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Instrumental and vocal teacher education: competences, roles and curricula

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This article focuses on selected outcomes of the European Association of Conservatoires (AEC) ‘Polifonia’ Working Group for Instrumental and Vocal Teacher Training in Europe (2007–2010). The introduction provides the background to the project, explains the rationale and objectives, describes the research process and gives an overview of the research outcomes. The main part of the article focuses on the resulting set of competences proposed for instrumental/vocal teaching, organised around the concept of teacher roles and explores implications for curriculum development. The many different pedagogical traditions, music education systems and musical cultures in Europe suggest a multitude of possible approaches to address common goals. The article calls for increased dialogue and collaboration between higher music education and the instrumental/vocal teaching profession at local and national levels and, in keeping with the implications of the Bologna Process, points to the need for ongoing international collaboration between higher music education institutions.

Keywords: instrumental and vocal teacher education; instrumental and vocal teacher training; competences; roles; curriculum; Europe

Background

European Association of Conservatoires (AEC) ‘Polifonia’ project on instrumentall vocal teacher education¹

Although instrumental/vocal teaching has been the focus of music research in recent years, instrumental/vocal teacher education has not received the same attention. While the conservatoire sector has traditionally been the main provider for instrumental/vocal teacher education in Europe, the focus of discussion and debate in this group has primarily been on the professional training of performers. However, as part of the second cycle of the ERASMUS² funded ‘Polifonia’ project (2007–2010), the AEC set up a working group to examine the area of instrumental/vocal teacher education in Europe and it is the outcome of this project which is the focus of the article.

The AEC, established in 1953, is a European cultural and educational network which represents the interests of institutions that are concerned with professional music training. Currently, the AEC includes 274 member institutions in 55 countries. The ‘Polifonia’ project, involving 66 organisations in higher music education and the

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music profession in 30 European countries, is the largest European project addressing issues related to higher music education to date. The second cycle (2007–2010), which was coordinated jointly by the AEC and the Royal College of Music in Stockholm, focused on three main areas:

- *The Bologna Strand* continued the work undertaken during the first cycle of ‘Polifonia’ on issues related to the Bologna Declaration,³ such as curriculum development and design, internal and external quality assurance and accreditation.
- *The Lisbon Strand* included the area of instrumental/vocal teacher education, the continuing professional development of higher music education institution directors and management and also addressed the dialogue between higher music education and the music profession.
- *The Research Strand* aimed at studying the role of research in higher music education institutions, as well as setting up research-based continuing professional development activities for higher music education institution teachers.

Prior to ‘Polifonia’, in 2006 a network of institutions had come together on the initiative of Helsinki Polytechnic Stadia (now Helsinki Metropolia University of Applied Sciences) to develop international collaboration in the field of instrumental/vocal teacher education in Europe. In 2007, this group, called INVITE (International Network for Vocal and Instrumental Teacher Education), was incorporated into the ‘Polifonia’ project as one of six expert working groups under *the Lisbon Strand*, with the members of the group representing eight different higher music education institutions in eight European countries.⁴

Rationale

As has been pointed out above, the professional training of performers has been the main concern of the conservatoire sector. However, it is generally accepted that instrumental/vocal teachers play an important role in music education and in society by providing access to music for individuals of all ages, and by educating future audiences and indeed future students for higher music education. Also, in the wider field of European policy developments in arts and culture, the importance of arts education has been promoted by the Council of Ministers of the European Union and synergies between education and culture have been promoted.⁵ For these reasons and, now, at a time when it is clear that teaching is becoming an increasingly vital component of the portfolio careers of many professional musicians, it would seem appropriate that instrumental/vocal teacher education be high on the agenda of the AEC and its member institutions.

In addition to these general considerations, the rationale behind the tasks of the working group was also based on the demands and implications of the Bologna Process for higher music education institutions:

- Rapid change in the instrumental/vocal teaching profession is motivating international initiatives in curriculum development and exchange of experiences between higher music education institutions. It is a field with

much fragmented and scattered specialist knowledge that would benefit from more sharing and reflection on an international level.

- Differences in national systems and traditions seem to be especially pronounced in the field of instrumental/vocal teacher education.
- Differences in curricula and national competence and qualification requirements for instrumental/vocal teachers lead to a low level of mobility and international collaboration in the field of instrumental/vocal teacher education (EFMET 2003).
- The learning outcomes for the first, second and third cycles of performance programmes in higher music education that were formulated by the first 'Polifonia' project do not include the specific demands of the teaching profession.⁶

Objectives

The working group was given the following tasks:

- To define a set of learning outcomes for instrumental/vocal teacher education;
- To update descriptions of national systems for instrumental/vocal teacher education in Europe;
- To describe recent changes in the profession and produce an analysis of the challenges these changes might imply for instrumental/vocal teacher education;
- To organise two conferences;
- To write a Handbook on instrumental/vocal teacher education in which the experiences of the working group and the information collected would be presented and analysed.

The working group arranged two conferences, one seminar, seven meetings and site visits to six institutions during the 'Polifonia' project and has produced a handbook, published by the AEC in 2010 *Instrumental and Vocal Teacher Education: European Perspectives* from which the material for this article has been drawn.

The research process

Data were collected in the following ways:

- By making descriptions of national instrumental/vocal teacher education systems through interviews⁷;
- By making site visits to six institutions in different parts of Europe examining in more detail their instrumental/vocal teacher education practices;
- By organising two conferences (in Helsinki 2007 and Dublin 2010), both of which included group discussions on current issues and an open call for papers in order to support the information gathering process;
- Through discussions in the working group, based on the literature and the collective experiences of the members, representing eight different countries and institutions.

The six institutions visited were chosen by the AEC:

- Academy of Music, Dance, and Fine Arts, Plovdiv, Bulgaria;
- Faculty of Music in the Academy of Performing Arts, Prague, Czech Republic;
- Folkwang Hochschule, Essen, Germany;
- Hochschule für Musik, Karlsruhe, Germany;
- Royal Scottish Academy of Music and Drama, Glasgow, Scotland;
- Mimar Sinan Fine Arts University State Conservatory, Istanbul, Turkey.

