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HANDBOOK

PERSPECTIVES ON 2ND CYCLE PROGRAMMES IN HIGHER MUSIC EDUCATION

COMBINING A RESEARCH ORIENTATION WITH PROFESSIONAL RELEVANCE

'POLIFONIA' WORKING GROUP ON ARTISTIC RESEARCH IN HIGHER MUSIC EDUCATION

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AEC

Lifelong Learning Programme

Koninklijk Conservatorium Royal Conservatoire

'POLIFONIA' WORKING GROUP ON ARTISTIC RESEARCH IN HIGHER MUSIC EDUCATION

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Lifelong Learning Programme

ABBREVIATIONS 07

FOREWORD 08
Context of the Project 08
Authors of this Handbook 08

SUMMARY OF CONTENTS 10
Section One: Main Text – Presenting The Arguments 10
Section Two: Case Studies - Illustrating the Arguments 13

SECTION ONE:
MAIN TEXT – PRESENTING THE ARGUMENTS 15
Introduction: The 2nd Cycle - Gateway to the Profession and bridge to the 3rd Cycle 15

1 The Handbook - Readership and Propose 22

2 An ideal view of the development of a student in a conservatoire 28

3 Students, their expectations and the nurturing of talent for the future 38

4 Foundations for the Third Cycle and for the Profession? 43

5 Approaches and Tools 55

6 The "Polifonia" Dublin Descriptions, Learning Outcomes and Curriculum Design 64

7 Conclusions 77

SECTION TWO:
CASE STUDIES - ILLUSTRATING THE ARGUMENTS 79
8 Research Questions and the Research Process in a Masters Programme. 80
Royal Conservatoire The Hague, The Netherlands

9 The Inquisitive, Entrepreneurial and Reflective Attitude in a Master of Music. 88
Prince Claus Conservatoire, Hanze University of Applied Sciences, Groningen, The Netherlands

10 Practice-based Research Training at an Australian Conservatoire - the Case of the M.Mus. 93
Queensland Conservatorium Griffith University, Brisbane, Australia

11 Master-after-Master in Music: a Bridge to Professional Life. 107
LUCA - Campus Lemmens, Leuven, Belgium

12 The Masters Programme in Sonology - a Specialised Case Study. 111
Royal Conservatoire, The Netherlands

13 Thoughts upon the Design of a Masters Curriculum with the Specialization: Orchestral Musician (Strings). 116
The Karol Lipinski Academy of Music in Wroclaw, Poland

14 An Existing Masters Curriculum for Orchestral Instruments. 124
Sibelius Academy, Helsinki, Finland

15 Documenting Developing Performance - Blended Learning in the Performance Class. 129
Royal Conservatoire of Scotland, Glasgow, Scotland

16 Research Training for Teaching Staff as a Catalyst for Professional and Institutional Development - A Case Study. 132
Prince Claus Conservatoire, Hanze University of Applied Sciences, Groningen, The Netherlands

ABBREVIATIONS

AEC	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
DMA	Doctor of Musical Arts
ELIA	European League of Institutes of the Arts
EPARM	European Platform for Artistic Research in Music
EQF	European Qualifications Framework for Lifelong Learning
HME	Higher Music Education
HMEI	Higher Music Education Institution
LLP	Lifelong Learning Programme
LOS	Learning Outcomes
PDD	'Polifonia'/Dublin Descriptors
SAR	Society for Artistic Research
WG	Working Group

FOREWORD

CONTEXT OF THE PROJECT

Since its launch in 2004, the ERASMUS Network for Music 'Polifonia' [1] has proactively addressed European higher education policy issues (such as mobility, research, quality assurance and accreditation, admission and assessment, links with the profession, etc.) from the perspective of higher music education (HME). Through the consistent output of high quality products, it has been able to raise the awareness of these issues throughout the sector, which has subsequently supported the implementation of these outputs at both institutional and national levels. From a general higher education point of view, 'Polifonia' has often been cited as a good example of what can be achieved through a subject-specific and European-level approach to the modernisation agenda that was initiated by the Bologna Declaration and is now embedded in the Europe 2020 strategy.

The 'Polifonia' project, supported by the ERASMUS Networks programme of the European Union [2], is the biggest European project on professional music training to date. The first project cycle ran from 2004-2007, the second from 2007-2010 and the third, jointly coordinated by the Royal Conservatoire The Hague and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), from 2011-2014. In this last cycle, experts from 55 different institutions in the field of higher music education and the music profession were involved, coming from 26 European countries and 4 countries outside Europe.

The overall aim of 'ERASMUS Network for Music 'Polifonia' is to promote innovation in and enhance the quality, attractiveness and accessibility of European higher music education through cooperation at the European level.

AUTHORS OF THIS HANDBOOK

The 'Polifonia' Working Group on Artistic Research in HME has contributed to the Modernisation Agenda for Higher Education in Europe in the higher music education sector through a focus on the role of research – and, in particular artistic research - in higher music education institutions. Following the overall mapping exercise on the role of research in higher music education executed in the previous 'Polifonia' cycle, which identified many different approaches to research throughout the sector, the Working Group has focused on one of these approaches - artistic research – which, by its nature, is closely related to artistic and musical practice.

In particular, the Working Group has examined how Artistic Research may be most effectively introduced into the curricula of HME institutions. Clearly, it will be found in its fullest expression in the 3rd Cycle, where Artistic Doctorates in Music are now becoming quite widespread. But for this to happen, students need to be encouraged into certain ways of thinking, and of linking such thinking to their artistic practice, in the earlier cycles – especially the 2nd Cycle or Masters level.

The Working Group has pursued this idea in three domains of activity: the annual European Platform for Artistic Research in Music (EPARM) where both Masters and Doctoral students have been among the presenters; a database of student research projects at Masters and Doctoral level; and this handbook which offers Perspectives on 2nd Cycle programmes in Higher Music Education. As the subtitle of the introductory chapter (p.14) shows, the key perspective, in the opinion of the Working Group, is that such programmes can provide both a gateway to the profession and a bridge to the 3rd Cycle.

[1] For more information about the 'Polifonia' project, visit its website http://www.polifonia.eu.

[2] The Erasmus academic networks were supported by the Lifelong Learning Programme (LLP) of the European Commission, the European Funding programme in the field of education and training, in place between 2007 and 2014. The Erasmus academic networks were designed to promote European co-operation and innovation in specific subject areas. For more information on this funding programme, visit the website http://eacea.ec.europa.eu/llp/erasmus/erasmus_networks_en.php.

This handbook is a truly joint effort from all members of the working group, each either contributing original material, offering feedback on draft material or both. The members of the Working Group are listed below. In Section Two, where external contributions were invited for case studies, those authors who wished to be identified individually are credited at the end of the relevant case study.

The Working Group on Artistic Research in Higher Music Education (2011-2014) was composed of:

- Mirjam Boggasch - Hochschule für Musik Karlsruhe, Karlsruhe, Germany
- Henk Borgdorff - Royal Conservatory The Hague, The Netherlands, representing the Society for Artistic Research (SAR), Bern
- Philippe Brandeis - Conservatoire National Supérieur de Musique et Danse de Paris, Paris, France
- Stephen Broad - Royal Conservatoire of Scotland, Glasgow
- Rubén López Cano - Escola Superior de Musica de Catalunya (ESMUC), Barcelona, Spain
- Jeremy Cox - European Association of Conservatoires (AEC), Brussels, Belgium
- Peter Dejans (Chair) - Orpheus Instituut, Gent, Belgium
- Sean Ferguson - McGill University Schulich School of Music, Montreal, Canada
- Tuire Kuusi - Sibelius Akatemia, University of the Arts, Helsinki, Finland
- Lina Navickaite-Martinelli - Lithuanian Academy of Music and Theatre, Vilnius
- Huib Schippers - Griffith University Brisbane, Brisbane, Australia

SUMMARY OF CONTENTS

SECTION ONE: MAIN TEXT – PRESENTING THE ARGUMENTS

INTRODUCTION: THE 2ND CYCLE – GATEWAY TO THE PROFESSION; BRIDGE TO THE 3RD CYCLE

Setting the context:

- Why the 2nd Cycle as the focus for a working group examining artistic research?
- The Bologna reforms and the two taught cycles

  How Higher Music Education adapted to the Bachelor/Master pattern of Bologna
- The additional challenge of the 3rd Cycle: where being newly introduced, is it adequately prepared for in existing 1st- and 2nd–Cycle curricula? Where already existing, is it a suitable final study phase for the best practitioners passing through conservatoires?
- The situation today

  Routes beyond the 2nd Cycle for the most successful students
- An opportunity for re-appraisal: is what's good for 3rd–Cycle preparation also good for developing flexible, self-reliant and inventive professional musicians?

  Thinking 'trans-cyclically'
- The key is in the 2nd Cycle

1. THE HANDBOOK - PURPOSE AND READERSHIP

- A guide for a period of new and second-time reviews
- Who should read this Guide? Leaders and curriculum developers, teachers, students, all of them reading at different levels
- Why create another Handbook? Benefit to the discipline and a link to the practical worlds of emerging artists

  Moving beyond 'just enough'
- How should readers use this guide?

  As a template for approaches to 2nd-Cycle learning

  As a source of examples of good practice in 2nd–Cycle curricula

  As a guide with a point of view

  As a stimulus to thinking in an integrated way when developing 3rd–Cycle programmes

  As a way of looking afresh at what is there; highlighting aspects of existing practice in new ways (what is the student's viewpoint in terms of getting to the end of a Masters programme?)

  Showing the evolution of a reflective approach as highly desirable within the conservatoire environment in general

  Introducing the concept of a 'research orientation', but avoiding an over-narrow, prescriptive

sense of what this might entail at 2nd-Cycle level

Acknowledging the aspirational dimension of the Handbook

2. AN IDEAL VIEW OF THE DEVELOPMENT OF A STUDENT IN A CONSERVATOIRE

- This chapter presents an ideal view of students' development in the form of imagined responses of two fictitious students, Lukas and Sofia, to the following questions:

Part One: The Larger process of Becoming a Musician

- *"When you look back on the whole of your development so far, does it seem like a continuous process? How important were your conservatoire studies in that process? And was there a clear distinction between the different 'cycles' of your studies?"*
- *"One criterion for development in high-level work has been formulated like this: progressing from the acquisition of knowledge and skills, through their application to their production. What do you think of this formulation?"*
- *"Looking back on the way you moved through your studies, do you recognise the idea that development through the cycles involves a move from the general to the specific in terms of depth and, at the same time, developing the ability to extrapolate from the specific into a diverse range of situations?"*

Part Two: Reflective Practice in practice

- *"How important is the reflective capacity as you become a musician – to what extend did reflective practice exist in, for example, the teaching studio?"*
- *"Some people speak about an 'ah-ha' moment of revelation – have you experienced such a moment, and how does it relate to what you do now?"*

Part Three: Research in practice

- *"Do you have different modes of collecting information – research techniques, if you like? How do you move from practice to sources and from sources to practice?"*
- *"Do you think that musical practice is naturally interdisciplinary? How does it relate to other disciplines – whether 'near' or 'far'?"*

3. STUDENTS, THEIR EXPECTATIONS AND THE NURTURING OF TALENT

- The expectations students have on entering HME; how and why do these change during studies?
- Gaps between the institutional life and working world
- How students view the importance of subjects when at the conservatoire and afterwards
- How students transfer the knowledge gained at the conservatoire into something relevant to their professional lives
- Employability and entrepreneurial thinking
- The student's artistic and professional identities and how reflection can mediate between these
- Looking at the coaching process as a kind of joint research practice in which reflection becomes a habit

- Capturing, preserving and communicating that reflection: making the experience transferable for different people

4. FOUNDATIONS FOR THE 3RD CYCLE AND FOR THE PROFESSION?

- Reconciling different worlds: a question of compromise or finding the best of both?
- Common sense, reflection and critical thinking: learning, teaching, being in the world as an artist. Revisiting reflection and critical thinking and exploring the consequences for Masters provision, such as:
    - Developing the ability to understand the applicability of one's own situation to that of others
    - Ways of writing about music – how to convert thoughts to ideas and ideas into text
    - Attempting some kind of transferability – linguistic or otherwise – of one's own experience
    - Developing consistency and clarity in arguments, but keeping the artistic 'self' at the centre of these arguments
    - Recognising that ideas are not solid, but respond to new information
    - Being able to be critical of ideologies – one's own as well as others'
    - Assessment of all these aspects
    - Practising reflection and critical thinking
    - How do we create the 'space' to let the basic musical instincts of students grow into a more sophisticated musical discourse?
    - Knowing where information is sited and how to access it
- Letting one's own responses create educational experiences; if the student's experience is valued in the educational encounter it can lead to a good research orientation for the student – and the teacher.
- Research-oriented activity does not always have to have the formal name of 'research'. We need to find ways to credit the other thoughtful, inquiring and analytical work that is done
- Artistic research may have its own exigencies for critical thought

5. APPROACHES AND TOOLS

- The three elements in a balanced Masters programme: technical and expressive mastery, reflective capacities and critical skills
- Critical listening as a fundamental critical and artistic skill – hearing sounds with deliberate intention, listening to sounds and words and interrogating both
- Developing as a crucial listener
- How to carry out critical thinking without being destructive of one's artistic identity.
- Strategies for teachers
- Strategies for students
- The importance of students' being pro-active. Having the students help each other to think in new

ways

6. USING THE 'POLIFONIA'/DUBLIN DESCRIPTORS AND LEARNING OUTCOMES

- The institutional perspective upon encouraging reflection and critical thinking
- The 'Polifonia'/Dublin Descriptors for the 2nd Cycle: supporting professional or research orientations – or both
- The AEC/'Polifonia' Learning Outcomes: repeating the process in greater detail
- Adding the element of interconnectedness
- Integrating main-study teachers into students' research projects and their supervision
- Examples from the case studies to support this
- Using a 'Competency Matrix' to ensure that the integrative approach is distributed across the curriculum
- The importance of co-ordinating assessment with curriculum content

7. CONCLUSIONS

- Making the case for combining the roles of gateway to the profession and bridge to the 3rd Cycle
- The four pre-requisites for this
- The crucial nature of the 2nd cycle within the suite of three cycles – 1st, 2nd and 3rd
- Using quality enhancement services to help develop these principles in practice
- Looking to the future – how a generation of graduates schooled in these principles may contribute to further evolution when they return as teachers

SECTION TWO: CASE STUDIES – ILLUSTRATING THE ARGUMENTS

Research and Practice in Masters Programmes

8. RESEARCH QUESTIONS AND THE RESEARCH PROCESS IN A MASTERS PROGRAMME.

Royal Conservatoire The Hague, The Netherlands

9. THE INQUISITIVE, ENTREPRENEURIAL AND REFLECTIVE ATTITUDE IN A MASTER OF MUSIC. Prince Claus Conservatoire, Hanze University Of Applied Sciences, Groningen, The Netherlands

10. PRACTICE-BASED RESEARCH TRAINING AT AN AUSTRALIAN CONSERVATOIRE – THE CASE OF THE M.MUS.

Queensland Conservatorium Griffith University, Brisbane, Australia

Specialised Masters Programmes And Their Relationship To Research

11. MASTER-AFTER-MASTER IN MUSIC: A BRIDGE TO PROFESSIONAL LIFE.

Luca - Campus Lemmens, Leuven, Belgium

12. MASTERS PROGRAMME IN SONOLOGY – A SPECIALISED CASE STUDY.

Royal Conservatoire The Hague, The Netherlands

13. THOUGHTS UPON THE DESIGN OF A MASTERS CURRICULUM WITH THE SPECIALIZATION: ORCHESTRAL MUSICIAN (STRINGS).

The Karol Lipiński Academy Of Music In Wrocław, Poland

14. AN EXISTING MASTERS CURRICULUM FOR ORCHESTRAL INSTRUMENTS.

Sibelius Academy, Helsinki, Finland

Innovative Approaches At Departmental And Institutional Level

15. DOCUMENTING DEVELOPING PERFORMANCE – BLENDED LEARNING IN THE PERFORMANCE CLASS.

Royal Conservatoire Of Scotland, Glasgow, Scotland

16. RESEARCH TRAINING FOR TEACHING STAFF AS A CATALYST FOR PROFESSIONAL AND INSTITUTIONAL DEVELOPMENT – A CASE STUDY.

Prince Claus Conservatoire, Hanze University Of Applied Sciences, Groningen, The Netherlands

SECTION ONE: MAIN TEXT - PRESENTING THE ARGUMENTS

INTRODUCTION: THE 2ND CYCLE – GATEWAY TO THE PROFESSION; BRIDGE TO THE 3RD CYCLE

Summary:

- This introduction sets the context:
- Why the 2nd Cycle as the focus for a working group examining artistic research?
- The Bologna reforms and the two taught cycles

  How Higher Music Education adapted to the Bachelor/Master pattern of Bologna
- The additional challenge of the 3rd Cycle: where being newly introduced, is it adequately prepared for in existing 1st- and 2nd–Cycle curricula? Where already existing, is it a suitable final study phase for the best practitioners passing through conservatoires?
- The situation today

  Routes beyond the 2nd Cycle for music students who are the potential 'high-flyers' as practitioners
- An opportunity for re-appraisal: is what's good for 3rd–Cycle preparation also good for developing flexible, self-reliant and inventive professional practitioners?

