

First- and Second-Cycle Studies in Professional Music Training in Higher Education: Distinctive Characteristics, Modes of Learning, and Learning Outcomes

AEC Bologna Declaration Working Group

The AEC Bologna Working Group has taken the position that:

- In the context of higher education, professional music training has a number of distinctive characteristics that need to be recognised and preserved in any attempt to harmonize this training with the requirements of the Bologna Declaration.
- It is possible to identify certain general characteristics of this training that sit most appropriately in the first or the second cycle, as defined in the Declaration.
- The concept of employability, which is referred in the Bologna Declaration, is problematic when applied to professional music training. Three principal factors contribute to this:
 - o The different lengths of time typically required for different types of musical training;
 - o The highly individual nature of musical talent; and
 - o The competitive basis upon which musicians are generally employed.
- The objective of removing barriers to mobility, also central to the Bologna Declaration, needs to be seen in the context of a tradition within professional music training where students frequently move from one institution to another in pursuing their personal growth as musicians. Acceptance of a common system of learning outcomes should facilitate such mobility, especially in terms of the formal recognition by one institution of learning undertaken in another.
- Issues of actual content and specific duration that might derive from the learning outcomes described below should remain a matter for individual institutions to decide, based upon their own traditions and the prevailing educational structures in their own countries.
- At the level of actual content, there may be a specialization in pedagogy, composition, conducting, or particular strands of performance - classical, western, jazz, rock, world music, music theatre, and so on. New technologies or multidisciplinary approaches may also be emphasized. In each case, it is important for institutions to feel able to teach certain elements in greater depth or breadth than the descriptions that follow might imply. These descriptions are designed to encourage, rather than limit, the richness that comes from this diversity of specialization.

The Contents of This Document

The document describes curricula and modes of learning employed by students in the first and second cycle and delineates differences typically found between the first and second cycles in professional music training institutions higher education.

This document is intended to provide a common basis with which all institutions can identify, whatever the duration of the training they offer in each cycle or its specific content.

Suggested learning outcomes for the two cycles seek to define in more detail the skills that students should have acquired at the end of each cycle.

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Distinctive Characteristics of Higher Education Professional Music Training (cont.)

Training in this subject area depends upon students having already completed a substantial period of preparatory study at the point of entry.

While all students must therefore already possess significant skills, the level of accomplishment of students at entry covers a very wide range. Students need to be encouraged to continue their development to the highest level individually possible, rather than having their ambitions limited by generalized learning outcomes, whose purpose is to define minimum requirements at the completion of their studies.

Above and beyond the acquisition of specific knowledge and skills, the learning process is centrally concerned with the personal and artistic development of the student. As a result, the duration of study is likely to be longer than in other disciplines. In this respect, attention should also be given to the third cycle (Doctorate/PhD) in music, which should be duly recognized and supported by the relevant authorities.

One-to-one learning and teaching forms an essential part of the training from the beginning of the first cycle.

First- and Second-cycle Characteristics: Curricula and Modes of Learning

| First cycle | Second cycle |
|---|---|
| <ul style="list-style-type: none">▪ The curriculum should lay the foundation for entry into the music profession by providing a well-rounded education, as well as by encouraging the maximum development in the principal study area.▪ The curriculum tends to be structured, with many compulsory elements.▪ Students' learning is directed, although students are encouraged to develop their independence during the course of the first cycle. | <ul style="list-style-type: none">▪ The curriculum should equip students to enter the profession at a high artistic level and/or provide training in specialist disciplines requiring longer studies. It should be directed towards deepening and developing students' knowledge and skills, with an orientation towards a specific profession.▪ The curriculum offers flexible and often individually tailored study.▪ Students' learning is predominantly autonomous, with the teacher providing guidance that is largely responsive to the individual direction in which the study progresses. |

Learning Outcomes: Introduction

First cycle

Because first-cycle curricula are relatively structured and broadly based, it is possible to set out a number of areas in which students' learning outcomes are likely to be similar both from one student to another in an institution and between institutions.

Second cycle

Because second-cycle curricula are linked to each individual students' development, usually across a narrower range of disciplines but with a deeper approach, it is harder to define a set of learning outcomes appropriate to all second-cycle curricula. Nevertheless, in broad terms, second-cycle studies in music higher education institutions may be divided into three categories:

- o studies *largely* based on further developing students' artistic personality and competence,
- o studies *largely* based on further developing theoretical/research-based competences,
- o studies *specifically* based on a combination of artistic and theoretical competences.

| Practical (skills-based) Outcomes | |
|---|---|
| First cycle | Second cycle <i>(where appropriate, and according to the individual nature of Second cycle curricula)</i> |
| <p><i>Skills in artistic expression</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to create and realize their own artistic concepts and should have developed the necessary skills for their expression. | <p><i>Skills in artistic expression</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts. |
| <p><i>Repertoire skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should have studied and, where appropriate, performed representative repertoire of the principal study area. In the process, they should have had experience of a variety of appropriate styles. | <p><i>Repertoire skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should have built upon their experience of representative works of the principal study repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialization. Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style. |
| <p><i>Ensemble skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to interact musically in ensembles, varied both in size and style. | <p><i>Ensemble skills</i></p> <ul style="list-style-type: none"> Where students have engaged in ensemble activity as part of their second-cycle study, at the completion of their studies they should be able to take a leadership role in this activity. |
| <p><i>Practising and rehearsing skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should have acquired effective practice and rehearsal techniques for improvement through self-study. In the process, they should have embedded good habits of technique and posture that enable them to use their bodies in the most efficient and non-harmful way. | <p><i>Practising, rehearsing, reading, aural, creative and re-creative skills</i></p> <ul style="list-style-type: none"> Second-cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students should have ensured that any areas of relative weakness have been addressed. Through independent study they should also have continued to develop these skills sufficiently to support their ability to create, realize, and express their own artistic concepts. |
| <p><i>Reading skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should have acquired appropriate skills for the transmission and communication of musical structures, materials and ideas—for example, score reading skills sufficient both for understanding the music and for fluent sight reading. | |