Each institution was visited by two working group members. The visits included discussions with directors, management, teachers and students as well as observation of classes. The purpose of the site visits was not to compare or to evaluate, but to gather knowledge of different practices and to improve the working group's understanding of the diversity of practices and perspectives within instrumental/vocal teacher education. The range of issues that emerged reflected the special character and pedagogical tradition of each institution and also gave insight into regional and national music education systems.⁸

In addition to these site visits, there were visits to some of the working group members' institutions during the preparatory INVITE phase 2006–2007, namely:

- Helsinki Metropolia University of Applied Sciences, Finland
- CEFEDM Rhône-Alpes, Lyon
- Royal Northern College of Music, Manchester.

These visits were integrated into working group meetings and included observation of classes and discussions with directors, management, teachers and students.

A further seminar was held in Banja Luka, Bosnia-Herzegovina in 2009 as part of the 'Widening Participation on the Road to Membership' project, run by the AEC and supported by the Swedish International Development Agency.⁹ This seminar consisted of an introduction to the preliminary findings of the working group, presentations on instrumental/vocal teacher education programmes in five institutions in the Balkan region and discussions on current trends and challenges.

Research outcomes

The handbook, *Instrumental and Vocal Teacher Education: European Perspectives* (2010), reports on the outcomes of the project and includes the set of competences for instrumental/vocal teaching developed by the working group. The handbook is divided into three main sections. The first section, 'Mapping European traditions and practices', provides an overview of instrumental/vocal teacher education programmes, providing information on areas such as curriculum content and structure, credit weightings, awards and qualifications. It also highlights some emerging issues for instrumental/vocal teacher education including institutional and regional traditions and values, the role of formal and informal learning, and collaboration between higher music education institutions, the teaching profession and the community. It identifies forces of change in instrumental/vocal teaching, commenting on changing musical and educational objectives and referring to the impact of cultural policy and local and national music education systems on music

education content and provision. The second section, 'The instrumental/vocal teaching profession: issues of teaching and learning', explores issues such as types of learners, learning contexts, musical and educational objectives, pedagogical settings such as one-to-one and group tuition, pedagogical approaches, artistic genres and teacher roles. The final section, 'Competences and roles in the instrumental/vocal teaching profession', drawing on the information and discussions presented in earlier sections, presents a set of competences for instrumental/vocal teaching using teacher roles as an organising framework and making suggestions as to how the competences can be used in curriculum development. It is this final section of the project that is the focus of this article.

Instrumental and vocal teacher education: competences, roles and curricula

Competences and learning outcomes

Part of the original brief given to the working group was to produce a set of learning outcomes similar to the AEC Learning Outcomes for performance referred to earlier. However, the data resulting from the research process described earlier revealed a wide range of educational practices and structures in instrumental/vocal teacher education in Europe.¹⁰ The diversity in curriculum design, content and structure, credit weightings, lengths and levels of studies, degrees and qualifications in instrumental/vocal teacher education programmes across Europe suggested that it would not be beneficial to try to develop common learning outcomes. It was agreed therefore that it would be more productive to focus on identifying the competences which musicians need to create their own personal career paths in the heterogeneous instrumental/vocal teaching profession.

Here it is important to distinguish between competences and learning outcomes, and also to consider how a set of competences such as that proposed by the working group can contribute to curriculum development in instrumental/vocal teacher education. The approach adopted here suggests that competences are implicitly defined by the professional context while learning outcomes are explicitly defined by the higher education institution, and both can be dependent on institutional, local, regional and national factors. The diagram (Figure 1) makes links between learning outcomes and competences, between institutions and real professional contexts. It suggests that the profession, including teachers and employers, can feed into instrumental/vocal teacher education programmes in higher education institutions. Equally, student learning (which starts in the conservatoire and continues through lifelong learning) and the learning outcomes of these institutions can be tested within the profession through the performance of their graduates. Thus, the competences identified can provide a framework around which individual institutions can develop learning outcomes appropriate to their specific programmes and their local and national systems.

The members of the working group were strongly of the opinion that developments in instrumental/vocal teacher education need to be considered with reference to changes happening within the instrumental/vocal teaching profession. This is reflected in the handbook which includes a section entitled 'Forces of change in Instrumental/Vocal teaching'. This section draws attention to the range of regional and national systems, traditions and values across Europe and highlights issues

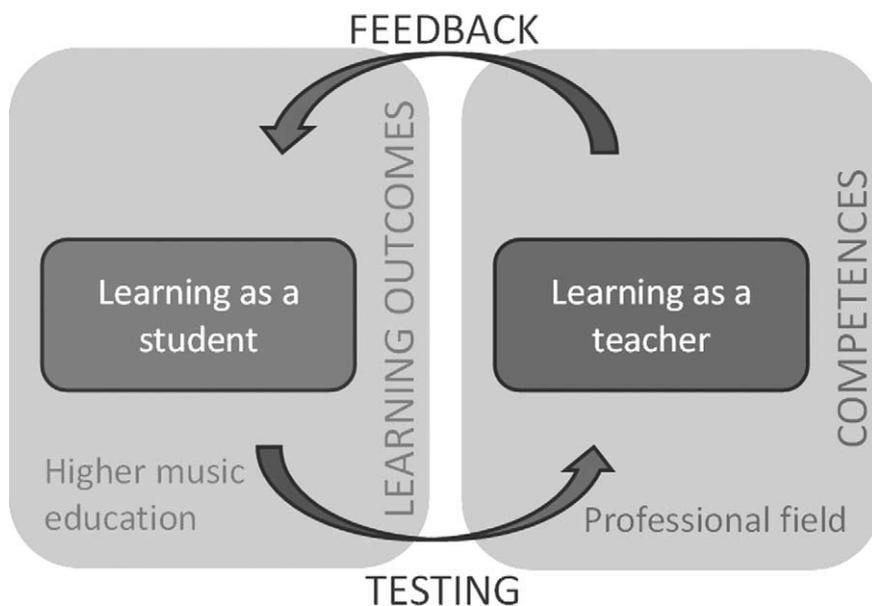


Figure 1. Competences and learning outcomes. Source: AEC (2010, 45).

relating to cultural policy and societal change, with particular reference to important issues such as provision, access and participation.¹¹ As a result of these ‘forces of change’, the instrumental/vocal teaching profession is becoming an increasingly complex area of music education, embracing a wide and diverse range of learners, learning contexts, artistic genres, educational and musical goals and objectives and pedagogical settings and approaches as represented in Figure 2.