  Thinking 'trans-cyclically'
- The key is in the 2nd Cycle

Why the 2nd Cycle?

This handbook has been produced by the working group focussing on Artistic Research in Music as part of the activities carried out between 2011 and 2014 within the 'Polifonia' project. At first sight, it may seem strange for this group to have chosen the 2nd Cycle as the subject of its study, when artistic research is more likely to feature in the 3rd Cycle. However, an earlier edition of 'Polifonia' (2004-7) had already resulted in the production of a handbook designed as a Guide to Third-Cycle Studies in Higher Music Education [1]; the new group's remit was to build upon this by looking at the 3rd Cycle from the particular perspective of how students in European conservatoires are currently prepared for entry to it. By definition, this meant looking closely at the competences students are expected to have achieved by the end of the 2nd Cycle.

The choice of focus of the 'Polifonia' working group was not made in isolation. The importance of strengthening links between the 2nd and 3rd Cycles is recognised at European level, and was specifically identified as an area for attention in the Bucharest Communiqué of 2012: 'Next to doctoral training, high quality second cycle programmes are a necessary precondition for the success of linking teaching, learning and research'. [2] Moreover the Bologna Follow-up Group (BFUG) Working Group on the Third Cycle, established in 2012, also identifies the importance of formulating: 'policy proposals to improve the transition between the second and the third cycle, with the aim to strengthen the link between

[1] AEC 'Polifonia' Third Cycle Working Group 2004-7. Guide to Third Cycle Studies in Higher Music Education. AEC publications, www.aec-music.eu/media/publications, 2007

[2] Bucharest Communiqué: 'Making the Most of Our Potential: Consolidating the European Higher Education Area', 2012, p.3 www.ehea.info/Uploads/(1)/Bucharest%20Communique%202012(1).pdf

education and research'. [3]

In any discipline, the three cycles of higher education need to function both as self-contained units of learning in their own right and as a coherent chain, potentially stretching all the way from a student's first entry into higher education to his or her emergence after eight or more years with a PhD or equivalent qualification. This means that both the 1st and 2nd Cycles (Bachelor and Master) need to work equally well as end-points of study for some students and stepping-stones to the next level for the others. These days, many students stay in higher education until the end of the 2nd Cycle (although some may break their studies between the two cycles to gain work experience); by contrast, the number of students progressing to the 3rd Cycle is still relatively small.

It follows from this that most students who undertake the 2nd Cycle see it as the final phase of their higher education (or, at least, of their main period of full-time HE study, typically undertaken in their early twenties); its completeness as a preparation for their chosen profession is therefore a paramount consideration when designing 2nd-Cycle curricula. All the same, it is imperative that the small but important minority of students going forward to 3rd-Cycle study should recognise continuity in their learning experience, and should feel that the content of their 2nd-Cycle programme has equipped them with at least the foundations upon which to build their more advanced studies.

The situation described above applies to all disciplines, and not only that of Higher Music Education (HME). But, as well as being subject to these general competing requirements in terms of students who are either completing or continuing their studies, HME actually manifests more acutely than many other disciplines the tensions that arise from this. This is for a number of reasons, some to do with the subject itself, and others related to the particular way that HME has developed in Europe over the last 10-15 years. This handbook aims to help institutions to overcome the conflicts arising from these tensions, but it will begin by examining why they are stronger in HME – along with other arts disciplines with a strong practical orientation - than they are elsewhere.

The Bologna Reforms and the two taught cycles

The Bologna Declaration of 1999 had important consequences for all disciplines of higher education, especially in mainland Europe, where, unlike in the UK, the two-cycle, Bachelor/Master, pattern of taught study was not the norm, and the Bologna reforms required a fundamental re-thinking of how some five-to-seven years of learning should be structured and, most importantly, divided. However, for most disciplines there was at least no question of whether or not they were part of the higher education landscape and thus subject to these reforms; in music and other arts disciplines, this was not so clear-cut. The implications of the Bologna process at institutional level for conservatoires, especially those in Southern European countries, were profound and immediately felt. This was because, by calling attention to a sharp boundary between higher education and other levels, previously a 'grey area' in which many conservatoires had operated rather ambiguously, the Bologna Declaration appeared to pose a real threat of excluding some music training institutions from the HE sector altogether.

This was why, at the annual congress of the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC) held in Bucharest in 1999, members from the Southern European countries called for an emergency debate on the still freshly formulated Bologna Declaration and its implications. In an immediate response to these early concerns, the AEC put out a statement following the congress in which, as can be seen, the focus is specifically upon access to both the 1st and 2nd Cycles (the third is not even mentioned because the original Bologna Declaration itself makes no reference to it) and upon the need to recognise broad parity between conservatoires in the Southern European countries and their more Northerly counterparts: [4]

[3] Bologna Follow-up Group Working Group on the Third Cycle, statement of purpose, www.ehea.info/work-group-details.aspx?wk-groupId=22

[4] See AEC website, www.aec-music.eu/about-aec/work--policies/policy-papers. The AEC Declaration 1999.

The AEC Declaration (1999)

1. The AEC welcomes the principle, laid out in the Bologna Declaration, of establishing a Europe-wide co-ordinated system of higher education based on national individual two main cycles, undergraduate and graduate.
2. The Association strongly affirms the principle, based upon substantial experience from member institutions in many European countries and regions that programmes involving the pursuit of practical instrumental, vocal and compositional study to the highest levels of excellence can and should be regarded as fully appropriate to both of the cycles described above.
3. The Association believes it to be essential to the optimum functioning of musical higher education in Europe that all its member institutions, among whom there is broad recognition of mutual compatibility, should be able to participate fully in exchange, transfer and progression of students within both of these cycles. In this context, the Association particularly urges the rapid recognition by countries such as Spain, Portugal, Italy and Greece that practically-based musical study is applicable in principle to both cycles.
4. The Association would be pleased to place at the disposal of individual countries and their education ministries the considerable expertise held by staff from its member institutions in the evaluation and quality assurance of programmes of study in music at both graduate and undergraduate level.

Declaration adopted by the General Assembly of the AEC on November 8th, 1999 – G. Enescu Concert Hall – Universitatea de Muzica Bucuresti – Romania.

Even for those whose eligibility to function in the 1st Cycle was not under threat, participating at any higher level than this was by no means assured and, initially at least, the prospect of any kind of engagement with the 3rd Cycle seemed utterly out of the question for all but a lucky few institutions whose previous histories meant that they had already established the precedent of being active at this level. Taken as a whole, these implications amounted to a huge challenge to conservatoires, which, in the main, simply wanted to continue with the status quo, maintaining the same teaching traditions and the awarding same professionally-oriented qualification titles that, outwardly at least, had served the sector well in the training of successive generations of musicians from the nineteenth century and through the twentieth. The task of the AEC was to strike a balance between defending conservatoires against aspects of the Bologna Process that did not sit well with the special characteristics of HME and encouraging their members to engage constructively with those aspects that might actually bring benefits to the discipline.

In practice, the right of access to the 1st Cycle – at least for conservatoires of the kind forming the active membership of the AEC - was quickly established and is now almost universally assured, although in some countries, questions still remain as to whether conservatoires are entitled in their own right to award Bachelor degrees to students successfully completing this cycle. Moreover, eligibility to participate in the 2nd Cycle as well as the first was also recognised for most conservatoires, and at least those operating at the higher level where there are two-tier regional and national systems, in the majority of European countries. However, with this progress came pressures to conform to the general characters and durations of the two cycles as they were emerging for all disciplines.

How Higher Music Education adapted to the Bachelor/Master pattern of Bologna: Many national education ministries moved swiftly to decide for their countries what should be the durations of all their 1st- and 2nd-Cycle programmes. Typically, these covered a total of five years, with the distribution between Bachelor and Master being 4 + 1 or 3 + 2 years. Neither of these is ideal for HME. It is generally accepted within the sector that a Bachelor degree of just three years' duration is not a sufficiently lengthy training for entry to the music profession; therefore, a two-year Masters following on from this needs at least to begin as 'more of the same'. Conversely, a one-year Masters programme offers little opportunity to do more than add a 'finishing' year to the patterns of learning and teaching established across a four-year Bachelor programme.

Even in those countries where conservatoires were fortunate enough to be able to construct their Bachelor and Masters programmes within a six-year (4 + 2) trajectory, this has not always led to a clear distinction between the characters of the two cycles. Compared with the previous situation, where students would frequently study for up to seven or eight years in an unbroken sequence before being considered ready for the profession, any of these patterns was bound to seem constricting. The tendency to preserve the notion of a longer, unbroken pattern of study by maintaining essentially the same teaching paradigm throughout the two cycles, especially in the core 1-to-1 area has been widespread in HME, particularly in those countries for whom the concept of a caesura between the Bachelor and Master, with distinct learning and teaching styles on either side of this divide, was not built into national traditions.

Doing 'just enough' to create programmes that conform to the paradigms of Bachelor and Masters has by-and-large enabled conservatoires to weather the stresses of unprecedented institutional change without incurring major internal rifts with their more conservative teachers. However, it has also resulted in curriculum reform unfolding as a somewhat piecemeal process, where the challenges at the level of each cycle have been dealt with sequentially and largely in isolation from one another. Moreover, it has often involved greater innovation in the elements of the curriculum generally regarded as supporting the main study area – such as the widespread introduction of dissertation-style projects in Masters programmes – than that seen in the attention paid to the main study itself. Finally, and most importantly for this handbook, it has meant that where institutions have begun to engage with the 3rd Cycle, they have largely found themselves building upon foundations in the 1st and 2nd Cycles that were not designed to support this extra superstructure. 'Just enough', in this new context, risks turning out to be 'not quite enough', when facing the challenges of the new cycle.

The additional challenge of the 3rd Cycle

The AEC 1999 Declaration quoted above was the first of a number of documents issued by the AEC during the first ten years of the Bologna Process, some of them jointly coordinated with the European League of Institutes of the Arts (ELIA) – the body which represents higher arts education in the visual and performing arts, and which therefore complements the AEC's subject-specific representation of music in this sector. The Berlin Communiqué had added Doctoral studies and the promotion of young researchers to the discourse of the Bologna Process. A key joint statement issued by AEC and ELIA in 2007 shows how the terrain of concern for arts disciplines in higher education had by then expanded to include not only all three cycles but also wider questions of artistic development, research and their equivalence. The first two points in the statement are the crucial ones in this respect:

Joint AEC-ELIA Position Paper 2007

TOWARDS STRONG CREATIVE ARTS DISCIPLINES IN EUROPE

[concluding statement]

Taking these successful outcomes as a starting point, we invite the Ministers:

1. To recognise higher arts and music education at 1st, 2nd, and 3rd levels in all Bologna countries and to resolve persisting problems in some countries where the 2nd and/or 3rd cycles are not yet established in our sectors.
2. To recognise and acknowledge artistic development and research taking place in higher arts and music education as being at a level equivalent to other disciplines of higher education and fully contributing to the European Research Area.
3. To retain a strong emphasis on cultural diversity and artistic practice, whilst supporting the need for greater transparency and readability of qualifications as the platform for a stronger, more integrated European space of higher education.
4. To engage in a more subject-specific approach during the next steps of the Bologna process, so that the implementation of the Bologna principles is ensured at all institutional levels. As a consequence, to consider organising an official Bologna seminar on higher arts and music education during 2008-2009 in collaboration with the relevant European associations.
5. To acknowledge and make use of the developed expertise in the field of quality assurance and enhancement.
6. To make use of the tools developed (descriptors, learning outcomes, competences, etc.) for the establishment of sectoral national and European qualifications frameworks.
7. To fully invest in modern, well-equipped higher arts and music education to maintain and further develop its unique qualities in an increasingly digital society and economy.

As well as its referring to all three cycles, and not just the first two, the other main feature of the 2007 AEC-ELIA position paper that distinguishes it from the 1999 statement is the second clause, calling upon ministers: 'To recognise and acknowledge artistic development and research taking place in higher arts and music education as being at a level equivalent to other disciplines of higher education and fully contributing to the European Research Area'. This shows how the principal arena of concern among European conservatoires and art schools had by then shifted to research, whether in a 3rd Cycle or more widely.

The new struggle was primarily one of gaining recognition as legitimate centres for such activity at all. However, it had an important secondary aim of, on the one hand, resisting having to conform to scientific paradigms in this area and, on the other, avoiding being judged to be practising some kind of inferior and 'questionable' species of research activity. For conservatoires, the research practised within their walls needed to have a high-quality artistic component - or, at the extreme, their high-quality artistic practice needed to be recognised as valid in its own terms and fully equivalent to research activity in universities. This meant that they were not simply bidding for entrance to the exclusive club of research-active higher education institutions but also fighting for the acceptance of a whole new paradigm for such activity.

The situation today

Even now, some eight years after the AEC-ELIA position paper, the pattern across Europe of 3rd-Cycle programmes and officially-recognised research activity in conservatoires remains inconsistent, with several anomalies between what has become accepted in some countries and is still unattainable in others. Even those institutions which now have programmes in all three cycles are not thereby freed from tensions when it comes to progression from the 2nd to the 3rd Cycle. The competences needed to enter 3rd-Cycle programmes do not map directly upon those expected of those completing the 2nd Cycle. Indeed, the students most likely to gain acceptance to the 3rd Cycle are not necessarily those who will have achieved the most conspicuous success in the 2nd Cycle.

Routes beyond the 2nd Cycle for students who are the potential 'high-flyers' as practitioners: While this latter point may not, of itself, constitute a problem, the more specific phenomenon that the most obviously gifted practitioners among Masters students frequently find themselves unable to satisfy the entry requirements for the 3rd Cycle is of concern, both to the students themselves and to their teachers. These are the students who, in earlier circumstances, would have been welcome within the conservatoire environment for the longest number of years. They would have had the time and relative freedom to hone their skills and, in consultation with their teachers, to choose the optimum moment for launching themselves into the profession. In the modern European conservatoire, where the Bologna reforms have been implemented, either the student - and the institution - has to resort to strategies such as repeated semesters or taking a second, different, Masters programme or they are left with no alternative but to leave after a maximum of six years' study.

One approach to this problem might be to seek to liberalise the requirements of 3rd-Cycle study so as to create space for programmes at this level that are more in tune with the capabilities and educational ambitions of highly-talented practitioners, focussed upon refining their artistic practice. However, there are obvious dangers in this approach since it risks fuelling the prejudices of those who believe that conservatoires are engaged in a kind of training that has no place beyond the 2nd Cycle, and that they have a secret agenda of 'dumbing down' the historically demanding intellectual challenges of the 3rd Cycle. Even a phenomenon such as that of the Doctor of Musical Arts (DMA) in North America, although not without aspects of real success, has shown how hierarchical prejudices can emerge within one nominal Cycle level, with the PhD recognised as the 'gold standard' and professionally-oriented Doctorates like the DMA being viewed more sceptically by many.

