above), enabling an outsider to see straight to the inner details of a qualification.
Tuning/Tuning Project	The term derives from the project ' <i>Tuning Educational Structures in Europe</i> ' ( <a href="http://tuning.unideusto.org/tuningeu/">http://tuning.unideusto.org/tuningeu/</a> ), which links the political objectives, set in the Bologna Declaration of 1999 to the <i>higher education</i> sector and develops practical tools for the implementation of those objectives.
3-cycle system	The Bologna Declaration calls for the organisation of <i>higher education</i> throughout Europe into three phases or cycles – undergraduate and postgraduate/graduate (these terms are used interchangeably) and 3 <sup>rd</sup> cycle.

# Appendix I – Bibliography

The following documents can be found in English, German and French on [www.bologna-and-music.org](http://www.bologna-and-music.org):

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- Werner, F. (2007): Literature study - Preparing young musicians for professional training: What does scientific research tell us? - Summarising results of scientific research on issues relate to young people and musical talent. AEC. Utrecht.

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### **Position Statements and Additional Information**

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# Appendix J – Working Group Members

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