Changing roles and contexts

Traditionally, instrumental/vocal teaching was primarily associated with one-to-one tuition in music schools, colleges, conservatoires and academies or private tuition. The profession was often criticised for a perceived emphasis on technical skills and for an over-reliance on teacher demonstration and modelling. The approach was seen to be more teacher-directed than student-centred. Recent research on instrumental teaching and teacher education has begun to question traditional approaches and to open up the discussion around such issues (Baker 2005, 2006; Burwell 2005; Cain 2007; Cheng and Durrant 2007; Gaunt 2008, 2009; Haddon 2009; Hallam 1998; Lennon 1995, 1996; Miller and Baker 2007; Mills 2004, 2007; Mills and Smith 2003; Presland 2005; Purser 2005; Young, Burwell and Pickup 2003). As research has begun to focus on various aspects of the instrumental/vocal teaching transaction, in many countries the focus of the pedagogical discourse has shifted from the teacher to the student, from the musical product to musical processes and from teaching to learning. There have been changes in relation to content and focus also, with a more holistic approach emerging and an increasing emphasis on developing the complete musician (Cope 1998; Chappell 1999; Creech and Hallam 2003; Goddard 2002; Koopman 2002; Nerland 2007; Rostvall and West

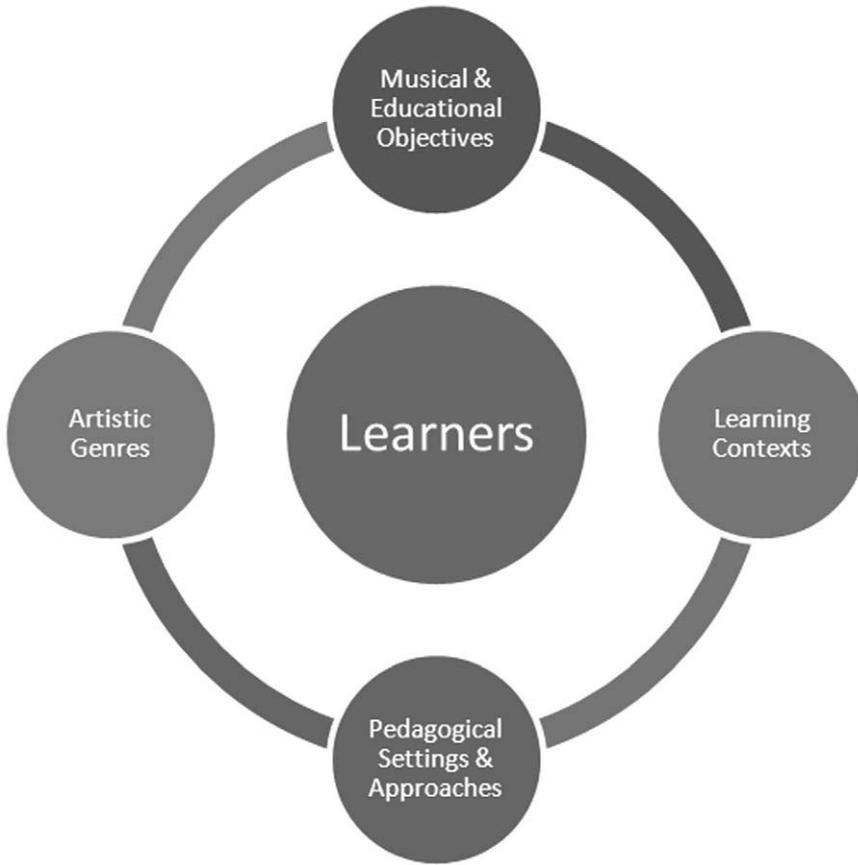


Figure 2. Instrumental/vocal teaching and learning. Source: AEC (2010, 38).

2003; Ward 2007). Research is focusing on the processes involved in student learning, with a particular emphasis on students' approaches to practice and self-regulating learning strategies. There is an emphasis in the discourse surrounding practice on the importance of independence, self-correction and self-evaluation and appraisal skills (DaCosta 1999; Graabraek Nielsen 2008; Hallam 1995, 1997, 2001; McPherson and Renwick 2001; McPherson and Zimmerman 2002; Nielsen 1999, 2001; Pitts, Davidson, and McPherson 2000). Consequently, there are parallel observable tendencies in instrumental/vocal teaching. Teachers are starting to implement new strategies such as peer learning and peer assessment and are promoting new and more effective practice methods and approaches to learning (Barratt and Moore 2005; Blom and Poole 2004; Daniel 2001, 2004; Holmes 2005; Hunter 1999; Hunter and Russ 1996; Lebler 2008; Moore and Hibbert 2005; Reid 2001; Vaughan 2002).

Perceptions of the teacher's professional role have changed and the educational contexts in which instrumental/vocal teachers work have expanded. New and exciting music teaching-learning contexts are emerging outside the traditional music college or private studio. Many of those involved in instrumental teaching are dealing not

only with individuals on a one-to-one basis but are working also with groups of varying ages, levels and abilities in a multiplicity of learning contexts, involving a range of musical genres and a variety of musical and educational goals and objectives. In some countries, instrumental/vocal teaching and learning is becoming more integrated into general music education leading to a greater level of participation in what was often perceived as an elitist area of music education. There is a growing recognition of the importance of both formal and non-formal music learning contexts. Community music is emerging as a powerful musical and educational force, as are educational outreach projects involving music in interdisciplinary and multidisciplinary contexts (Koopman 2007; Mullen 2002; Swanwick 2008; Veblen 2008). Within an ever expanding range of teaching and learning contexts, instrumental/vocal teachers are being required to take on new roles as they engage in various types of collaborative work as mentors, co-ordinators, facilitators, advisers, directors and music leaders as well as ‘teachers’ in the traditional sense of the term. They are being called upon to act as advocates, networkers, project managers and developers. These changing roles and contexts make different kinds of demands on teachers and, in addition to the traditional musical and pedagogical skills associated with instrumental/vocal teaching, new skills, knowledge and understanding are required – new competences.