It is partly because of this that DMA-style 3rd-Cycle programmes have generally failed to gain a significant foothold in European conservatoires. Some 1-2 year practical programmes, typically named 'Artist Diploma' or something similar, have recently emerged that are demonstrably 'post-2nd Cycle' in their timing and in the artistic standards they set, but not comprehensively 3rd-Cycle in the total range of competences they seek to develop.[1] There may be a place for such programmes, but it is important that they should not be confused with full Doctoral programmes, in the minds either of their supporters or of their detractors.

An Opportunity for Re-appraisal

The converse approach is to explore how far the 1st and 2nd Cycles may be tailored so as to foster the competences of all students reaching the end of these two cycles in such a way that the transition to 3rd-Cycle study is congenial for a higher proportion of them, including at least some of the front-rank practitioners. This is where encouraging and training conservatoire students at undergraduate and taught postgraduate level towards fluency in the thought-processes and methods required in 3rd-Cycle study comes into its own. However, it is not sufficient justification to do so solely as a

[1] See, for example, the Artist Diploma offered by the CNSMD de Lyon at www.cnsmd-lyon.fr

means of enabling more students to progress to the 3rd Cycle; there needs to be a valid argument for its beneficial impact upon all students.

This is why the legacy of the patterns by which conservatoires first responded to the Bologna reforms needs to be confronted. Despite the rhetoric now found in many conservatoire prospectuses and on institutional websites, the overall coherence of cycles – the sense that each is built up of components that complement one another in a wholly integrated way and that each prepares for the next but also requires a carefully planned step upwards from its predecessor – has rarely been addressed through a truly all-embracing review of an institution's entire portfolio of programmes.

Thinking 'trans-cyclically': In a small number of institutions, such 'trans-cyclical' reviews, where changes demanded by the thinking emerging at one level are translated directly into consequences at another, are now beginning to take place.[2] These will be increasingly important if conservatoires are truly to move, as a whole sector, into viable activity in all three cycles. Where reviews of this kind have been initiated, it is welcome to see that they are usually accompanied by a return to fundamentals concerning the core mission of the institution and the modes of learning and teaching through which this is delivered right across the curriculum. There is still much work to be done in this area if conservatoires are to realise the prescription outlined in the AEC Guide to Third Cycle Studies in Higher Music Education (2007) where the authors stated that: 'There should be as few spatial and psychological hurdles as possible between the areas of teaching, performing and composing and researching'.[3]

The key is in the 2nd Cycle: 2nd-Cycle programmes in particular hold an important key to how the whole suite of cycles and programmes – Bachelor, Master and Doctorate – can be given coherence and a sense of logical progression. For those students who do progress through all three cycles, the Masters will be crucial in how it confronts them with fresh challenges compared to the Bachelor and, at the same time, prepares them so as not to be nonplussed by the even greater challenges awaiting them as they progress to Doctoral study, where they will leave the environment of the taught student and enter that of the autonomous learner/researcher. Getting the design, delivery and 'learning ethos' of the Masters programme right is arguably the single most important way that conservatoires can ensure that they are simultaneously giving students an appropriate professional training and, where authorised to do so by national legislation, functioning as centres of higher learning with a legitimate role in all three higher-education cycles.

It is with this belief in mind that the 'Polifonia' working group has produced the current handbook. The hope is that it will appear at a timely moment, when many institutions are taking stock of their experience of running Bologna-style programmes and where a large proportion of these may also be in the process of expanding their provision to include the 3rd Cycle. A particular feature of the handbook is that its case studies are not just drawn from the experiences of the main working group members but also include contributions invited from across the whole AEC membership and then subjected to peer review. The group hopes that this gives it a valuable breadth of coverage and enables it to offer a representative picture of the more innovative steps that are currently being taken across Europe to create 2nd-Cyle programmes that function as both gateways to the profession and bridges to the 3rd Cycle.

[2] See, for example, the new institution-wide curriculum introduced for the academic year 2012-13 by the Royal Conservatoire of Scotland (formerly Royal Scottish Academy of Music & Drama) www.rcs.ac.uk following a two-year curriculum review project involving teachers, students and administrators across both music and drama.

[3] AEC 'Polifonia' Third Cycle Working Group 2004-7. Guide to Third Cycle Studies in Higher Music Education. AEC publications, www.aec-music.eu/media/publications, 2007. p.28.

1. THE HANDBOOK – READERSHIP AND PURPOSE

Summary:

1. A guide for a period of review and re-review
2. **Who** should read this Guide? Leaders and curriculum developers, teachers, students, all of them reading at different levels
3. **Why** create another Handbook? Benefit to the discipline and a link to the practical worlds of emerging artists
   - Moving beyond 'just enough'
4. **How** should readers use this guide?
   - As a template for approaches to 2nd-Cycle learning.
   - As a source of examples of good practice in 2nd–Cycle curricula.
   - As a guide with a point of view
   - As a stimulus to thinking in an integrated way when developing 3rd–Cycle programmes
   - As a way of looking afresh at what is there; highlighting aspects of existing practice in new ways (what is the student's viewpoint in terms of getting to the end of a Masters programme?)
   - Showing the evolution of a reflective approach as highly desirable within the conservatoire environment in general
   - Introducing the concept of a 'research orientation', but avoiding an over-narrow, prescriptive sense of what this might entail at 2nd-Cycle level
   - Acknowledging the aspirational dimension of the Handbook

1. A guide for a period of review and re-review

As stated in the introduction, across the conservatoires of Europe, many institutions which introduced reformed curricula in the first wave of actions resulting from the Bologna Process are reaching the stage of reviewing and re-appraising for the first time those curricula. Sometimes, this is being driven by the institution's own internal sense that there is scope to reflect and improve upon the work done earlier; sometimes it is happening because of an externally imposed cycle of accreditation or other quality assurance measures. In many cases, because the first reforms tended to be introduced one cycle at a time, this will be an institution's first opportunity to look at a whole suite of programmes and to consider not just how well each works independently, but also how they function collectively. And, of course, an overall review taking place now may be prompted, in some instances, by the current expansion of an institution's activities into higher cycles, especially the 3rd Cycle, and a desire to do this in a way that ensures coherent progression from existing programmes.

For all the situations described above, the 'Polifonia' working group believes that this handbook will have something to offer that is both timely and useful. Different institutions, and different individuals within those institutions, will draw different things from it. Hopefully, though, each will find something here that can help in focussing and refining how teaching and learning may be structured to meet the diverse needs and ambitions of students in higher music education.

2. WHO should read this guide?

The contents of this handbook are aimed at all institutions operating 2nd–Cycle programmes in Higher Music Education. They may have a particular relevance for those institutions which are engaged in the process of introducing, or reviewing, 3rd-Cycle programmes and are seeking to ensure that their students are well-prepared for these programmes by what they do in their earlier studies, especially the 2nd Cycle. Even for those institutions still operating only in the 1st and 2nd Cycles, however, there is an enormous amount to be gained from considering how well their 2nd Cycle provision prepares students for 3rd–Cycle study, alongside its focus on helping them to graduate as fully-rounded musicians, ready for the profession. On the one hand, an institution that 'future proofs' its programmes against possible subsequent programme developments may save itself the need to re-work its entire curriculum at a later date; and on the other, even an institution not itself active at 3rd–Cycle level is likely to have some students graduating from its Masters programme who wish to go on to Doctoral study at another institution, and who will benefit from having undergone an experience in the 2nd Cycle that helps to make this transition as smooth and logical as possible.

Leaders and curriculum developers: When it comes to the individual people working and studying inside each institution, the group hopes that the handbook will have relevance for a range of these. At one extreme, because it proposes a particular kind of strategic approach to curriculum design across the cycles of higher education, it may be of interest to institutional leaders and others with strategic responsibility within their institutions. Whether or not they find themselves in agreement, in terms of their own institutional situations, with what the authors propose, it should at least prompt reflection on the direction in which curriculum development is currently aligned in their institutions and why.

At the next tier, those who have the direct responsibility for designing and implementing curricula should find 'food for thought' about the principles behind such design exercises and, especially in the case studies, practical suggestions to consider when working through them. The group believes that it is important for this category of conservatoire staff to be supported both by ideas and by examples; often, their work comes under pressures and constraints – financial limitations or ministerial rulings – that limit their freedom to make their first priority that of striving towards what they believe to be in the best interests of their students. Conservatoire staff with these roles and responsibilities can only benefit from feeling that they are working within a framework of educational philosophy that links them with similarly-minded colleagues across Europe.

Teachers: Then there are the conservatoire teachers, especially the instrumental and vocal tutors, who find themselves carrying out their specialised teaching within frameworks devised by the curriculum designers. These individuals are often happier getting to grips with the actual practice of their teaching than with reading around the subject; they pursue quality in their teaching through action rather than through theoretical contemplation. Nevertheless, an increasing number of teachers are interested in the theories and principles that underlie their practice. Some of them develop this interest independently and purely for their own enrichment; others may wish to reinforce their teaching and add to their qualifications by undertaking more formal study. In some instances, gaining an appropriate qualification is becoming a requirement for entry into conservatoire teaching.

For conservatoire staff in all these situations, the working group hopes that the handbook may provide useful material that will stimulate teachers' practice and help them to look at what they do through fresh eyes. This applies especially to questions of how to reconcile the best aspects of the master/apprentice model of conservatoire teaching with the need to foster a progressive autonomy in students as they proceed through the cycles of higher education. These issues are dealt with, in particular, in Chapters Four and Five.

Students: Correspondingly, conservatoire students also tend to be increasingly aware these days that studying in higher music education offers opportunities that add up to more than just the individual lessons with their teacher, central though these will always be. They understand the importance of the whole curriculum to their development, and they recognise that it is through their own unique interaction with all these elements that their educational experience is

formed. Although their motivation comes, as it always has, from their music-making, they have a keenly developed sense of wanting to maximise their chances of moving on successfully through the various levels of their education, as well as of finding the right moment to break into the profession. In many institutions, students are now represented on committees responsible for monitoring the curricula, and may even be directly involved in curriculum review exercises, not just as a source of 'customer' feedback but also as active participants in the creative processes of curriculum design. Especially those who do become engaged in this way should find a handbook like this of significant interest and practical use.

3. WHY create another Handbook?

Over the last ten years or so, the AEC has assembled an extensive range of handbooks on a variety of topics relating to the enhancement of higher music education. Handbooks have become an established and widely appreciated element of the services AEC provides to its members. They range in length and complexity, but all of them try to deal with important issues facing conservatoires in a way that blends ideas and philosophies with down-to-earth practical advice and examples. In combining the 'why' with the 'how' of these issues, the handbooks try to offer a framework of thought and practice with which readers can either agree and be drawn towards, or against which they can react in a way that works for them in their own context.

In the case of this particular guide, the group has given thought to existing handbooks and how a new volume might fit alongside them. A prime example of this is the existing AEC *Guide to Third–Cycle Studies in Higher Music Education* [1], already referred to in the Introduction. Produced in 2007, this guide sets out some key principles to be used when designing and delivering 3rd-Cycle programmes, most of which remain as true now as they were at the time of writing. However, what has changed since then is the volume of demand for 3rd-cycle study opportunities, and the number of institutions seeking to meet this demand by developing such programmes. The signs are that this growth in demand will continue, making it increasingly important that the original guide be complemented with the present one. Where the earlier guide was mainly aimed at a small and select audience of 3rd-Cycle pioneers, the current volume is designed to help all institutions adapt to a pattern of higher music education that is increasingly based on an expectation that the training of the finest young musicians should include the possibility, at least in principle, of their studying across all three cycles.

Moving beyond 'just enough': As the sub-title of the handbook suggests - and as was made clear in the Introduction - the situation that is emerging represents an opportunity to re-appraise the character and function of the 2nd-Cycle in HME. By producing the handbook at this point, the working group hopes to emphasise the positive aspects of that challenge, but also to lend weight to the message that the 'just enough' approach to curriculum reform is one that will no longer suffice. On the contrary, what is being advocated here is a creative engagement with curriculum development at a fundamental level, exploring ways that it may be used not only for the further evolution of the discipline of higher music education but also as a means of strengthening the link between HME and the practical worlds of emerging artists. Although this is an ambitious goal, it must surely be the standard to which conservatoires should aspire if they are to demonstrate their continuing relevance within the educational and cultural domains.

4. HOW should readers use this guide?

As with some other AEC handbooks, this one is in two parts: a first section setting out ideas and arguments and a second one giving examples of current practice from across the sector. At the beginning of each chapter and each case study, there is a box containing a summary of what the chapter/case study contains. These features mean that, while

[1] AEC 'Polifonia' Third Cycle Working Group 2004-7. Guide to Third Cycle Studies in Higher Music Education. AEC publications, www.aec-music.eu/media/publications, 2007

the handbook may be read from beginning to end, it can also be dipped into, focussing only on those issues or examples that are of particular interest to the reader. The 'Polifonia' working group hopes that this will add to its usefulness and, especially, will provide a way for it to be re-used selectively, in response to a variety of specific situations, after an initial more general reading

A guide with a point of view: As will already be clear, the group has its own views about what might be the more and less desirable ways of conceiving and structuring 2nd-Cycle programmes. The first part of the handbook presents the thinking behind those views and tries to offer a coherent argument to support them. However, it is important for readers of the handbook not to feel that it will only be of use to them if they are in agreement with the ideas it presents. They should feel free to question, weigh up and, if they wish, reject the ideas presented here. Even if this is the case, the handbook will have served a purpose in stimulating thought and debate. It is vital that we all continue to look critically at why we design and deliver our programmes in the way that we do, and that we remain open to the idea that what may have been the best option in earlier years does not necessarily remain so as both higher education and the music profession itself respond to changes in society.

Even though it puts forward a particular approach to 2nd-Cycle learning, the handbook offers more than one template for achieving this. It is especially important for institutions to find their own routes, even when these lead to similar goals. Thinking critically about curriculum design should not lead to greater uniformity but, on the contrary, to greater diversity as each institution finds its own unique interpretation of a common set of ideals, adapting these to its particular circumstances. As a way of encouraging this, the case studies selected for the handbook aim to provide a range of examples of interesting and, hopefully, good practice in 2nd–Cycle curricula. They reveal a European sector across which innovation has a variety of faces, each with its own lessons to offer to us all.

Integrating the higher education cycles: Above all, the group hopes that readers will use the handbook as a stimulus to thinking in an integrated way when developing programmes and, especially, when extending an institution's portfolio of programmes into the 3rd–Cycle. Because, for many institutions, the initial challenge of the Bologna reforms was to separate out a previously continuous educational experience into cycles, integration has not necessarily been at the forefront of thinking about a multi-cycle approach to curriculum design. And yet, the concept of the three cycles of higher education has always been as much about integration as it has about differentiation.

Perhaps the more difficult aspect of this equation is that the integration of a cycle-based structure is not about uniformity; it is important that each cycle should feel as though it takes the student across a threshold into a new phase of learning. Where integration comes in is from the feeling that, however much each cycle presents a fresh level of challenge, it should still seem a logical outgrowth of its predecessor. If anything, current Masters programmes often feel insufficiently differentiated from the Bachelor degrees that precede them, whereas Doctoral programmes in conservatoires can sometimes seem almost disconnected from the wider learning environment at the summit of which they supposedly sit. The group believes that an integrative approach to 2nd-Cycle design can remedy both of these tendencies and therefore benefit not just students progressing to Doctorates but those in any of the three cycles.

Looking afresh at what is already there: One of the tasks of the 'Polifonia' project has been to undertake a mapping exercise of what already exists in terms of 2nd-Cycle programmes that consciously try to balance the needs of the profession with those of students wishing to be accepted onto Doctorates. Early in the project, a questionnaire was sent out to a number of institutions seeking their responses to questions about the nature and function of their 2nd-Cycle programmes. This exercise was qualitative rather than quantitative and deliberately sought to elicit answers that highlighted aspects of existing practice in new ways. It focused upon how the examples described reflect students' goals, rather than the preoccupations of their teachers or of programme designers. While it is not always the whole story to evaluate conservatoire provision on the basis of whether it gives students what they want and expect (there must also be room for it to have the effect of transforming them in unpredictable ways) paying attention to Masters students' perceptions of what they will get from a course is both important and valid.