| Practical (skills-based) Outcomes (continued) | |
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| First cycle | Second cycle <i>(where appropriate, and according to the individual nature of second cycle curricula)</i> |
| <p><i>Aural, creative and re-creative skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should have fluency in recognizing by ear, memorizing, and manipulating the materials of music. | |
| <p><i>Verbal skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to talk or write intelligently about their music making. | <p><i>Verbal skills</i></p> <ul style="list-style-type: none"> Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations. |
| <p><i>Public performance skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to deal with the behavioural and communicative demands of public performance. | <p><i>Public performance skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to take responsibility for the engagement between context, audience, and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings. |
| <p><i>Improvisational skills</i></p> <ul style="list-style-type: none"> At the completion of their studies, students should be able to shape and/or create music in ways that go beyond the notated score. | <p><i>Improvisational skills</i></p> <ul style="list-style-type: none"> At the completion of second-cycle curricula where improvisation is relevant to the specialization, students should have acquired a high level of improvisational fluency. |
| <p><i>Pedagogical skills (where applicable)</i></p> <ul style="list-style-type: none"> <i>Where they receive</i> basic pedagogical training, be it in the first- or second-cycle studies, students should be able to teach the principal study to students at a variety of levels; Where pedagogy is taught in second-cycle studies as a continuation of courses in the first cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level. | |

| Theoretical (knowledge-based) outcomes | |
|---|--|
| First cycle | Second cycle <i>(where appropriate, and according to the individual nature of second cycle curricula)</i> |
| <p><i>Knowledge and understanding of repertoire and musical materials</i></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should know the mainstream repertoire of their principal study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate. ▪ Students should know the common elements and organizational patterns of music and understand their interaction. | <p><i>Knowledge and understanding of repertoire and musical materials</i></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of principal study repertoire. ▪ Students should be able to apply their knowledge about the common elements and organizational patterns of music to express their own artistic concepts. |
| <p><i>Knowledge and understanding of context</i></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should know and understand the main outlines of music history and the writings associated with it. ▪ Students should be familiar with musical styles and their associated performing traditions. ▪ Students should have a broad understanding of how technology serves the field of music as a whole and should be aware of the technological developments applicable to their area of specialization. ▪ Students should have some knowledge of the financial, business, and legal aspects of the music profession. ▪ At the completion of their studies, students should be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. | <p><i>Knowledge and understanding of context</i></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism. ▪ Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present, and <i>demonstrate</i> programmes that are coherent and suitable to a wide range of different performing contexts. ▪ At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development. |
| <p><i>Improvisational skills</i></p> <ul style="list-style-type: none"> ▪ At the completion of their studies, students should understand some of the patterns and processes that underlie improvisation. | <p><i>Improvisational skills</i></p> <ul style="list-style-type: none"> ▪ At the completion of second-cycle curricula where improvisation is relevant to the specialization, students should have a broad knowledge of improvisational patterns that is sufficiently internalized for them to be able to apply them freely in a variety of contexts. |
| <p><i>Pedagogical skills (where applicable)</i></p> <ul style="list-style-type: none"> ▪ <i>Where they receive</i> basic pedagogical training, be it in the first- or second- cycle studies, students should be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education; ▪ Where pedagogy is taught in second- cycle studies as a continuation of courses in the first cycle, students should be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level. | |

| Generic outcomes | |
|--|---|
| First cycle | Second cycle <i>(where appropriate, and according to the individual nature of second cycle curricula)</i> |
| <p><i>Independence</i></p> <p>At the completion of their studies, students should be able to work independently on a variety of issues,</p> <ul style="list-style-type: none"> ○ gathering, analysing, and synthesizing information; ○ developing ideas and arguments critically; ○ being self-motivated and self-managing. | <p><i>Independence</i></p> <p>Building on the skills acquired in the first cycle, students should have become fully autonomous learners, able to take on extended and complex tasks in an organized manner.</p> |
| <p><i>Psychological understanding</i></p> <p>At the completion of their studies, students should be able to make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> ○ 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; and ○ their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance. | <p><i>Psychological understanding</i></p> <p>Building on the skills acquired in the first cycle, students should have become self-confident and experienced in the use, in a variety of situations, of their psychological understanding.</p> |
| <p><i>Critical awareness</i></p> <p>At the completion of their studies, students should be</p> <ul style="list-style-type: none"> ○ critically self-aware and ○ able to apply their critical capabilities constructively to the work of others. | <p><i>Critical awareness</i></p> <p>Building on the skills acquired in the first cycle, students should have fully internalized their critical self-awareness.</p> |
| <p><i>Communication skills</i></p> <p>At the completion of their studies, students should have effective communication and social skills, including the ability to</p> <ul style="list-style-type: none"> ○ work with others on joint projects or activities; ○ show skills in teamwork, negotiation, and organization; ○ integrate with other individuals in a variety of cultural contexts, ○ present work in accessible form, and ○ have appropriate Information Technology (IT) skills. | <p><i>Communication skills</i></p> <p>Building on the skills acquired in the first cycle, students should have become confident and experienced in their communication and social skills, including the ability to</p> <ul style="list-style-type: none"> ○ initiate and work with others on joint projects or activities, ○ show skills in leadership, teamwork, negotiation, and organization ○ integrate with other individuals in a variety of cultural contexts, and ○ present complex work in accessible form. |