Figure 3 presents an overview of the key roles identified as those which instrumental/vocal teachers may take on in the European context today. In developing the set of competences, the working group used these teacher roles as an organising framework. The competences are proposed as those needed to fulfil these roles in the wide and diverse range of musical and educational contexts which have been outlined above.

Designing competences for instrumentallvocal teaching

In designing the set of competences presented below, the group drew on the following material: the results of the European mapping exercise; the site visit reports; the AEC Learning Outcomes for the training of professional musicians¹²; the Music Education Network (2009) *meNet Learning Outcomes in Music Teacher Training* focusing on classroom music teaching; a selection of national standards and policy documents for music teaching; literature on instrumental/vocal teaching and on instrumental/vocal teacher education; material relating to competence based educational approaches.

There has been much discussion around the concept of competences in the context of education, but most competence definitions refer to the integration of knowledge, skills and attitudes, values or abilities, and most emphasise the application of competences within particular contexts. The Polifonia Bologna Working Group (2009), in ‘Tuning Educational Structures in Europe: Reference Points for the Design and Delivery of Degree Programmes in Music’ defined competences thus:

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). (17)

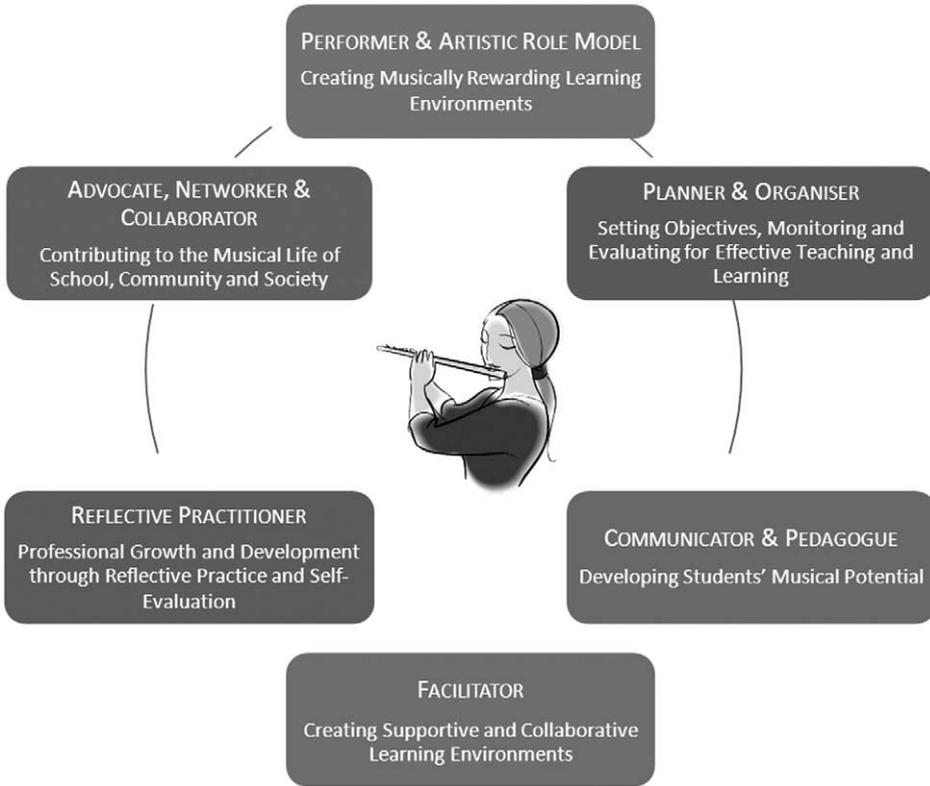


Figure 3. Instrumental/vocal teacher roles. Source: AEC (2010, 43).

On a more general level, the Commission of the European Communities (2005, 11) in 'Towards a European Qualifications Framework for Lifelong Learning'¹³ points to four different types of competences: cognitive competence involving the use of theory and concept, as well as informal tacit knowledge gained experientially; functional competence (skills or know how), those things which persons should be able to do when they are functioning in a given area of work, learning or social activity; personal competence involving knowing how to conduct oneself in a specific situation; and ethical competence involving the possession of certain personal and professional values.

The discussion of competences here emphasises that the concept is used in an integrative manner, 'as an expression of the ability of individuals to combine – in a self-directed way, tacitly or explicitly and in a particular context – the different elements of knowledge and skills they possess' (Commission of the European Communities 2005, 11). The importance of the demands of the particular context is stressed and it is argued that:

Acquiring a certain level of competence can be seen as the ability of an individual to use and combine his or her knowledge, skills and wider competences according to the varying requirements posed by a particular context, a situation or a problem. Put another way, the ability of an individual to deal with complexity, unpredictability and change defines/determines his or her level of competence. (11)

In this definition, the complexity of describing competences becomes clearer. It points to how competences can be acquired in diverse ways and situations, and draws attention to the role of informal tacit knowledge gained experientially. It highlights the importance of developing both personal and professional competences, and draws attention to personal and professional attitudes and values and the integrated way these competences need to be used within particular contexts. It points to the role of competences in relation to solving problems or dealing with change, suggesting that combining different types of competence in action enables individuals to create innovative ideas for all of these purposes.

This discussion would appear to have particular relevance for the instrumental/vocal teaching profession given the complexity and diversity associated with it, and the major changes that are currently taking place in relation to teacher roles, pedagogical approaches and teaching and learning contexts in many countries in Europe. The working group's guiding principles included a similar focus on integration, on the importance of the particular context and on the requirements of the profession. The group's working definition of competence, formulated in Lyon in 2007, is 'the integration of knowledge, skills and attitudes within a professional setting'. This description acknowledges the complexity of the professional setting where skills, knowledge and both personal and professional attitudes are put into action in an integrated manner in the course of instrumental/vocal teaching.

The task of actually developing a set of competences for the European context, taking into account the issues mentioned in the competence definitions above, raised a number of challenges: how to integrate knowledge, skills and attitudes; how to integrate the musical and the pedagogical and deal with the dual identity issue of musician and teacher; how to design statements which are clear, concrete, accessible and easily understood by a range of institutions developing programmes in a variety of contexts, without denying the complexity of the teaching learning process; how to keep the student at the centre of the process; how to convey the range of potential roles the instrumental/vocal teacher may take on; how to cater for different musical genres and different cultural contexts. These were some of the issues that informed the design process.