The student's viewpoint: Students progressing to the 2nd Cycle have three-to-four years' experience of higher music education; by planning to spend a further 12 to 24 months in this environment they are making an informed choice about the benefits they think it will bring; on the one hand, they are confirming that they believe that a future career in music is right for them, but they are also showing a readiness to invest further time and money in ensuring that when the time comes for them to start that career in earnest they will have the competences and experience that they need; they obviously value what they have gained so far from their conservatoire experience to want more of it and they may be beginning to set their sights on what might come after Masters-level study – entry to the profession or continuation of their studies in a Doctorate or other research degree.

It is an important dimension of being 'student-centred' in our thinking that we recognise that Masters-level students have this kind of independence and capacity to plan their own futures (indeed, we should be expecting such qualities of them, and helping them to develop them during their 1st-Cycle study). Our curricula must reflect their aspirations and must be sufficiently responsive to adapt as those aspirations themselves change. In this context, the fact that increasing numbers of students are considering Doctoral study as something they might wish to undertake is part of an important shift in aspirations.

In order to reflect this student-centredness, Chapter Two takes the unorthodox approach of presenting the key ideas gathered from the questionnaire in the form of an imaginary interview with two fictitious students. Their different perspectives show the multiplicity of routes by which students come to professional readiness or higher study, but the underlying similarities between their opinions is an accurate reflection of the consensus that was identified among the questionnaire responses. Then, as a complement to Chapter Two, Chapter Three makes a brief survey of some of the research conducted by other groups and individuals that either confirms, qualifies or, in some cases, contradicts the findings of the project's questionnaire.

A reflective approach: If students are reflecting more than previously upon their study choices and how these will best help them towards professional success, this is simply part of a larger habit of reflection which we should be encouraging them to apply to all their activity and, above all, to their music-making itself. Reflective Practice is not a new concept in higher music education, but it is certainly an important cornerstone of the ideas presented in this handbook and forms the primary focus of Chapter Four. Another, related, concept is that of 'Critical Musicianship', also discussed in Chapter Four but, in the specific guise of Critical Listening, given special prominence in Chapter Five.

In using these terms, the authors are seeking to highlight the ways in which they define a cluster of attitudes, approaches and contexts within which the apparently conflicting demands of becoming a musician fit for the profession and climbing the ladder of academic qualifications can be reconciled. The handbook attempts to show that the evolution of reflective and critical capacities is highly desirable within the conservatoire environment in general; however, it also considers what happens at the elusive but all-important boundary where reflection and critical scrutiny become sufficiently systematic, purposeful and embedded in the thought and practice of the musician to emerge as what might legitimately be called a research orientation.

A research orientation: In introducing the concept of 'research', let alone the more specific and controversial one of 'artistic research', into a discussion of 2nd-Cycle programmes, the working group is very conscious of the dangers that surround this word. Too often, it is used as a term with which to divide and exclude: Doctoral study from Masters; scientific disciplines from the arts and humanities; musicology from practice-based enquiry. It is partly for this reason that it is often used in this handbook in conjunction with the word orientation.

The idea of the phrase 'research orientation' is that it should describe a way of thinking, a way of doing and, above all, a way of thinking-when-doing that combines an appetite to learn and understand more with a readiness to put effort, rigour and consistency into pursuing this appetite. If a research orientation leads to a young musician choosing to engage in actual research, as defined by one or other orthodoxy, that is one, but by no means the only, successful outcome of instilling such an orientation.

Even where the handbook does talk more specifically about actual research, it is important to avoid interpreting this in an over-narrow, prescriptive sense. Especially at 2nd-Cycle level, the approach to research should be open and inclusive in terms of the nature of the research activity, whilst being properly careful in ensuring its quality. Chapter Two makes reference to the 'Ah ha! moment'- the flash of realisation that opens up whole new horizons in a student's thinking about his or her music-making. If the flame of such a moment can be fed with the oxygen of encouragement, it may well be a turning point in the student's understanding and one that can lead them towards a research orientation and, possibly, into research activity itself.

The aspirational dimension: As is clear from the above, there is an important aspirational dimension to the handbook. The working group shares a vision of how higher music education might be the locus for an integration of the often dislocated areas of musical theory and practice and the emergence of a practice that is illuminated by theory and a theory that is animated by practice. The musical, personal, and intellectual skills required by the professional musician, on the one hand, and the doctoral artistic researcher, on the other, may seem to be very different. While the prospective researcher surely needs to devote time to the cultivation of a range of research attitudes and skills, the performer-in-training seeks additional time to deepen and enrich their personal artistic practice. Research and professional performance seem like different worlds - seeking different goals, drawing on different skills, enacting different customs, celebrating different achievements. The principal argument against an integrated approach might therefore be that it would dilute the focus of a supposedly 'specialist' training in either performance or research.

And yet, when we begin to examine the respective realities of contemporary professional life and the burgeoning field of artistic research, the apparent contrasts begin to melt away. On the one hand, artistic research demands an artistic practice that is sufficiently sophisticated to make a significant and original contribution to our understanding, and such a practice will likely be rooted in many years of training, practice and reflection. On the other hand, professional life today presents formidable challenges to the emerging professional, where advanced technical and expressive mastery of the instrument or voice are necessary, but not often sufficient, to sustain a musical career. In Chapter Six, by returning to important tools developed in the earlier editions of 'Polifonia', the 'Polifonia/Dublin Descriptors' and the AEC/'Polifonia' Learning Outcomes', this reconciliation of apparent contrasts is demonstrated through a systematic process of considering which aspects of these tools are relevant to only professional life or further study and which apply to both. Its conclusion is that the overwhelming majority are applicable to both.

A music student about to enter a Masters programme in today's educational and professional climate will be aware both of the apparent contrasts and of the way that, in practice, they are beginning to fade. He or she may feel clearly drawn towards either a research-oriented path towards higher study or a final honing of practical skills before full immersion in the profession. Increasingly, however, they may be eager to explore either of these career routes, or even one that combines elements of both. The handbook is written for such a student, and for the teachers, planners and managers working in conservatoires who want to make their institutions places in which such a rich variety of ambitions can thrive. It is based upon the group's conviction that 2nd-Cycle curricula can be designed in which the integration of theory and practice referred to above is given concrete form, and through which every student can each find his or her unique way of harnessing talent to critical understanding in ways that benefit both.

2. AN IDEAL VIEW OF THE DEVELOPMENT OF A STUDENT IN A CONSERVATOIRE

Summary:

- This chapter presents an idealised view of students' development in the form of imagined responses of two fictitious students, Lukas and Sofia, to the following questions:

1. Part One: The Larger process of Becoming a Musician

- "When you look back on the whole of your development so far, does it seem like a continuous process? How important were your conservatoire studies in that process? And was there a clear distinction between the different 'cycles' of your studies?"
- "One criterion for development in high-level work has been formulated like this: progressing from the acquisition of knowledge and skills, through their application to their production. What do you think of this formulation?"
- "Looking back on the way you moved through your studies, do you recognise the idea that development through the cycles involves a move from the general to the specific in terms of depth and, at the same time, developing the ability to extrapolate from the specific into a diverse range of situations?"

2. Part Two: Reflective Practice in practice

- "How important is the reflective capacity as you become a musician – to what extend did reflective practice exist in, for example, the teaching studio?"
- "Some people speak about an 'ah-ha' moment of revelation – have you experienced such a moment, and how does it relate to what you do now?"

3. Part Three: Research in practice

- "Do you have different modes of collecting information – research techniques, if you like? How do you move from practice to sources and from sources to practice?"
- 'Do you think that musical practice is naturally interdisciplinary? How does it relate to other disciplines – whether 'near' or 'far'?"

Introduction

While the focus of this handbook is the second cycle, or Masters Degree, and the development within it of a particular range of skills and attitudes, it is clear that the division of a student's learning experience into neatly defined cycles is, in part at least, merely a convention. In some countries, this convention is of long standing; in others, adopting it has been one of the main adjustments required by the Bologna process.

Despite the distinctive characteristics we attribute to each cycle, the student may well experience Higher Music Education (HME) as a continuous and unbroken arc of artistic and intellectual development, from the beginning of Bachelor degree through to (perhaps) the achievement of a Doctorate. And, to take a still longer view, the musician may ultimately see the whole experience of HME as only one particularly intensive phase of a wider process of development that began, perhaps,

in early childhood and will continue in successive cycles of artistic growth throughout his or her life.

A real musician's development cannot be neatly parcelled up into well-defined stages – the process is an individual one, with particular skills and musical insights achieved at different times and through different means for each person. In this chapter, we will prepare the ground for some of the arguments of later chapters by conducting a 'thought experiment' based upon our own experiences as teachers of numerous students but, more specifically, to answers we received to a questionnaire posing a very similar set of questions to those presented here. The questionnaire was distributed to institutions and answered by the person responsible for 2nd-cycle programmes. Therefore the responses we received already combined the opinions and ideas of students and staff in the institution. Instead of reporting on the results in a more conventional – and undoubtedly more 'scientific' – way we have chosen to use it as the basis for a more imaginative reconstruction of how the institutional responses might reflect individual students' experience. We are going to imagine two young musicians, each successful but in different ways, whose stories give a pair of distinctive but interrelated pictures of what a conservatoire education can be from the student perspective. By asking them a range of questions relating to their own imaginary development, we will try to show how the contentions of this handbook might relate to the lived experience of musicians during and after their studies.

Why do we take this approach? Partly, it is to allow us to illustrate the central argument of the handbook – that the second cycle can act both as a bridge to the profession and a preparation for doctoral research – but it is also a way of reminding ourselves that arguments about the second cycle – or any aspect of HME - cannot be conducted in the abstract; ultimately, they must relate authentically to the learning experiences of students – in short, they must be student-centred.

Our two fictitious musicians are Lukas, a pianist currently completing a PhD, and Sofia, a young professional cellist with a stimulating but challenging portfolio career. We will focus on key experiences in Lukas' and Sofia's development as rounded, independent and resourceful artists by posing a number of questions for them to interpret and answer as though 'in their own words'. As we shall see, they are quite different from one another, with very different responses to the questions we pose to them. Nonetheless, they can both identify key experiences that have shaped their trajectory.

Their biographical stories have been drawn from the composite imaginations and experiences of the authors and have no particular claim to individual veracity. It must also be said that, for every Lukas and Sofia, all of the authors have encountered plenty of other students far less ready to think and talk about their learning experiences in such an articulate and thoughtful way! However, we hope that, perhaps paradoxically, a little fiction will help to make more concrete and 'real' some of the findings of our qualitative questionnaire and the arguments that are presented later in the handbook.

1. Part One: The Larger Process of Becoming a Musician

> "When you look back on the whole of your development so far, does it seem like a continuous process? How important were your conservatoire studies in that process? And was there a clear distinction between the different 'cycles' of your studies?"

LUKAS

> "If you asking me whether I see my development as a musician as a continuous process then yes, I do. I mean, it's always been me, in the practice room, working on developing my technique and my ability to do something interesting with the music. But I can see that, for me, going to the conservatoire for my Bachelors was a really big step. You see, I'm from a small town and had been, I suppose, quite a star there. It's not hard to be a big fish in a small pond, is it? I had always planned to continue my studies seriously, but

when the time came, I decided really to go for it, which is why I applied to the conservatoire. This was quite a step for me. A new teacher, a new city – a new country! So, yes, moving into Higher Music Education was a pretty dramatic step for me. And there's no doubt that it was a big change.

In particular, I think, realising that I had good musical instincts, but not so much the technique to follow them through – that was hard, but something I understood almost immediately when I arrived at the conservatoire and saw the level that everyone worked at. But [my teacher] was hugely supportive – amazing actually – and guided me towards rebuilding that technique without, I suppose, losing the instincts that were probably what got me into the conservatoire in the first place.

What I do notice, looking back, is that the move into Masters study was not such a big change. I stayed at the conservatoire and in fact stayed with [my teacher], which meant that in a lot of respects, it was really just 'more of the same'. Of course, you are always looking at new repertoire, and becoming more aware of yourself as a musician, but the external factors stayed pretty much the same for me – I'd be lying if I said that moving into the Masters felt like a big change of gear."

SOFIA

"That's interesting because for me it was the other way round. I mean, yes, I agree that really it's all one long (very long) process, but for me, starting my Bachelors was not a big issue at all. I'd been attending the junior department of the conservatoire as a high school student and so it seemed natural just to stay there and carry on with my teacher and my network of friends and colleagues. Lots of us did that. What was much more significant for me, though, was the departure of my teacher at the end of my third year – she had taken a new job in the United States and left the city.

If I'm honest, this felt pretty scary at the time, with the final recital of my Bachelors only a year away! Maybe it would have been easier if I had moved teachers earlier, but I have to say that the change of teachers was much more significant than starting the Bachelors. I didn't really gel with the new teacher, though it's hard to say why, because he was a great musician and an okay guy really. Perhaps it was just because I didn't really want to change?

In any case, I was in the middle of dealing with all that when I was applying for Masters and I suppose it felt as though everything had been thrown up in the air and I thought… well, I thought I might as well make a proper change now. So I applied to [a new conservatoire] and got in and stepped up and away from the place that had really been my whole life. And the Masters course at the new conservatoire felt really different – I mean a totally different approach."

"One criterion for development in high-level work has been formulated like this: progressing from the acquisition of knowledge and skills, through their application to their production. What do you think of this formulation?"

SOFIA

"That's so interesting. When I was at the junior department, I really 'chewed up' vast amounts of repertoire. I was smart, I suppose, and a good learner; and my teacher just fed me so much music. I'm so grateful to her for that, because I really did cover the ground amazingly: loads of unaccompanied repertoire, duos with piano and a whole lot of concertos. I can't believe I learnt so many notes! I was just so keen to… to devour everything I could get my hands on. And that continued more or less until my teacher left for the States.

When I joined the Masters programme at the conservatoire, they had this amazing system of allocating teachers for particular repertoire, rather than just assigning you a teacher. At the time I thought this was crazy, to be honest, but it was really interesting because, in a strange kind of a way, you were left to make your own connections between different music – not just in the sense of technical solutions or whatever, but also in the fundamentals. I hadn't realised until then just how much you take with you into learning a new piece.

In particular, it was working with a teacher who specialised in new music that made me realise that I was developing into a genuinely independent musician. He would give me some new piece – perhaps something by one of the composition students – and I would be like 'I don't know what do to with this', but then I would begin to see all the connections with other stuff I've done, to see how I could actually use all that to do something worthwhile with a piece that no-one else had even played."

LUKAS

"I'm not sure. My first teacher, back in my home town, really wasn't that great a piano teacher, but he was amazing at introducing me to music in general. He took me to my first orchestral concert, he gave me literally hundreds of recordings to listen to (he had an amazing library of recordings) and he made me play duets and accompany his wife's violin students. I suppose what he was really doing, consciously or not, was making me into a musician – in the broadest sense. He wasn't so good at the nuts and bolts of piano technique, but I definitely got something else from him.

Joining the conservatoire was pretty tough – it was a long uphill struggle to get my technique up to scratch and I'd say that, for the first few years at least, it felt like that was really all I was doing. When I look back, I'm very glad that I put in the work and I'm proud of the skills that I have - my craft, if you like - but at the time it was tough. I think it was really only towards the very end of my Bachelors (or was it even during my Masters?) that I started to feel like I was putting it all back together again, that I was able to use my new skills to show a bit of the old me again – to apply them properly.

Of course, undertaking a PhD, I'm only too aware of trying to 'produce' knowledge and skills… I'm not sure I like the formulation of your question that much – it makes it sound like it is something you can learn to just 'switch on', like a tap, and for me it's much harder than that. I mean, there have been maybe months at a time during my PhD when it felt like it just wasn't going anywhere. You can struggle for ages to make that crucial breakthrough.

I suppose, though, that the ultimate requirement for the Doctorate is that it does, in the end, go somewhere. My deadline's looming, and I will get there, but somehow it still feels as though I'm finding my way with it all. I wonder whether that feeling will ever really end…"

"Looking back on the way you moved through your studies, do you recognise the idea that development through the cycles involves a move from the general to the specific in terms of depth and, at the same time, developing the ability to extrapolate from the specific into a diverse range of situations?"

SOFIA

"That's a tricky question. Moving from the general to the specific? I can definitely relate to that because, as I said, I just ate in so much repertoire as a teenager and at such a speed that by the time I reached the second year of my Masters and was thinking about my final recital for that degree, I was returning to some of the repertoire that I'd learned literally years previously. But I had changed so much, and it seemed like

the music had too! There was so much detail, such a depth of… possibility… in the music, which I hadn't noticed, or maybe understood, before. I had a much more specific, focussed and intimate relationship with the music. It's difficult to describe but I think that as you grow as a musician you see more and more in even the simplest phrase. The challenges grow – but then your ability to work with those challenges grows, too. I guess that's why people do it!

I'm not sure about 'extrapolating' but I mentioned my experience with new music earlier, and that reminds me of something else that might be important. I did quite a bit of new music in my Masters. It was mostly student compositions, and that was fine, but I always noticed that the student composers seemed really keen to tell you what to do as a performer – sometimes writing pretty stupid things without seeming to care whether it was really possible. Well, after I graduated from the Masters, I spent the summer working with a sort of music-theatre company, doing a touring production of a show devised by a senior composer. The composer attended the final few rehearsals and I had loads of questions for him – did he want this?, did he prefer that? I was amazed that he didn't seem to care. Or at least, he seemed more interested in what I thought worked.

This was really quite a moment for me, because it made me rethink pretty thoroughly how I related to some of the other music I play. I mean, we are taught to respect the composer's intentions, to use good quality scores and all that, and yet maybe the composer – like the one on the project – would not want to impose his ideas on us that strongly? I don't know, but that's certainly an experience that's stayed with me."

LUKAS

"I'm not sure about this. Yes, I can see that as you develop as a musician, you work at greater depth. But I'm not sure about moving from the 'general' to the 'specific'. It all feels pretty 'specific' when you're working for four or five hours a day on a couple of phrases, trying to prepare a decent performance! One sense in which things do get more specific as time goes on is, I suppose, the way you can't help becoming a bit of a specialist in certain things. I mean, I don't believe in restricting myself to particular repertoire or periods or whatever, but it does sort of happen that you get something special from particular experiences and these stay with you. The conservatoire held a sort of weekend festival to celebrate Anton Webern while I was a Masters student and, of course, you can play his complete works in something like three hours, so over the course of the festival almost everything was done, and I did lots of playing for that. It is tricky stuff, but I really loved the detail and how it… forces you to deal with that detail and also really make something of the music. Since then, I suppose I've more-or-less inadvertently developed a bit a specialism with the Second Viennese stuff.

Some of the sounds that come out of Webern's counterpoint were really interesting to me and I can see, actually, how this might connect with the second part of your question – linking things together – because around the same time as the Webern festival I was working on that tiny Mozart Adagio – b minor – almost Webernesque in scale, I suppose, and appallingly simple. There was one particular passage in that which I really just couldn't find the right voicing for - it really wound me up. I really struggled with it. And somehow I found the sound – or found the way to the sound – that I needed in one of the Webern song accompaniments that I was working on for the festival. I've no idea how that happened really, but something kind of… short-circuited, and there was the answer. So actually, yes, I think there is this way of transferring insights from one place to another."

The different experiences of Lukas and Sofia show that decisive 'gear changes' in the learning experiences of students are as likely to arise from personal circumstances as they are from the imposition of the three cycles of Bologna. They also suggest, probably accurately, that most of these changes and shifts of insight are not so consciously observed by students at the time but tend to emerge in retrospect. Both Lukas and Sofia are conveniently articulate, but we have tried to

show how their answers start from their concrete musical practice and experience and that they both, in their different ways, see some kind of shape to their musical education. For both of them, this has arisen from a mixture of structured institutional policy (for example, Sofia's experience of studying with different teachers according to repertoire) and 'accidents' of their personal history (such as the departure of Sofia's teacher for the USA). In either case, both our fictitious students seem to have found a way to take positives from what has happened. Returning to the 'real world' conservatoire situation, this capacity alone is surely one that should be encouraged in Masters students for the benefits it will bring them either in professional life of in further study.

2. Part Two: Reflective Practice in practice

> "How important is the reflective capacity as you become a musician – to what extend did reflective practice exist in, for example, the teaching studio?"

LUKAS

"Good grief – I have to say that we were supposed to write a reflective diary as part of our Bachelors programme and I just hated it – I really hated it! I just found the whole thing so stupid. Maybe that just says something about where I was as a person then, but it just wasn't for me. But sorry – your question is about reflective capacity, and thinking more about that capacity, I can see that my teacher at the time was pretty brilliant at making our working relationship reflective. It's difficult to describe exactly what he did, but I suppose the essence of it was that he wouldn't give me… answers. I know it sounds crazy, but think he quite brilliantly avoided giving me off-the-shelf solutions to all the technical problems I had. It wasn't easy – I mean, it might have been a lot easier if I had had one of those teachers who just 'do their thing', but I didn't – and now that I do a fair bit of teaching myself, I realise how difficult it must have been for him to sustain that way of working. I mean, he really gave me the feeling that we were both on a sort of journey to discover my piano technique! He was obviously a great expert, but rather than… telling me how to fix my technique, it was as though he was helping me to find my new one.

When I think about it, though, I have to say that even my piano teacher from my home town had quite a clever way of making things – well maybe not exactly reflective, but kind of 'open-minded'. One of his little mantras in lessons was 'practise it both ways!'. I must have that written somewhere on most of the music I learned with him… He always wanted to know how I thought it 'should go' and then would give me his version – but I had to 'practise it both ways!' and only decide later which I might settle on. Sometimes this was actually quite difficult, but I think it did give me a different way of thinking about music, and about my musical ideas.

You know, the word 'reflection' always makes me think of those awful journals in my Bachelor course, but of course there's a lot more to it."

SOFIA

"Oh I always loved keeping notes – I am almost an obsessive note-taker! My very first teacher made me keep a practice-diary and I still do it – only now of course it wanders much more. When I was a junior student, I would note down what I'd done and any questions I wanted to ask my teacher – just as my teacher told me – but now it's more free-form. I'd hate anyone to see these notes – they're really quite personal – but they really come into their own when I'm trying to keep track of where I've been in my work: what I've been listening to, ideas from people, ideas for programmes. I suppose I maybe am obsessive

about it but I don't care. For the last five years or so, I've been keeping notes digitally, on my tablet and my phone, and that's even better because you can search for things and it's all so much easier to access. I'm actually a bit of a dinosaur in other respects, but I love the way technology can help me keep track of my life – document it, even. That's important from a practical point of view when you're as busy as I am.

I'm intrigued that you ask about reflective practice in the studio… Actually, I think that if I hadn't had the experience that I had in the fourth year of my Bachelors, after my teacher had emigrated, I might not even understand why you ask this. You see, when my teacher left, I had been studying with her for nearly seven years (isn't that amazing?) and I was almost heartbroken. As I said, her departure had a lot to do with my decision to change institutions for my Masters programme. But there and then, I was allocated a different teacher for the year and I had to get on with it. And as I said, he was great – a great musician and basically a nice guy – but there was one thing that happened that… well, maybe it helped me to understand what had been so special about my first teacher and, perhaps, to see that she had really been what we'd now call a reflective teacher.

I can't even remember what the exact issue was, but at one point we were looking at the Saint-Saëns concerto and I suggested a particular way of shaping the phrase and he basically said – 'no, it goes like this'. And I tried to say that I thought it could go as I suggested, and his argument was, basically, 'no, I'm the expert, and it goes like this'. It wasn't such a big deal, and to be honest he was probably right, but there was something at that moment that made me realise how open my previous teacher had been to my ideas and intuitions. Somehow, she took me seriously, even though I was just a kid. And he couldn't quite do that, even though he was so brilliant in other ways. So, I think I do understand where this question is coming from."

"Some people speak about an 'ah-ha' moment of revelation – have you experienced such a moment, and how does it relate to what you do now?"

SOFIA

"Well, first it might be helpful if I say a bit about what I do now. I am a cellist – of course – and over the past few years, I've carved out quite an interesting career working in two quite distinct areas. I work extensively in new music – solo recitals and lots of small ensemble work - really diverse material, short rehearsal periods and often quite intensive. At the same time, I am a member of an interdisciplinary performance company that works with schools and other groups to devise performances that allow young voices to be heard. I sometimes do a bit of teaching as part of a community project in the middle of the city, and I have a number of private pupils too. It's quite a mix of things to be involved in – very stimulating, but also pretty challenging, both musically and in terms of balancing competing demands.

So… you ask about an 'ah-ha' moment, and I have to say it's hard to put my finger on one. I already mentioned my experiences with new music in my Masters degree and immediately afterwards, and I think they were really important. But there is something more fundamental, that happened somewhere between the departure of my first teacher and the end of my Masters. It was a sort of realisation of my own… power isn't the right word, but maybe potential is - my own potential to communicate something different, something completely personal to me and something that reflects how I see the world.

And this really does now underpin everything I do – with the new music, it's there in my passion for 'making sense' of something new, but I get that same feeling in my work with the company – and in what I do at the city-centre project too. Even though these are all very different strands of my life, I feel like a kind of

agent or advocate in all of them. In a sense, I turned away from the standard repertoire that was my be-all-and-end-all as a youngster; it wasn't a conscious decision, and I still love that world, but somehow my own path needed to take me somewhere else. As your experiences change, I think your whole perspective as an artist also changes – well, if it didn't there wouldn't be much hope for the artist life, would there?"

LUKAS

"I have definitely had an 'ah-ha' moment – maybe a few of them, in fact! It was an 'ah-ha' moment that set me on the course of doing the PhD that I've been working on for the past few years, and I can remember it absolutely clearly. It was in the first year of my Masters, and I was working on the Beethoven Sonata Op.31 No.2 – and although I was working from the Henle edition, I thought that I would go through all the different editions that were in the conservatoire library. Not for any particular reason, but just because I thought it might be… fun to see how bad they were, and maybe to see if there were any interesting fingerings to think about.

I was looking through an old edition by Schirmer that was just full of extra editorial markings, fingerings, pedallings, footnotes, you name it. And of course I'd learned to view this sort of thing with great suspicion – 'always work from the best possible score' – but I found the comments so interesting that I couldn't really drag myself away. It wasn't that I thought they were all things that I would want to do in my own performance, but more that I suddenly realised that I was 'hearing' an extra voice in the score – the editor's voice. And although this particular editor's ideas were often dated, they weren't in the least bit stupid: they were by Hans von Bulow, it turned out! Somehow, I realised then that through these old editions, and with the 'critical distance' of contemporary eyes, it would be possible to take part in a whole new kind of conversation about the music, through the music. It all sounds really obvious now, but it was an 'ah-ha' moment for me, and it's basically why I'm doing the PhD!"

Again, Lukas and Sofia's surface reactions may be very different – for example, his aversion to the idea of reflection because of his undergraduate experience and her almost obsessive love of the practice of reflection – but their underlying perception is that reflection does play a part in both of their current musical lives. Lukas' account of how an almost casual and accidental browsing through the conservatoire library's editions of Beethoven sonatas gave him the idea for his Doctoral study may be fictitious, but it shows how a professional curiosity can blossom into a scholarly project. Whichever route he had taken after his Masters, he would almost certainly have drawn useful insight from this self-initiated and informal exercise in comparing editions. Encouraging Masters students to take these kinds of initiative pro-actively should certainly be part of the institution's framing of what it is to have progressed beyond the 1st Cycle.

3. Part Three: Research in practice

"Do you have different modes of collecting information – research techniques, if you like? How do you move from practice to sources and from sources to practice?"

SOFIA

"I'm not sure exactly what you mean by research techniques here. Do you mean the background reading that I do when I'm working on a new piece…? Or the scene-setting work that we do with a community when we start working with them – you know, finding out about the communities involved, what's important to them, what the big issues are…? To be honest, I don't think these things are really research – I mean, I'm collecting information, finding out stuff, but it's stuff that's already 'out there' to be found. For me, the word

'research' suggests something different.

Actually, I would say that the work I do to prepare for the first performance of a solo work is more like 'research' than any of the 'information collection' that I might do in, say, a community project. When I'm working with a new score – maybe with the composer too – it's like new territory, or at least it is if the piece has anything interesting to say! I feel like I'm going somewhere that no-one else has been. If I'm going to do something useful in this new place, I need to work out how to make something valuable with the music or… find the value in it. I need to understand how it relates to other music, and how it steps off into… the unknown. It's difficult to talk about but I think that's really where my 'research' – if I can call it that – happens. But I'm not sure if that's what you mean?

And then when you ask about moving from practice to sources, and all that, it makes much more sense to me musically when I think about the… conversation that I have with a new score. It doesn't 'read' first time through, of course, and so you end up developing your understanding of it over time; you sort of 'ask questions' of the score when you're experimenting with it, trying to work out what's in there. The 'answers' you get – well, sometime they make sense, sometimes they don't! But this process isn't in a bubble – you know, you have all that experience and all the skills that you've picked up over the years, and so by trying to make sense of the music, you are also, I suppose, putting it into some kind of context. And of course, sometimes you do this really quickly, and other times it takes – well, maybe years.

I don't really understand quite how this process works, so maybe you could say that I don't really understand my own 'research technique'; but for me, it is working at the edge of what we know, which is what the word 'research' should mean, I think."

LUKAS

"Well, this is my daily work within the PhD, of course – understanding how we can learn from the performing editions of the past to deepen and enrich our response to the music as it is performed – but also felt and lived – today. So, I use a whole range of research techniques that are drawn from disciplines like musicology, music history or sociology and bring them into my practice as a pianist. For me the exciting thing is not to create some kind of 'museum' of styles, but rather to make all this available for the thinking musician who wants to enrich their interpretative process: the act of re-making is central to the argument I am developing in the research, and the constant exchange between source and creative act is crucial. I don't want to separate out being a researcher from being a musician – for me, they are one and the same – but I would say that this process really feeds me as a musician. One day soon, the PhD will be finished, but this process of dialogue will go on for ever.

Actually, I suppose this is just what most musicians do anyway – it's just that I have the chance to do it in a more focussed and explicit way in the doctorate."

'Do you think that musical practice is naturally interdisciplinary? How does it relate to other disciplines – whether 'near' or 'far'?"

LUKAS

"I think doing a PhD in what is essentially artistic research has made me acutely aware of this issue. I mean, I was always puzzled in my Bachelors by some of the academic work that we had to do – especially the history – I could see that it was interesting in itself (well, sometimes…!), and I could see that it was in some sense a 'good thing' to know about the wider history of the music we play, but I always felt that the real

reason for us learning all that stuff wasn't quite clear.

One thing I do find strange is the distance that I perceive between my own work and the work of some scholars in musicology – which you would think would be the 'discipline' closest to musical practice. There's a lot of pretty abstract musicology about, and I have sometimes wondered about its connection to, well, actual music. Of course, that may not be what it's about, so nowadays I tend to think it's up to me, as the researcher, to try to make those connections from the musical side - or at least to make sure there's nothing important out there that I've missed…

More and more, I am interested in anything that touches my practice as an artist, whatever field it comes from, and it seems to me that musical practice – and artistic research in music – touches and is touched by a very wide array of what are, maybe unfortunately, described as 'disciplines'. And I should say that, by this, I mean both the 'disciplines' of more established forms of research and the 'disciplines' of other art-forms. Research in-and-through practice is, I think, fundamentally about making connections."

SOFIA

"More and more it is, yes. Because nowadays, more and more work is at least in some way interdisciplinary, whether that's working with other kinds of artists, or taking music into new contexts, or developing new kinds of audiences. And I know you could say that this is just a reflection of the kind of work I happen to do, but as I look around, I see that work becoming more and more important, whatever your professional orientation as a musician.