The competences are presented below as they appear in the handbook. Each role title is followed by a short text describing the teacher's role in the teaching and learning process. This is followed by one or two main competence statements for each role and a list of 'indicators' identifying observable behaviours connected to the competences.

1. Teacher as performer and artistic role model: creating musically rewarding learning environments

Teacher-performers act as artistic role models and bring their own musical personality and artistic vision to their musical encounters with students. In the course of their teaching, instrumental/vocal teachers draw on their own musical skills, knowledge and understanding, along with related pedagogical skills and their creativity and imagination, in creating and implementing music education programmes for individuals and groups in a range of learning contexts. The musical

awareness and sensitivity of the teacher, along with the quality of their music making, have a major impact on the student's musical experience. Through their own performance, their personal commitment to music and their ability to create meaningful musical experiences for their students, teachers have the ability to inspire and motivate their students, to further their musical development and to actively engage them in music making.

1.1. Instrumental/vocal teachers are a source of musical inspiration for their students through their own high-level musical performance, musical personality and artistic vision.

1.2. Instrumental/vocal teachers create and facilitate musically rewarding learning opportunities for their students drawing on their own musical skills, knowledge, understanding and experience.

1. Instrumental/vocal teachers:
 - a. express their own musical personality and artistic vision through performance at a professional level;
 - b. demonstrate a high level of technical, aural, notational, improvisational and ensemble skills, along with theoretical knowledge and understanding of repertoire, music history, analysis and style and interpretation;
 - c. draw on their musical skills and theoretical knowledge and understanding in creating and facilitating musically rewarding learning opportunities for their students;
 - d. critically evaluate instrumental/vocal performances and give appropriate feedback with due regard for the ability and sensitivity of each student;
 - e. place musical concepts and skills in a historical, cultural and theoretical framework;
 - f. draw on a comprehensive knowledge of a wide range of repertoire and styles;
 - g. conduct and lead ensembles and groups in rehearsal and performance;
 - h. choose, adapt and create suitable and stimulating musical repertoire and materials, taking cognisance of students' technical levels and stylistic and interpretative issues;
 - i. demonstrate an awareness of the behavioural, psychological and communicative demands of performing in public and develop students' awareness of these issues;
 - j. communicate an awareness of music as an art form and appreciate the possibilities and potential for music within integrated arts initiatives.

2. Teacher as planner and organiser: setting objectives, monitoring and evaluating for effective teaching and learning

Instrumental/vocal teachers plan and evaluate programmes of study for and with individuals and groups in a wide range of contexts. This requires imaginative and creative approaches and an ability to respond to the needs, abilities and expectations of students in a way that provides meaningful and authentic musical

experience, as well as an understanding of curriculum development issues and educational policy at both institutional and national levels. In planning for progression, teachers identify goals and objectives, along with appropriate methods and procedures, materials and resources. Their approach is fluid and flexible and involves both proactive and reactive elements, allowing for student initiatives and involvement.

2.1. Instrumental/vocal teachers use their musical and pedagogical knowledge and skills to plan, monitor and evaluate learning-teaching situations in ways that facilitate students' musical development.

2. Instrumental/vocal teachers:
 - a. plan, implement and evaluate appropriate programmes of study;
 - b. formulate and communicate clear short-term, medium-term and long-term objectives for, and in conjunction with, individuals, groups and ensembles;
 - c. plan, conduct and evaluate lessons and rehearsals;
 - d. plan, organise and manage the teaching-learning space and time, making effective and creative use of appropriate methods and resources;
 - e. monitor, assess and evaluate student progress using a range of assessment strategies;
 - f. create opportunities for students to perform and to engage in music in ways that develop their personal and musical competences;
 - g. support student initiatives and enable students to engage in planning their own learning and allow for individual interests and motivations.

3. Teacher as communicator and pedagogue: developing students' musical potential

Instrumental/vocal teachers have the pedagogical skills necessary to facilitate authentic musical engagement for students, to help students develop their musical skills, knowledge and understanding and to nurture and facilitate their creativity and imagination. This calls for a sensitive blending of musical and pedagogical knowledge, underpinned by an understanding of the nature and value of music in society and the role and function of music in students' lives. In choosing pedagogical strategies and approaches, a major factor for instrumental/vocal teachers relates to how best to 'teach music musically', and how to communicate and express ideas around musical meaning and its relation to human feeling and emotion in a way that promotes student responsiveness and enables students to express their own musical ideas.

3.1. Instrumental/vocal teachers communicate effectively with their students, listening to them, interacting with them musically and being sensitive to their diverse needs and learning styles.

3.2. Instrumental/vocal teachers nurture and develop their students' musical potential and promote independent learning and music making using a variety of pedagogical approaches.

3. Instrumental/vocal teachers:
 - a. create educative learning situations that engage students in musically meaningful ways that expand and develop their musical skills, knowledge, understanding and imagination;
 - b. communicate effectively with individuals and groups, using language in creative and imaginative ways in promoting student understanding and responsiveness;
 - c. verbalise, articulate and explain technical, musical, theoretical and artistic concepts and skills, using imagery, analogy, questioning and discussion as pedagogical tools;
 - d. musically demonstrate technical, musical and artistic concepts and skills;
 - e. facilitate and encourage student reflection, evaluation and self-directed learning;
 - f. use constructive feedback strategies in creative ways and, where appropriate, incorporate peer learning into the process;
 - g. use a variety of methods, resources and materials appropriate to the needs and learning styles of students, to nurture and develop students' technical and interpretative abilities, alongside their reading, aural and performance skills, and their creativity and imagination;
 - h. facilitate the development of good habits in relation to technique and posture in a way that enables students to use their bodies in an efficient and healthy way;
 - i. help students develop effective and appropriate practice and rehearsal strategies;
 - j. incorporate improvisation and composition in the teaching/learning process;
 - k. use technology creatively as an aid to instrumental/vocal teaching and learning where appropriate.