There are plenty of orchestras around just now who employ a different set of musicians for their so-called outreach work, leaving the regular players to fulfil their traditional roles. But I can't see that lasting – with the budgets tightening and the much broader education that most musicians get now, it won't be long before pretty much all orchestral musicians will be expected to communicate in different ways and work with different people – to have that interdisciplinary touch too. Well, that's what I think, anyway.

You know, I have no idea what kind of work I'm going to be doing in thirty years' time, and I think anyone who thinks they do know is probably kidding themselves. Actually, I don't know what I'll be doing in 5 years' time! So I need this skill of working with different kinds of people who see the world differently; I need to be open to new ideas, wherever they come from; I need to draw my artistic… nourishment wherever I can. It's one of my survival skills in this life, but it's also part of what makes it all so much fun! Who knows where the next performance is going to come from?"

Neither Lukas nor Sofia necessarily functions on a day-to-day basis with words like 'research' or 'interdisciplinary' at the forefront of their minds – even now that he is studying for a PhD, Lukas says that he doesn't 'want to separate out being a researcher from being a musician'. All the same, in their different ways they can both see the relevance of these terms and, in their answers, it is almost as though they find them helpful in articulating aspects of their practice. Both of them see opportunities in working with a research approach and an openness to interdisciplinary connections. They recognise uncertainties and challenges in their future careers but one senses that they have the capacities they will need to adapt and thrive, whether in the professional or the academic sphere. These are precisely the capacities that a modern Masters programme, conceived as both a gateway to the profession and a bridge to the 3rd Cycle, should be seeking to nurture in all its students.

3. STUDENTS, THEIR EXPECTATIONS AND THE NURTURING OF TALENT FOR THE FUTURE

Summary:

1. The expectations students have on entering HME; how and why do these change during studies?
2. Gaps between the institutional life and working world
3. How students view the importance of subjects when at the conservatoire and afterwards
4. How students transfer the knowledge gained at the conservatoire into something relevant to their professional lives
5. Employability and entrepreneurial thinking
6. The student's artistic and professional identities and how reflection can mediate between these
7. Looking at the coaching process as a kind of joint research practice in which reflection becomes a habit
8. Capturing, preserving and communicating that reflection: making the experience transferable for different people

In the last chapter, we heard the views of two fictitious students on their experiences while at conservatoire, and how these helped or hindered their progress to professional activity and a PhD respectively. We now turn to a survey of what scientific studies have shown about students' expectations, how these expectations change throughout their studies and the extent to which they are fulfilled or confounded by their subsequent professional experience. Do current curricula in conservatoires, especially in the 2nd Cycle, match these expectations? Conversely, do they do enough to inject realism into students' dreams; and, finally, could a 2nd-Cycle curriculum designed to encourage the reflective attitude be helpful in balancing these two aims?

There is plenty of recent literature on the connection between students' expectations (or ambitions) and their future as professional musicians (see, e.g. Bennet 2007; Bork 2010; Gembris 2014; Gembris & Langner 2005; Hager & Johnsson 2009; Huhtanen 2004). In these studies, the actual curricula followed by the students are usually also discussed, and suggestions made as to how they might be improved. In this chapter we will first refer to some of the studies, together with data of our own (collected in early 2014 from the Hochschule für Musik Karlsruhe, the Lithuanian Academy of Music and Theatre and Sibelius Academy, Helsinki). Using these data, we will show how students' expectations during their studies compare with later thoughts about their professional life.

Secondly, we will discuss the possible impact upon the successful management of these expectations of integrating a research component with the students' daily artistic work at a conservatoire. By a research component, we mean a dimension of reflection, articulation and argumentation concerning the artistic practice - not necessarily the formal reporting or publishing of the outcome of such reflections. By adding a research component to the curriculum, we suggest that it would be possible for the students to enhance their understanding of what they are aiming at and why; how they can achieve the aims; how these aims may evolve and develop; and how, at any given stage, they can recognise the extent to which they are progressing towards their aims.

The literature reviewed suggests a variety of gaps between students' expectations and the reality of their first years in working life. It seems, however, that not all students recognise such a gap. Our own data showed that some students knew what they were aiming at and had realistic expectations about this. For example, Huhtanen – who interviewed several piano teachers – found that the interviewees already had a number of different identities as pianists during their studies; some of the participants already knew, at the beginning of their study, that they wanted to become piano teachers, while

others wished to be chamber music players, for example, or solo pianists. Nevertheless, Huhtanen states that if there is a change in identity from performing artist to teacher, it usually takes place only after the student has finished their studies, indicating that he or she had to build the new identity by themselves (Huhtanen 2004, 104–105). Bennet, who investigated instrumental musicians' careers by exploring the realities of professional practice, noted that during their initial training and practice, students tended to identify themselves according to their instrumental speciality. A broader self-definition as 'musician' arises only once they have added additional roles to their professional practice (Bennet 2007, 188).

Among other questions, Bennet's participants were asked what changes they would like to have seen made to their formal education and training. The participants' responses embraced numerous themes: the three most common curricular areas (each mentioned by more than 15% of the participants) were the inclusion of a) career education and industry experience; b) instrumental pedagogy; and c) business skills. In Bennet's interviews, the participants stressed that students should be made aware of their potential to achieve their goals, and should plan and study accordingly. She concluded that performance-based education and training in classical music does not reliably provide graduates with the requisite skills to achieve a sustainable career (Bennet 2007, 184, 187).

Gembris & Langer, in turn, had 418 recently-graduated students from artistic programmes of Higher Music Education in Germany as participants in their study. They were asked to list any essential skills/capabilities for a musician that were not sufficiently strongly conveyed or communicated during their studies. The participants reported four main issues: a) artistic-practical skills, b) pedagogical skills, c) entrepreneurial (self-employment) skills and d) personal skills (e. g. stress tolerance, independence) (Gembris 2014, 3; Gembris & Langer 2005, 75).

Bork's Doctoral dissertation (Bork 2010) asked two main research questions: which key competences does a musician need for the job market?, and can university education provide these competences? (Bork 2010, 22). The participants were 40 Austrian graduates of the Music University of Vienna. A great number of the participants' critical evaluation of their experiences suggested that personal ideals (such as performing music together or giving joy to oneself and others by performing) were eroded during the course of their studies. They also responded that supporting subjects were considered to be uninteresting, poor, annoying and uninspiring - largely because they were not taught in connection with playing/performing (Bork 2010, 200, 344). According to Bork, the main aim of the young students at the beginning of their studies is performing at the highest level. The students see their own studying as a practical training, rather than subscribing to the Humboldtian ideal of educating oneself by music and with regard to music (Bork 2010, 115). Later, however, when involved in their professional lives, the students confess that they are interested in immersing themselves in the depth of music and in developing a broad knowledge of music theory and musicology. They also state that they missed the metaphorical 'bridge' in the curriculum that could have helped them to expand their range of interest while still at university (Bork 2010, 206).

As a preferred solution, Bennet proposes that conservatories should instigate a process of curricular change with the aim of expanding understanding of the various professional practices a musician might be involved in. She suggests that students need to be encouraged to see the intrinsic and extrinsic benefits of pursuing a composite career incorporating a variety of roles and interests. (Bennet 2007, 187). Bork, in turn, calls for new approaches to teaching in order to widen the students' narrow-minded attitude that "making music is simply making music and nothing else" and suggests referring to Christoph Richter's principle of discovery through teaching and learning (Bork 2010, 206). In a similar vein, Hager & Johnsson (2009, 1) pose the issue of transfer, and state that some institutions and teachers still have the conventional view that students learn through dedicated study, and then transfer that learning instinctively when they move into work. In their view, transfer is not automatic, and has to be learned as a 'meta-skill' in its own right. Bennet, too, emphasises the idea of learning to transfer learnt skills through investigative and reflective practices, and recommends the establishment of conducive learning environments to encourage this. She also mentions individual learning accounts and action-learning strategies as agents for curricular reform. (Bennet 2007, 187).

Most of the ten proposals by Gembris refer to employability and freelance work, and he suggests using portfolios,

mentoring and lifelong learning to build up the professional identity of the student. He also proposes the development of degree programmes and curricula specifically designed for freelance musicians (Gembris, 2014, 23–26). Hager & Johnsson, (2009) provide an example of how we might teach orchestral musicians. The focus of their study was a joint project between a music institute and a symphony orchestra. It included tuition in orchestral excerpts and practice-based learning during periods in the symphony orchestra supported by mentors from the orchestra. As well as this 'work-placement' model, two of the case studies in the second section of this handbook also deal with the creation of an entire curriculum specifically dedicated to the training of orchestral musicians.

Employability, and its connection with entrepreneurial thinking, is a new and rapidly growing area. Our own data show that students' worries about their future vary considerably: some students stated that during the studies 'there is not much room for thinking about what might happen after graduation', some even argued that students 'live in a bubble when they are at university' or that they 'think more about their artistic, technical development [than their future work]'. On the other hand, some students 'are already working since their first study year'. The orchestral instrumentalists consulted were aware of competences needed in orchestral work and emphasised, for example, 'the capability to quickly pick up on the way each orchestra plays and to change one's own playing accordingly'. They also stressed the importance of auditions as a gateway to a post in an orchestra and stated that 'auditions should be practised more, and in a more realistic way [as part of the curriculum]'. Some students thought that teachers in general 'do not give sufficient emphasis to this part of the musical education'.

Staying with instrumentalists, Bennet challenges institutions to expose their students to the environment in which they will someday work (Bennet 2007, 188). The same challenge emerged in our own data: 'students should have a possibility to see how a professional orchestra works'. The entrepreneurial mind-set, which is a broader notion than mere orientation towards employability, includes stimulating active measures from the students themselves to find their own opportunities to function as musicians in the world. It refers to a set of hard and soft skills that will help the students and teachers to increase their awareness of the importance of career-building, and to develop a pro-active approach to professional integration (Nordplusmusic n.d.; see also Majoring in Music, n.d. and work carried out by the 'Polifonia' group 'Educating for Entrepreneurship, 2011-14). Musicians with an entrepreneurial approach need to be energetic and comfortable with risk-taking, but this does not mean that they should not also be reflective and even, in their own ways, 'researchers' of new opportunities.

The idea of combining a research component with artistic studies might be one way to make the students more aware of their own aims and goals, and to help them to build a personal study plan, by which those aims could be achieved. During their studies, all students should be asking questions like: what am I aiming at with my (artistic and other) studies and with practising and performing certain pieces of music?; how do I practise and why do I do so in this way?; what do I need to know in order to achieve my aims, and where can I get this knowledge?; in which ways was the practising process, performance activity or coursework helpful?; what kind of feedback did I get from my teachers and how did it affect my thinking?; what kind of work do I think I'll be doing in future and how should I study for that?; should I change my aims, and if I should, why and how?; etc., etc.

The methods for developing this kind of self-directed, and research-oriented, approach might include encouraging reflective and critical thinking and a positive attitude towards asking questions and challenging existing knowledge. This kind of approach might benefit students greatly by helping them build both their artistic and their working identities. It could also enable them to see themselves as a certain type of musician at a certain time and place, but not necessarily someone fixed in that mould for their entire career. Additionally, it might help them to develop further their artistic capability once they have finished their studies and are independent individuals, no longer supported by the structure of an educational environment. Writing down the aims, questions and possible solutions, together with any discussions about the developmental aspects related to the artistic project, would also serve as a source of documentation for possible publication and dissemination of the results that they then see achieved.

Our own material showed a great variance in the level of understanding among Masters students concerning how the addition of a reflective component might enhance their artistic endeavour. Whereas some students were interested in 'the idea of being able […] to make music a matter of intense discussion, not just scientifically', other students doubted that the 'reflection should be of interest to anyone else than the person concerned. Who has the right to know my weaknesses other than me and perhaps my counsellor and main subject teacher?' Sometimes students' repertoire was 'not related to an intentional direction or technical possibilities, but simply to personal preferences and tastes'. However, the reflective component was thought of as a help in forming an individual study plan: 'reflection should be institutionalised through reports that have to be given to the study counsellor about the courses taken and should then be used to decide which way to go'. Some students went further than this, insisting that reflections 'should have to be done in a scientific writing style to teach the musicians how to write a thesis and perhaps support ideas with citations, etc. This is what every student at a standard university learns in the first semester'.

Our material indicated that teachers have a potentially major role in instigating the students' reflective thinking. The participants were afraid that the 'focus is too much on playing solo, which, in most cases, will not enable the students to make a living'. In their opinion the teacher's role is 'to broaden the students' horizons, to introduce them to music that is less close to them, so that the formation of their artistic identities becomes a conscious, purposeful choice'. Additionally, 'the students do not necessarily know when the level of real professionalism in the [instrumental] playing is reached'. The teacher can ask the students to express 'their own understanding, or demonstrate it clearly by playing' and encourage them to reflect and present their own ideas, 'otherwise academy graduates will not yet know how to think on their own, [and] they will still expect help from the others'. At its best, the coaching processes provided by the main (instrumental) teachers, and the other teachers involved, can become a kind of 'joint research practice' in which reflection becomes a habit for everyone.

When well-planned and flexibly executed, the research component can help the students throughout their studies. All teachers should be involved, and institutions should deliberately include these kinds of components in various courses within the curriculum. The students should be encouraged towards reflective thinking, and towards building the habit of writing down their reflections. When such writing is set out in a systematic and methodologically solid way, it could result in material capable of being published as a written thesis; but even a less ambitious piece of writing could be reported on as a learning diary or in a seminar presentation. In this way the reflection could be captured, preserved and communicated and the experience made transferable. Such transferability is vital, although the importance of communicating what students have learned as musicians should not result in their being forced to write like traditional scholars. It may well be that new forms and styles of communication need to be developed. These may involve elements of compromise between existing genres but could also offer fresh and exciting possibilities. The next chapter considers this in greater detail.

In the findings of this chapter, as well as in the imaginary interviews of students set out in the one preceding it, reflection and reflective practice have come up repeatedly as key to the kind of bridge building with which this handbook is concerned. But what is meant by these terms has also been seen to be rather 'slippery' and, according to how they are used, potentially positive or negative. The next chapter will therefore also try to probe more closely the ideas surrounding reflection and reflective practice in order to clarify what they mean and how, in conjunction with critical thinking in-and-through music, they might transform not only the learning but also the teaching that goes on in conservatoires.

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4. FOUNDATIONS FOR THE THIRD CYCLE AND FOR THE PROFESSION?

Summary:

1. Reconciling different worlds: compromise or ideal?
2. Common sense, reflection and critical thinking: learning, teaching, being in the world as an artist. Revisiting reflection and critical thinking and exploring the consequences for Masters provision, such as:
    - Developing the ability to understand the applicability of one's own situation to that of others
    - Ways of writing about music – how to convert thoughts to ideas and ideas into text
    - Attempting some kind of transferability – linguistic or otherwise – of one's own experience
    - Developing consistency and clarity in arguments, but keeping the artistic 'self' at the centre of these arguments
    - Recognising that ideas are not solid, but respond to new information
    - Being able to be critical of ideologies – one's own as well as others'
    - Assessment of all these aspects
    - Practising reflection and critical thinking
    - How do we create the 'space' to let the basic musical instincts of students grow into a more sophisticated musical discourse?
    - Knowing where information is sited and how to access it
3. Letting one's own responses create educational experiences; if the student's experience is valued in the educational encounter it can lead to a good research orientation for the student – and the teacher.
4. Research-oriented activity does not always have to have the formal name of 'research'. We need to find ways to credit the other thoughtful, inquiring and analytical work that is done
5. Artistic research may have its own exigencies for critical thought

1. Reconciling different worlds: compromise or ideal?

In the previous chapter, it was suggested that there is a benefit to be gained from encouraging all students to be more self-aware and reflective. Furthermore, it was argued that, in order to be fully-effective, self-awareness and the capacity to reflect must be linked to some means of documentation and/or communication. At the same time, it was acknowledged that it is important for this not to be seen as having to take the form of traditional academic discourse, with its emphasis on the written word and upon objectivity and a supposedly detached, 'scientific' viewpoint. So, the solution would appear to lie somewhere in the middle ground – with musicians making the effort to be more precise and conscientious in their reporting of their reflections but with the modes of reporting, and the 'register' of language used, being adapted so as to feel closer to an artist's natural way of communicating about his or her art.

Where and how is such a middle ground to be found? This chapter tries to go to the heart of this difficult question. The strategies that it maps out inevitably involve some compromises. However, what it also aims for is a situation that combines the 'best of both worlds'. The argument is that being better able to understand themselves and communicate this self-understanding to others might also help musicians develop as musicians. Conversely, developing a discourse

that is not too closely tied to scholarly conventions might make it more, rather than less, revealing of what really goes on when music is being made.

Clearly this quest for an ideal compromise between two worlds in terms of language and communication mirrors the larger claim of the handbook as a whole that second cycle programmes in conservatoires can pursue the dual purpose of both preparing student-musicians for contemporary professional life and building the foundations for doctoral studies. In this chapter, we take a journey through the language and thought-processes that might be used by a music student in a Masters programme, starting from the rooting of these in common sense and concluding with a consideration of how, at their most developed, these might overlap with the kinds of words and thoughts that animate the world of research.

Advanced artistic skills are the shared foundation for the profession and for artistic research – success in either track is predicated on those skills. The same might not be so obviously true of the reflective, critical and communicative skills, but this chapter will try to show how they, too, underpin both spheres of activity.

2. Common sense, reflection and critical thinking: learning, teaching and being in the world as an artist

Common Sense:

Why does a student pursue further study in the second cycle? Of course, the precise answer will vary widely from student to student, but at a basic level, embarking on second cycle studies acknowledges a desire for further growth. Over the two years that usually comprise a Masters programme in music, students expect to refine and deepen their artistic skills, perhaps supplementing them with new ones that extend their range and professional versatility.

Some will have a clear sense of trajectory, of what they are aiming for – perhaps a particular role (say, in an orchestra), or a field of work (such as community music) – others might already be considering extending their studies into the third cycle. For every student with a clear goal, however, there will be another whose aspirations and understanding of the possibilities available are still developing. The keys to realising an already well-defined goal, or to discovering through further study the true nature of one's ambitions, are an understanding of one's skills and qualities and an ability to relate these to the wider world. Whatever the individual student's rationale for undertaking further study, and whatever the specialization of the programme in question, a Masters programme has to foster these capacities for growth.

Reflection and Critical Thinking revisited

'Reflection' and 'critical thinking' have become such well-worn terms in higher music education that they have lost some of their clarity and certainly seem to be referenced much more often than they are practised at a deep level. If we wanted to revisit the notion of reflection, and avoid some of the 'baggage' that has built up around the word, we could draw upon Peter Renshaw's formulation of it as a simple question: 'Why do I do what I do?'[1].

This question can prompt responses at many levels, from the banal and mostly worthless ('because my teacher told me to', 'because I like it that way') through to those that explore and express the most fundamental motivations for being in the world as an artist. To this potential for depth we should add the almost limitless range of contexts that can frame the question – it can be asked of the fingering choice for a single passage, or express the aspirations of a whole career. While the word may indeed be tired, we need to remember the potential power and significance of the act in developing a rich and deep self-understanding.

Almost as tired as the notion of reflection is the concept of critical thinking – but it is similarly worth revisiting. In conservatoires, 'critical thinking' has perhaps been considered as an outcome of the ancillary studies that students

[1] See, for example, Peter Renshaw, *Lifelong Learning for Musicians: The Place of Mentoring*. http://www.hanze.nl/home/International/Research/Research+Group+in+Lifelong+Learning+in+Music+and+the+Arts/Publications/Mentoring.htm (accessed January 8, 2012).

undertake, principally developed by and focussed in the 'academic' studies that complement the student's performance training. In taking another look at critical thinking, we will try to explore how critical thinking might operate in and through musical practice.

The act of evaluation is certainly a part of this, but the implications are both wider and deeper. A valid evaluation – whether it be of a performance, a theoretical proposition, or a creative insight – rests on a proper positioning of the thing-being-evaluated within a multidimensional array of appropriate comparators. Though this sounds like an over-complex way of describing the process, the practice will be quite familiar: a student performance of the fugue in a minor from Book 1 of the Well-tempered Clavier might simultaneously be evaluated in a whole range of different ways: in terms of other student performances of the same or similar repertoire at the same level; in terms of all previously-experienced performances of the same fugue; in terms of the history of performances of such repertoire at the piano; in terms of the student's other performances; and perhaps, if the performance forms part of a formal examination, in terms of certain agreed criteria for the assessment.

All these evaluations take place simultaneously and without segregation from one another, and may be given more or less emphasis by the evaluator, consciously or unconsciously. At the same time, this new performance of the fugue – whatever its merits – will take its place in the evaluator's critical frames of reference for future evaluations.

So, an expanded view of critical thinking in-and-through musical practice becomes closely connected to the idea of an artist's frames of reference, and their constant re-shaping in the light of new experiences. We might indeed summarize 'critical thinking' in music by describing it as a process whereby the relative values of particular musical conceptions, insights and skills are ceaselessly renegotiated and repositioned with respect to others. Critical thinking, then, is key to how, as artists, we understand and respond to the ever-changing world.

The relationship between reflection and critical thinking

In his book *The Reflective Practitioner,* the locus classicus of reflective practice, Donald Schön offers two useful terms that distinguish different aspects of the reflection process: reflection-on-action, which refers to the conscious, explicit reflection that may typically follow a particular act or experience; and reflection-in-action, which refers to the more intangible reflective capacities of high-level practices [2].

It is this second, and less easily accessed, form of reflection that Schön proposes as characteristic of genuinely expert reflective practice – the quality that allows such practices to continue to deepen and reach ever-greater degrees of refinement. But here we might also see a connection with our notion of critical thinking in-and-through musical practice – for if such a conception of critical thinking is based upon the constant revision of our way of understanding the world, then for a practitioner, it is closely connected to Schön's *reflection-in-action.*

In revisiting reflection, critical thinking and the process of developing an expert artistic practice, then, we need to note that far from being independent concepts, reflection and critical thinking are profoundly interconnected. Deep reflection on an individual's artistic trajectory ('reflection-on-action') influences their developing critical perspective, which in turn shapes (through 'reflection-in-action') the emerging musical personality; basic musical instincts grow into a more sophisticated and rounded expertise. When practised at a sufficiently deep level, reflection and critical thinking have the potential to interact in an unending cycle of artistic and intellectual growth, helping musicians develop as uniquely understanding individuals on the one hand, and opening up an ever greater understanding of musical practice, on the other.

It is this fundamental link that underpins our argument that Masters programmes which genuinely foster skills of reflection and critical thinking in-and-through musical practice, will help musicians develop as musicians and will facilitate

[2] Donald Shön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983), 50.

a discourse around musical practice that is more closely related to the reality of music-making.

We suggest that the development to a high level of these skills of reflection and critical thinking is related to, and will support, a range of additional capacities that we might look for, both in a musician with something to say and in an emerging artistic researcher. Conversely, seeking strategies to develop these additional capacities may offer clues as to how we might best develop the core skills of reflection and critical thinking. We will now explore these in turn.

Developing the ability to understand the applicability of one's situation to that of others

The ability to move across contexts, applying knowledge-in-practice from one area to new and unfamiliar problems, is often identified as a key feature of the kind of higher-level skill expected of Masters students. The first step in developing such skills must surely be the ability to understand the relationship between one's own situation and that of others. Reflection and critical thinking are clearly important tools here: developing as rich an understanding of one's situation as possible, together with the ability to place it in new contexts.

The ability to understand how one context relates to another can be developed through encouraging students to share their developing reflections and critical orientations. Students need a safe environment in which they can engage with each other and their teachers in a culture of respectful challenge; in which questions (especially public questions) are encouraged and examined from a basis of respect for the student's developing critical perspective. Honesty and openness within well-defined boundaries and expectations are almost certainly pre-requisites for such a sharing of developing understanding, which inevitably places the student in a potentially vulnerable situation. Many of the typical pedagogies of the conservatoire are, in fact, full of potential for developing the ability of students to relate their experiences to others: a carefully managed performance class is an excellent example, provided that the musician leading the class is able to create the right conditions for a genuine dialogue between the performing students, their colleagues and his or her own expertise and experience. Other standard experiences of a conservatoire education are perhaps less amenable to developing these capacities – the traditionally-conceived masterclass, which often celebrates the insights of the visiting artist in what is more or less a monologue, might be an example of a practice that is not especially helpful in this regard.

Ways of writing about music – how to convert thoughts to ideas and ideas into text

The impossibility of capturing the experience of musical practice in all its richness does not negate the value of attempting some kind of representation of that experience, and often this is undertaken in the form of writing:

> *"Dynamically this little Vorspiel is all pianissimo but within the bounds of that pianissimo there must be a slight increase or swelling of tone and a subsequent reduction of tone. It is a curve – rising then falling; the smoothest of curves with one chord joined to the next. So restricted in range is it, so narrow the margin between your softest chord and your least soft chord that if you go one fraction over the limit at the top of your curve all is ruined. Each chord though related and joined to its neighbour is a different weight differing by no more than a feather. You listen self-critically as you practise it. You experiment. You play it giving each chord a uniform and gentle pressure so that there is no rise and fall of tone – all pianissimo. You then try to give it that infinitesimal crescendo and diminuendo that is really wanted to give shape and meaning to the phrase: but it is out of proportion – you have overdone it – so you start again. Now you find that your chords are muddy, your pedalling is faulty, one chord trespasses on another's preserves instead of gently merging into it without blurring. You work at this. But despite the pianissimo you are achieving, you begin to realize that your chords are without character – they are leaden, and the whole phrase is lifeless. So now very delicately you experiment by giving a fraction more weight to the top finger of your right hand. Now the top note is predominating, is singing clear above the lower notes. This is too much and you try again, taking care that all the inner harmonies and your bass octaves are clearly heard, be it never so softly, and that*

> *the soprano tune for which that top finger bears responsibility – it may be the third, fourth, or fifth finger according to the shape of the chord – is wafted out so delicately that no listener could be aware that you are giving it more pressure. This is your secret"* [3].

This lovely example comes from Gerald Moore's memoir of life as a piano accompanist, Am I Too Loud?, where it is included in a chapter entitled 'My Work'. Despite being painstakingly crafted for publication, it is rooted in the reflective processes that arise quasi-spontaneously from practice: it begins in a real, lived experience of the repeated experiments and judgements that combine in a musical act; it then uses the medium of writing to describe and review them, transforming them, with the benefit of text's capacity for 'freeze frame', into a meditation on the process of preparing an apparently simple passage. The result is an elegant piece of prose, which uses the present tense of much phenomenological writing to recreate the hypnotic quality of a fascinating process.

Attempting some kind of transferability – linguistic or otherwise – of one's own experience

Many Higher Music Education programmes include some kind of personal reflective account (a diary or thematic journal) as a requirement of the programme. These are usually text-based (though some institutions use audio and/or video) – and they are designed to allow the assessment by proxy, as it were, of skills of reflection and self-evaluation. Different frames of reference might be applied – for example, reflection on the experience of working on a single piece, or reflections on the overall trajectory of the student's development – but whatever the precise nature of the exercise, the aim is usually to translate the personal experience into a form that allows for review and self-analysis.

It may be tempting to think of reflection as inevitably weighed down by the demands of writing (which is, after all, a very particular kind of skill that does not often go hand-in-hand with instrumental or vocal abilities). However, the ease with which digital media can now be manipulated opens the way for other approaches to reflection. Stephen Emerson, in the DVD-Rom Around a Rondo, has demonstrated how effective this can be by integrating 'video-diary' reflections with video recordings of his developing performances and many other elements in a rich and carefully cross-referenced mosaic that elegantly reveals the deep and sometimes difficult process of preparing to perform Mozart's Rondo in a minor K511.[4]

This example is also a reminder of the interconnectedness of different modes of personal musical discourse – Emerson documents his process using annotated scores, recordings at various stages of polish (including – daringly – his initial performance before the process of preparation began), 'video-diary' elements, reflective and more traditionally musicological writings. Although the project includes a short summarising film that allows the viewer to follow a direct 'line' through the work, the joy of the way the materials are presented is that the 'reader' (if that's the right term) discovers the interconnection of these different modes of musical working in a non-linear fashion. The format makes manifest the complex ways in which musical insights at the keyboard develop into sustained lines of enquiry that may be translated into speech and writing, which (by virtue of their being documented) then feed further insights and the continued refinement of the performance and the ideas that surround it.

By demonstrating how effectively digital media can be used to facilitate reflection (and the sharing of reflections), Emerson's example shows that text need not have a monopoly when it comes to attempting some kind of translation of one's experiences. He also reminds us that the fundamental act of reflection is independent of the means by which it is recorded or shared.

Around a Rondo has a further quality that is worth mentioning – Emmerson's striving to communicate his developing

[3] Moore, Gerald, *Am I Too Loud? The Memoirs of a Piano Accompanist* (Harmondsworth: Penguin Books, 1966), 179-80.

[4] Stephen Emmerson with Angela Turner, *Around a Rondo: Behind the Performance: Preparing Mozart's Rondo in A minor, K.511 for Performance on the Fortepiano* (Brisbane: Griffiths University, 2006).

understanding seems to act reflexively, informing and deepening his interpretation in performance, while also presenting a sustained argument about interpretation. It is a piece of artistic research which clearly demonstrates that research and artistic imperatives can not only coexist, but support and nurture each other.

Developing consistency and clarity in arguments, but keeping the artistic 'self' at the centre of these arguments

Around a Rondo permitted Stephen Emmerson to do precisely that – to develop a coherent argument about interpretation that kept the music and his artistic 'self' at the very centre. In performance, the performer may speak powerfully, but it is in the nature of a performance event that it cannot easily give voice to multiple interpretations, alternative viewpoints or discursive arguments.

Glenn Gould, in his ruminations on the artistic potential of studio editing gives an example of how reflection-on-action can open up new artistic insights, and how writing about experience can form a part of a larger argument. Here, he is discussing the creation in post-production of a satisfying final version of the Fugue in a minor from Book 1 of The Well-Tempered Clavier from two contrasting takes:

> *Each take had used a different style of phrase delineation in dealing with the thirty-one-note subject of this fugue – a license entirely consistent with the improvisatory liberties of the baroque style. Take 6 had treated it in a solemn, legato rather pompous fashion, while in take 8 the fugue subject was shaped in a prevailingly staccato manner which led to a general impression of skittishness. Now, the fugue in a minor is given to concentrations of strettos and other devices for imitation at close quarters, so that the treatment of the subject determines the atmosphere of the entire fugue. Upon most sober reflection, it was agreed that neither the Teutonic severity of take 6 nor the unwarranted jubilation of take 8 could be permitted to represent our best thoughts on this fugue. At this point someone noted that, despite the vast differences in character between the two takes, they were performed at an almost identical tempo (a rather unusual circumstance, to be sure, since the prevailing tempo is almost always the result of phrase delineation), and it was decided to turn this to advantage by creating one performance to consist alternately of takes 6 and 8 … What had been achieved was a performance of this particular fugue far superior to anything that we could at the time have done in the studio.*[5]

At one level, Gould is simply explaining the provenance of his final studio version of this fugue – and this in itself is illuminating, not least in revealing the interpretative experimentation that was clearly a core part of his studio practice. At the same time, however, this passage develops a larger argument about the artistic potential of what Gould (in the title of the essay from which this extract is drawn) called 'the splendid splice'. Far from being a cheat's tool – a sonic airbrush – Gould argues that sound editing can add an extra creative dimension, allowing the artist to reach, and then present, his 'best thoughts' on the music. Once again, artistic enrichment and what we would now call artistic research go hand in hand, and reflection is the agent that unites them.

Recognising that ideas are not solid, but respond all the time to new information

Above, we summarized our notion of critical thinking in music by describing it as a process whereby the relative values of particular musical conceptions, insights and skills are ceaselessly renegotiated and repositioned with respect to others.