4. Teacher as facilitator: creating supportive and collaborative learning environments

One of the roles of the instrumental/vocal teacher is to facilitate a supportive and collaborative learning environment that encourages and stimulates students and promotes positive interaction and active engagement in the learning process. This draws on a range of teacher's personal skills, attributes and dispositions. The teaching–learning interaction is enhanced, along with student self-respect and self-esteem, when teacher–pupil relationships are based on mutual respect and trust, when teachers convey an interest and care for the needs of each student, and when students' opinions and musical performances are valued. The learning environment is also affected by the nature of the musical experience provided and the types of activities promoted, by the structure and content of the lesson, along with its pace and flow. While instrumental lessons provide students with musical encounters and hopefully increase their level of understanding and skill, they represent only part of the student's musical experience and identity. Instrumental/vocal teachers need to recognise their role in facilitating independent, self-directed learning, and to appreciate the role of learning that takes place outside of the structured individual/group lesson. Students are affected by the teacher's interest in and enthusiasm for

music, by their attitude to teaching and by their sense of commitment and involvement in their work.

4.1. Instrumental/vocal teachers have an understanding of students' cognitive, physical, social and musical development and are able to respond to the diverse needs of learners.

4.2. Instrumental/vocal teachers communicate openly with students, foster supportive relationships and positive social interaction, and promote purposeful collaborative learning environments for all learners, where diversity is valued and where students feel secure, empowered and respected.

4. Instrumental/vocal teachers:
- a. respond and adapt to the needs of each student, recognising and acknowledging their individual personalities, ages, gender, learning styles, abilities, attitudes, interests and expectations;
 - b. create a safe, stimulating and supportive learning environment for all students including those with special educational needs, the gifted and talented, the elderly and the disadvantaged;
 - c. cultivate and promote positive teacher–student and student–student relationships;
 - d. recognise and manage group dynamics and facilitate a collaborative learning environment;
 - e. communicate openly and effectively with students;
 - f. treat students fairly and with respect;
 - g. recognise, acknowledge, respect and take into account in their teaching, students' social, cultural and ethnic backgrounds;
 - h. recognise and acknowledge the musical and educational potential of students and set challenging teaching and learning objectives appropriate to the needs of the individual/group;
 - i. promote student independence and autonomy.

5. Teacher as reflective practitioner: professional growth and development through reflective practice and self-evaluation

The instrumental/vocal teacher needs to be a reflective practitioner who is committed to the systematic questioning of his/her own actions and who has the skills necessary to evaluate his/her own teaching on an ongoing basis. The instrumental/vocal teacher needs to have the ability to establish his/her own professional identity, to constantly question his/her own personal philosophy of music education and to adapt to the changing roles and contexts outlined above. Effective teachers also reflect on developments in the profession, expanding their own understanding of pedagogical materials and methods, keeping up to date with relevant research and literature and developments in their professional associations. They have a sense of their own professionalism, and take responsibility for identifying and meeting their own needs in relation to their ongoing professional development.

5.1. Instrumental/vocal teachers continuously reflect in and on their teaching and their personal philosophy and vision for music education in order to improve their practice.

5.2. Instrumental/vocal teachers identify, respond and adapt to developments within the profession and take responsibility for identifying and meeting their own professional development needs.

5. Instrumental/vocal teachers:

- a. engage in reflective practice and self-evaluation with a view to improving and refining their teaching;
- b. develop and pursue a personal vision and professional identity within music education according to their personal values, abilities and strengths;
- c. understand, interpret and contribute to music education research;
- d. reflect on and engage with ongoing developments relating to pedagogical materials and methods;
- e. respond and adapt to changing roles and contexts within the profession;
- f. identify and organise appropriate means of providing for their own continuing professional development.

6. Teacher as advocate, networker and collaborator: contributing to the musical life of school, community and society

Instrumental/vocal teachers have an understanding of the influence of socio-cultural factors on the role and function of music and music education in society and on their position as musicians, teachers and advocates for music education, both within the education system and the wider community. The changing nature of learning and teaching has been discussed and attention drawn to the emphasis on lifelong learning, widening access and participation, the increase in community initiatives, education and outreach programmes, integrated arts projects, and the shift towards more informal and non-formal modes of learning. These changes call for creative, imaginative and innovative responses from instrumental/vocal teachers and make greater demands on teachers' personal communication, social and 'entrepreneurial' skills.

6.1. Instrumental/vocal teachers have an awareness of how their own work fits into the broader musical and educational contexts of the school, community and society, and act as advocates for music education.

6.2. Instrumental/vocal teachers use their initiative and their entrepreneurial skills to explore new challenges and developments within a range of contexts providing leadership where necessary.

6. Instrumental/vocal teachers:

- a. participate in the musical and cultural life of society;
- b. use their initiative and their entrepreneurial skills to promote change and development within the profession;

- c. work with others as part of an educational team, providing musical leadership where necessary;
- d. deal with organisational, business, financial and legal (including health and safety) issues related to instrumental/vocal teaching;
- e. communicate effectively with parents, colleagues, administrators and others involved in music education in institutional and community contexts;
- f. act as advocates for music education in general and for instrumental/vocal teaching and learning in particular.

Interpreting the competences: some guiding principles

Professional competences have been described above as bringing together a combination of skills, knowledge and professional and personal attitudes and values. An exploration of the roles and contexts associated with instrumental/vocal teaching identified the instrumental/vocal teacher as musician/performer, planner/organiser, communicator/pedagogue, facilitator/mentor, reflective practitioner and advocate/collaborator/networker. In developing the set of competences for instrumental/vocal teaching presented above, the concept of teachers' roles has been used as an organising framework. However, it is important to point out that instrumental/vocal teaching is a complex activity and that, in practice, these roles are interwoven and continuously overlapping in the process of teaching and learning.

In fulfilling these various roles, the instrumental/vocal teacher draws on a wide array of skills, knowledge and understanding relating to music and to teaching and learning, along with more generic skills such as independence, critical thinking and communications skills and a range of professional and personal attitudes and values. In practice, these various elements come together in the art of teaching and no attempt has been made here to separate knowledge from skills, music from pedagogy, or to isolate specific attitudes and values. Instead, the statements of competence highlight how skills, knowledge and understanding come together in the process of teaching and it can be argued that, in the context of instrumental/vocal teaching, the whole is greater than the sum of its parts. Also, it should be pointed out that, in practice, there is no clear division between competences as they merge together seamlessly in the learning–teaching process.

Given the ongoing discussion around the issue of the instrumental/vocal teacher's 'dual identity' and roles as musician and teacher, it is particularly important to point to how the musical and pedagogical strands are integrated in the process of instrumental/vocal teaching. Thus, underpinning the competences is the concept of what Lee Shulman has described as 'pedagogical content knowledge'. Shulman explains it as 'the ways of representing and formulating the subject that make it comprehensible to others' and describes how it 'represents the blending of content and pedagogy into an understanding of how particular topics, problems or issues are organised, represented and adapted to the diverse interests and abilities of learners and presented for instruction' (Shulman 1986, 9).

The 'diverse interests and abilities of learners' referred to here raises the issue of learning and teaching contexts discussed in the previous section. The lists of competences above are put forward as being applicable to and meaningful for the wide variety of learning and teaching contexts arising in instrumental/vocal music

education. These competences are identified as those being necessary to support and facilitate student learning and meaningful musical engagement across a range of musical genres and amongst a diversity of individual and group learners.

In proposing these competences, the emphasis has been on presenting the issues in a clear and accessible way, without negating the complexity of instrumental/vocal teaching and learning. The competences are proposed as an organising framework within which to consider and discuss the issues surrounding instrumental/vocal teacher education. What is presented sets out to be suggestive and provocative rather than prescriptive, it being left to individual music educators and institutions to discuss, dissect and develop for their own purposes.

Competences: a basis for curriculum development

As was highlighted above, this set of competences is proposed, not in a prescriptive way, but as a means of facilitating discussion and debate within instrumental/vocal teacher education and as a tool which can inform curriculum development processes. Any curriculum design process involves the following: defining the mission and objectives of the educational programme; identifying key roles, contexts and competence domains in the profession; defining a curriculum framework and learning outcomes; identifying core content, student workload and teaching methods; and evaluating and developing the curriculum (Cox 2007). One of the key-issues of the Bologna Process is the concept of output-oriented curriculum design whereby the level of a degree is determined by specified learning outcomes (what students should be able to do and know), rather than by content (what should be taught). The terms 'learning outcomes' and 'competences' are often used synonymously in output-oriented curriculum design, but, as was outlined in the previous section, here we suggest a distinction between the 'learning outcomes' that are defined by the educational institution, and the 'competences' that are defined by the requirements of the instrumental/vocal teaching profession. Nevertheless, a connection between learning outcomes and competences always remains present, as learning outcomes (e.g. for modules or courses) are typically informed by overall competences.

It is envisaged that the set of competences presented here will provide a useful tool for curriculum development also in that they can serve as a reference point in identifying the professional profiles of future graduates and provide a framework around which to develop appropriate learning outcomes for instrumental/vocal teacher education programmes within individual conservatoires. The competences proposed here have been informed by the identification of the impact of socio-cultural and socio-political issues on provision and practice in this area of instrumental/vocal music education. New professional pathways for music educators have been identified and it is suggested that higher music education institutions have both opportunities and responsibilities in relation to developing programmes that will equip instrumental/vocal teacher education graduates with the competences necessary to undertake these new employment opportunities. It is, however, important to point out that the set of competences is based on a generalised view of the profession. Some competences may not be relevant to the specific educational objectives within a particular programme or socio-cultural context, and some may need further clarification and adaptation within specific contexts to be

understandable. The task for conservatoires and higher music education institutions is thus to identify competence domains and articulate relevant and appropriate competences according to their own stated educational objectives based on the demands of the profession.

In the curriculum development process many questions need to be asked when defining the mission and objectives of a programme: What kind of instrumental/vocal teachers should we be educating? Why are they needed and by whom? Who will employ them? Are there other programmes or institutions with similar or connected educational goals in the area? What is their relation to our programme? How do we position our programme in an international context? In answering these questions, and in defining specific goals and objectives for instrumental/vocal teacher education programmes, each institution needs to: (1) define the appropriate professional profile(s); (2) analyse the changes taking place in the profession as well as in the roles and working contexts of the future instrumental/vocal teachers; and (3) make explicit these demands by writing a set of targeted competences. Thus, in keeping with the discussion of the relationship between roles and competences above, the individual institution has an important role in explicitly defining learning outcomes on the basis of competences needed in the professional context within a given society.

Output-oriented curriculum design requires an integrated approach where courses, traditionally grouped in instrumental/vocal teacher education according to certain core areas (e.g. performance, music theory, pedagogy, supporting academic subjects), are no longer regarded as separate and discrete areas of knowledge, but seen as elements in a holistic learning process which will equip students with the competences necessary to function successfully within the profession. Thus, the set of competences identified above are not necessarily linked to specific courses, and new competences do not necessarily require new courses. For example, if entrepreneurial skills are mentioned in the learning outcomes, the student could as a part of his/her main instrument studies be responsible for organising a recital outside the institution, which would provide opportunities for learning about the various artistic and practical questions involved in producing and promoting such a concert. In this context, it should be pointed out that many of the important competences for instrumental/vocal teaching can be developed outside the courses that traditionally have been specifically oriented towards pedagogy or didactics. In addition, there is a requirement for effective collaboration amongst teachers on a programme and a need to make connections between and across the various courses offered. The elaboration of the curriculum is permanently reworked according to changing circumstances, new opportunities, specific needs and commonly agreed goals.

Concluding perspectives

This article set out to report on the AEC 'Polifonia' Project on instrumental/vocal teacher education, focusing in particular on the set of competences for instrumental/vocal teachers produced by the working group. The writers have attempted to give an overview of the project, to outline the rationale behind the competences, to describe how the changing roles and contexts of instrumental/vocal teaching in Europe underpinned the process and to suggest how the set of competences can be used in curriculum development in instrumental/vocal teacher education. In considering this set of competences in the context of curriculum development, it is important to

guard against an overly prescriptive approach, given the complexity and diversity of the instrumental/vocal teaching profession and the range of instrumental/vocal teacher education programmes on offer throughout European conservatoires. The many different pedagogical traditions, music education systems and musical cultures suggest a multitude of possible approaches to address common goals. However, it is suggested that this set of competences can be helpful in distinguishing optional models and futures for higher music education institutions as well as stimulating debate and dialogue around the development of instrumental/vocal teacher education.

This Project has highlighted how the multi-faceted and rapidly changing world of instrumental/vocal teaching challenges higher music education institutions to respond to the needs and demands of the profession, and to produce graduates with the requisite competences needed to fulfil the many and varied roles they may be required to undertake as instrumental/vocal teachers in the twenty-first century. In addition to highlighting the need for dialogue between higher education, the instrumental/vocal teaching profession and the community, it also points to the benefits of increased international collaboration between institutions and individuals. Instrumental/vocal teacher education undoubtedly has an important role within cultural and educational policies not only at local and national levels, but also in the context of higher music education in Europe. It is the view of the working group that ongoing European dialogue and collaboration can play a major role in the development of instrumental/vocal teacher education programmes and national educational systems. Rather than seeing the huge diversity in instrumental/vocal teacher education structures and practices as a negative force, the working group would stress the importance of increasing the awareness of the diversity within instrumental/vocal teacher education and recognising the potential for development that lies within this diversity. Described at the outset as ‘a field with much fragmented and scattered specialist knowledge’, it is suggested that instrumental/vocal teacher education in Europe is ripe for further international initiatives and collaborations.

Notes

1. For more information about the Polifonia project, please visit www.polifonia-tn.org
2. More information about the ERASMUS Programme can be found at http://ec.europa.eu/education/erasmus/doc1061_en.htm
3. The Bologna Process is named after the Bologna Declaration, which was signed in the Italian city of Bologna on 19 June 1999 by ministers in charge of higher education from 29 European countries. Its overarching aim is to create a European Higher Education Area (EHEA) based on international cooperation and academic exchange that is attractive to European students and staff as well as to students and staff from other parts of the world. More information about the Bologna process in the field of music (with glossary of terms, etc.) can be found on www.bologna-and-music.org
4. Members of working group and their institutions: Kaarlo Hildén (Chair), Helsinki Metropolia University of Applied Sciences, Helsinki; Natalia Ardila-Mantilla, Universität für Musik und darstellende Kunst Wien, Vienna; Thomas Bolliger, Haute Ecole de Musique Genève HEM GE and Conservatoire de Lausanne Haute Ecole de Musique CdL HEM; Jean-Charles François, Cefedem Rhône-Alpes, Lyon ; Mary Lennon, DIT Conservatory of Music and Drama, Dublin; Geoffrey Reed, Royal Northern College of Music, Manchester; Tine Stolte, Prince Claus Conservatoire, Groningen; Terrell Stone, Conservatorio di Musica di Vicenza “Arrigo Pedrollo”, Vicenza.

5. Council conclusions on Promoting a Creative Generation – developing the creativity and innovative capacity of children and young people through cultural expression and access to culture: <http://register.consilium.europa.eu/pdf/en/09/st14/st14453.en09.pdf>
6. The AEC Learning Outcomes for first, second and third cycle in higher music education can be found at www.bologna-and-music.org/learningoutcomes
7. The national descriptions are available online at www.bologna-and-music.org/country-overviews
8. See Appendix 1 for the site visit template.
9. For more information about the project, see www.aecinfo.org/westernbalkans
10. See handbook, chapter I, section 1 – An overview of instrumental/vocal teacher education programmes.
11. See handbook, chapter I, section 3 – Forces of change in instrumental/vocal teaching.
12. See note 6 above.
13. Towards a European Qualifications Framework for Lifelong Learning, Commission of the European Communities, Brussels, 8 July 2005. http://ec.europa.eu/education/policies/2010/doc/consultation_eqf_en.pdf

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Appendix 1: Site visit template

Proposed elements to be included in the site visit timetable (two days):

- Discussion with senior management staff (principal of the institution, head(s) of the programme(s), person(s) responsible for the instrumental teacher education programme/pedagogical subjects)
- Discussion with teachers (instrument/voice teachers, pedagogy teachers, teaching practice supervisors...)
- Discussion with students (studying to become instrumental/vocal teachers)
- Observation of classes, specifically didactics and supervised teaching practice
- Presentation of possible projects, research, institutional development work or student work (Thesis, report, etc.), according to what seems most relevant for the subject in question
- Final discussion with senior management staff

Issues to be addressed during the site visit:

1) Basic information of the institution

- Location, facilities, resources
- Programme(s) provided that include instrumental/vocal pedagogy
 - name of degree(s) and what cycles they represent (1st cycle BA, 2nd cycle MA, 3rd cycle Doctorate)
 - duration
 - admission requirements and procedures
- specialisation options in the curriculum
- number of students and staff

2) Information about the pedagogical studies or modules in the curriculum

- Programme/course descriptions (general), student work load (ECTS)
- Position of the pedagogical studies in the curricula

Examples of options:

A) The programme includes compulsory module(s) in Instrumental/Vocal teaching, leading to a teacher qualification, i.e. a certificate qualifying for instrumental/vocal teaching posts.

- a. Does the institution cooperate with a teacher training university or does it have the teacher education degree awarding powers itself?
- b. How is the qualification recognised nationally?

B) The programme includes compulsory module(s) in instrumental/vocal pedagogy, but does not lead to a teacher qualification.

C) The programme includes optional module(s) in instrumental/vocal pedagogy.

- Possible specialisation areas in the field of pedagogy/instrumental teacher education
- Relationship between the instrumental/vocal teacher education and general school music teacher education (i.e. are they clearly separated or are the curricula overlapping or integrated in some way?).

3) Arrangements for teaching practice components

- Is teaching practice:
 - i. embedded in the curriculum as an obligatory element? At what point of the studies do students go into teaching practice? How much time has been allocated for the teaching practice?

OR

based on extra-curricular activities, with students gaining teaching experience outside the formal education? Is the teaching practice obligatory or optional?

- Is teaching practice taking place mainly in the conservatoire or through external placements in the field (music schools)?
 - How is the teaching practice supervised? Who is the supervisor (conservatoire or music school staff member)?
- 4) Special strengths, examples of good practice, research, development projects etc. that are linked to instrumental/vocal teacher education**
- 5) Career paths and required qualifications for graduates of instrumental/vocal teaching programme**
- 6) Additional questions**
- What are the possibilities for exchange students to study modules in instrumental/vocal pedagogy (taking in consideration language barriers and practical obstacles as the students' relatively short stay)?
 - What are the most central questions and challenges you are addressing in future development of the programme?
 - What kind of international cooperation would your institution be most interested in?
 - Working life: recent developments and trends in the working life affecting the content or form of the education