The idea that the greatest artists never stop asking questions is a familiar one. On the one hand their conceptions (their performances or compositions) are, by their very nature, complete and emphatic in themselves, aesthetically integrated and ultimately compelling. And yet at the same time, those individual conceptions remain only status reports from a

[5] ed. Tim Page, *The Glenn Gould Reader* (London and Boston: Faber, 1984), 338-9.

larger journey whose destination is never quite attained – witness the repeated 'complete' recordings of artists like Herbert von Karajan (his three cycles of Beethoven Symphonies, for example) or Rosalyn Tureck (her seven recordings of Bach's Goldberg Variations).

This ideal conception of a musician's critical thinking has a range of important corollaries. It implies a mature understanding of the provisional nature of our musical conceptions, insights and skills, of the processes of interpretation, re-interpretation, making and re-making.

It is well understood that Doctoral study requires a particular frame of mind, often referred to as the 'research orientation', which allows the researcher to take deliberate steps towards a new insight and to communicate those steps and that insight clearly to a range of audiences. What might be less obvious is the extent to which acquiring the same skills will prepare Masters graduates for a career as a performer.

A graduate of a typical two-year Masters programme may have ahead of them a working life as a musician that will extend some forty years or more. In helping him or her to prepare for this career, there are few claims that we can make with any certainty about the nature of the work that they will do throughout that period. We need only think back forty years – to the world of 1975, say – to realise how profound the corresponding changes in artistic and cultural life are likely to be in future. Musicians will need to continually learn and re-learn a range of skills for roles as-yet unimagined, and it will be their capacity to respond to an ever-changing context that will be their best insurance against the uncertainties of professional life. Such capacity will also place them in the strongest position to make a contribution in the world as artists, advocates and citizens.

Being able to be critical of ideologies – one's own as well as others'

Critical thinking also sets a challenge to the promulgation simply by assertion of musical and intellectual ideologies, since, by definition, it constantly undermines ideas that reject challenge ("You play it your way; I'll play it Bach's way"). Perhaps more fundamentally, it enables the artist to be critical of ideologies – of the perhaps unacknowledged formulas of thinking and acting that can constrain the potential for genuine creativity.

As a uniquely perceiving individual, the critical musician has the potential to escape the straightjacket of received ideas – whether these are his or her own; those handed down by a teacher or a 'school'; or those promulgated by a prevailing political discourse. Critical thinking is inimical to the 'factory production' of musical technicians and, just as we argued above that an awareness of the provisional nature of understanding was the best insurance for an uncertain world, so the ability to be critical of ideologies is a professional musician's best defence against any form of artistic constraint.

Assessment of all these aspects

If the development of secure critical and reflective capacities is as important as we suggest, then it is equally important that our Masters programmes should assess whether students at the end of their studies possess these capacities. Assessing them poses quite serious challenges – challenges that we hope the case studies in Section Two will help to address. However, it is important to note here that the overall goal – that of a mature, enquiring artist, ready for the challenges of the professions or the rigours of artistic research – will always be distinct from the strategies that institutions might use to assess the success of learning. In the same way that few would claim that (say) a 45-minute solo recital can be anything other than a rough proxy for assessing a musician's artistry in the round, so our means of assessing a wider critical musicianship will also be pragmatic and probably partial. It may be important, therefore, both in programme design and also in the wider experience of students, that this pragmatism be acknowledged, so that the mode of assessment is not confused with the underlying goal for which it is a proxy.

The reflective journals used by some institutions to assess reflective capacities are a good example of how the assessment

exercise has the potential to obscure the actual practice. The cliché of journals 'cooked up' in last few days before the final deadline for submission, with students 'burning the midnight oil' to complete the assignment, is well-founded. Not only is such an approach unlikely to produce a high-quality outcome, it is almost inimical to the sound development of the capacities the assignment purports to assess. Just as one cannot 'cram' for a recital, attempting to make up for lost practice by frenzied activity in the days immediately before a performance, so one cannot expect to develop reflective and critical capacities if the sole focus for their development is a summative assessment task undertaken at the last possible moment.

While there is undoubtedly value in these assignments, they are by their very nature conceived as writing for someone else (in this case, the teacher and/or assessor) – just as the example from Gerald Moore was conceived in order to communicate the mesmerising complexities of even the simplest music to a general readership. While this feature of writing for others may be a useful skill – and a necessary expedient in a programme that names skills of reflection as an assessed learning outcome – there may be a danger in imagining that explicit reflection need always be framed and presented in a manner (and at a level) suitable for consumption by others. Perhaps it would be sound advice to challenge students to find ways of preserving their lived experience for themselves – in forms that they find personally useful; with a degree of detail that matches the challenges that their musical practice presents; without the need for a superficial coherence designed to please an external reader. Again, though, pragmatism dictates that if a student's preserved reflections are to be used as part of an assessment, there must be at least some degree of reliable communicability to them.

Practising reflection and critical thinking

One important feature of reflection and critical thinking is that they are active practices, performatives even, in the sense that they are made real only as they are enacted. Like all practices, then, they take practice.

In designing our programmes, we need to recognise this feature of reflection and critical thinking – that they will take time and sustained practice to evolve, and are not things that we can expect students to develop in any meaningful way through a neatly compartmentalised assignment or a single module that supplements an instrumental training in the traditional master-apprentice relationship. The practices of reflection and critical thinking will therefore need to be woven throughout every element of the Masters programme, from the individual studio to the performance class and chamber rehearsal - perhaps even as challenging additions to the masterclass and orchestral rehearsal.

How do we create the 'space' to let the basic musical instincts of students grow into a more sophisticated musical discourse?

Without pre-empting the programme design details that form some of the case studies in Section Two, we can nonetheless anticipate some of the actions that might help to create an effective 'space' for the development of a more sophisticated musical discourse.

- Explicitly encouraging critical and reflective dialogue between students and teachers.
- Integrating this dialogue within all aspects of the curriculum, from overall aims to the specific goals identified for each part of the curriculum, including technical, interpretative and personal goals for the individual lesson.
- Designing 'scaffolded' approaches to the development of critical and reflective capacities, with clear direction and support in the early stages that is gradually withdrawn as the skill and self-determination of the student increase.
- Recognising that text, although potentially important, does not have a monopoly in developing a musical

discourse, and seeking other methods for opening up musical practices to discussion and debate.

- Recognising that we will also have to create opportunities for ourselves and our teaching colleagues to further develop our own capacities for reflection and critical thinking.

Knowing where information is sited and how to access it

A properly critical approach revels in, and also requires, a plentiful supply of data, insights understandings and interpretations. Taking reflection and critical thinking seriously across the whole range of our teaching and learning therefore brings with it two important corollaries about how we seek out and share relevant knowledge.

Firstly, we need to ensure that students, teachers and institutions find ways to share the outcomes of their work when these are significant, so that other artist researchers, now or in the future, can benefit from and build on their insights. It is for this reason that the working group is also leading the development of a database of Masters and PhD projects being conducted in European conservatoires. We believe that this initiative will help to increase the vitality and rigour of artistic research by connecting like-minded students and their teachers, avoiding duplication of work or the repeated pursuit of unhelpful lines of enquiry. If successful, it will be an important contribution towards establishing artistic research as a discipline underpinned by shared understanding and a body of artistic knowledge.

Secondly, we need to be honest about, and open to the potential value of, existing and perhaps more conventional research touching the repertoire, practices and ideas that we explore. There is no doubt that musicology, for example, is epistemologically distinct from the kinds of artistic research conducted in many conservatoires; likewise, philosophy and psychology bring different kinds of insights to the world of music from those of artistic research. It is not, however, sufficient to exclude these insights on that basis alone. As we foster a more sophisticated musical discourse, we also have to be sure that our students are, at the very least, aware of and able to access work on music by researchers working in other paradigms, and our programmes need to give them the basic tools to engage with the broad context for their work as musicians.

3. Letting one's own responses create educational experiences

If a critical and reflective approach is encouraged throughout the student's studies then the unique perspectives of student and teacher in any individual educational encounter will be thrown into sharp relief. When the student's experience is valued within the educational encounter it can lead to a good research orientation for the student – and the teacher. And if such an approach were to be authentically embedded in the 1-to-1 lesson, the most important aspect of a conservatoire education, this alone would be a powerful enabler of a good research orientation, with no additional 'research training courses' required. Schön describes this change in attitude on the part of the student (or 'client' in Schön's more generalised language) when the relationship with the teacher evolves into what he calls a 'reflective contract':

Traditional Contract

- I put myself into the professional's hands and, in doing this, I gain a sense of security based on faith.
- I have the comfort of being in good hands. I need only comply with his advice and all will be well.
- I am pleased to be served by the best person available

Reflective Contract

- I join with the professional in making sense of my case, and in doing this I gain a sense of increased involvement and action
- I can exercise some control over the situation. I am not wholly dependent on him; he is also dependent on information and action that only I can undertake
- I am pleased to be able to test my judgments about his competence. I enjoy the excitement of discovery about his knowledge, about the phenomena of his practice, and about myself.

On the left hand side of the page there is the comfort and the danger of being treated as a child. On the right, there is the gratification, and the anxiety, of becoming an active participant in a process of shared inquiry.[1]

The reflective contract, then, facilitates a stronger research orientation. But perhaps even more important are the artistic and personal benefits to student and teacher alike: if the individual critical perspectives of student and teacher were the drivers for a respectful dialogue, and the never-ending process of re-interpretation were explicitly acknowledged in the instrumental studio, this, we suggest, would not only help develop the student as a uniquely individual artistic voice, but also bring the teacher's own on-going artistic journey more closely into the educational experience.

Schön also explores the way that the role of the expert might evolve as he or she moves towards establishing a 'reflective contract' with the student:

> *"When he is a member of a "major" profession, whose role carries a strong presumption of authority and autonomy, then the problem of moving to a reflective contract involves giving up his initial claim to authority and sharing the control of the interaction with the client … Whereas he is ordinarily expected to play the role of the expert, he is now expected from time to time to reveal his uncertainties. Whereas he is ordinarily expected to keep his expertise private and mysterious, he is now expected to reflect publicly on his knowledge-in-practice, to make himself confrontable by his clients.*
>
> *As the professional moves toward new competencies, he gives up some familiar sources of satisfaction and opens himself to new ones. He gives up the rewards of unquestioned authority, the freedom to practice without challenge to his competence, the comfort of relative invulnerability, the gratifications of deference. The new satisfactions are largely those of discovery – about the meanings of his advice to clients, about his knowledge-in-practice, and about himself."*[2]

In other words, the benefits of a 'reflective contract' in the 1-to-1 lesson are not only the development of a research orientation in the student, but also of a research orientation in the teacher, and a much greater potential for the teacher's on-going artistic nourishment in the act of teaching. Schön summarizes his views on the contrast between a traditional 'expert' and an expert reflective practitioner as follows[3]:

[1] Donald Shön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983), 302.

[2] *ibid.*, 298-9.

[3] *ibid.*, 300.

Expert

- I am presumed to know, and must claim to do so, regardless of my own uncertainty.
- Keep my distance from the client, and hold onto the expert's role. Give the client a sense of my expertise, but convey a feeling of warmth and sympathy as a "sweetener".
- Look for deference and status in the client's response to my professional persona.

Reflective Practitioner

- I am presumed to know, but I am not the only one in the situation to have relevant and important knowledge. My uncertainties may be a source of learning for me and for them.
- Seek out connections to the client's thoughts and feelings. Allow his respect for my knowledge to emerge from his discovery of it in the situation.
- Look for the sense of freedom and of real connection to the client, as a consequence of no longer needing to maintain a professional façade.

4. Research-oriented activity does not always have to have the formal name of 'research'

The shared research orientation that might operate in a 1-to-1 lesson that embraced Schön's notion of a 'reflective contract' could encompass, potentially, any and all of the issues that are raised in this central part of a musician's education – and this perhaps highlights the idea that the surest foundations for successful artistic research need not look like traditionally-conceived 'scholarly' research. We need to find ways to credit the other thoughtful, inquiring and analytical work that is done.

An attitude based upon a 'reflective contract' would potentially touch all aspects of the 1-to-1 lesson. Within a 'reflective contract', what, for example are the respective responsibilities of the student and teacher in:

- Exploring alternative interpretative choices?
- Finding ways to weigh up the different solutions to a particular technical challenge?
- Evaluating the merits of different editions of the music being studied?
- Experimenting with repertoire choice and programme design?

Such everyday questions begin to take on artistic research qualities when they are tackled as processes of discovery, shared between student and teacher. How might we begin to recognise and foster such processes in the design of our programmes?

5. Artistic research may have its own exigencies for critical thought

It may become a matter of some urgency and importance that we do foster a culture of shared discovery right across our programmes if we are to make sure that artistic research has an opportunity to flourish in conservatoires. In this chapter, we have argued that critical and reflective capacities are equally important to the emerging professional and to the embryonic researcher. However, in surveying the present state of artistic research, we might also conclude that the discipline of artistic research, if it is to achieve its potential to illuminate and extend musical practice, needs more critically-aware and self-reflective practitioners to participate in developing a discourse around musical practice that is more relevant to artistic matters, and draws more deeply on the artistic experience.

The successful artistic researcher must be an excellent practitioner, one whose skills, experiences and understandings are rich enough to ensure that he or she has something new to contribute to the artistic world. At the same time, the qualities of reflection and critical thinking, as the key tools for accessing and contextualising this high-level artistic practice, must be developed to a very high degree. Either one without the other simply will not do.

This is how the members of the working group reached their conclusion that a Masters which combines professional preparation to the highest degree with some of the 'research orientation' that, as we have seen, will assist students whatever direction they follow, is not a compromise between opposing worlds, but an ideal to which all might beneficially aspire. If we, as students, teachers and curriculum managers in conservatoires, are serious about artistic research, then we have to pursue renewed reflective and critical rigour right across our curricula.

In Summary

A Masters programme in Higher Music Education will be designed to ensure:

1. the development of advanced technical and expressive mastery in musical performance or composition to a level that allows an individual musical personality to emerge: essential for artistic research and a meaningful professional career.
2. the enlargement of reflective capacities that allow the musician to delve ever-deeper into their own practice: a facet of the research orientation and a tool that constantly reinforces personal growth and resilience.
3. the promotion of critical skills that permit the musician to engage dynamically with the world: essential for an artistic researcher and for the musician who wants to make a difference in the world.
4. that each of these three skill areas are engaged right across the curriculum, so that critical thinking and reflective capacities are developed in the principal study lesson and that 'contextual study' draws on and explicitly reinforces artistic imperatives.

5. APPROACHES AND TOOLS

Summary:

1. The three crucial elements in Masters programmes and how to balance them
2. Critical Listening as a fundamental critical and artistic skill
3. Developing the habit of critical listening
4. Putting critical listening into words
5. How teachers can encourage critical listening
6. How students can reinforce their own skills of critical listening

1. The three crucial elements in Masters programmes and how to balance them

In the summary at the end of the previous chapter, three elements were identified as being crucial to the design of a Masters programme in higher music education. These were the development of advanced technical and expressive mastery, the enlargement of reflective capacities and the promotion of critical skills. The first of these is both long-established and uncontroversial – it is recognised as the core business of higher music education in all cycles; what we have argued throughout this handbook is that, on its own, it is necessary but not sufficient, especially in the 2nd Cycle and upwards. Reflection and critical skills are required to ensure that technical and expressive mastery is given direction, purpose and the capacity to continue growing within the individual musician across his or her professional lifetime.

It was also emphasised that each of these three skill areas needs to be implemented right across all elements of the curriculum, to ensure that critical thinking and reflective capacities are developed in the principal study lesson, while 'contextual study' explicitly draws upon, and reinforces, artistic imperatives. Many conservatoires do attempt to relate the teaching of supporting or contextual studies to the main artistic priorities of students and teachers, but the responses of students in Bork's study, described in Chapter 3, show that their efforts are not always recognised at the time by students.

The situation is arguably even less developed in the case of nurturing critical thinking and reflective capacities within the principal study lesson. Or perhaps it is fairer to say that where these faculties are encouraged within the principal lesson, this is mostly the result of the individual approach of the teacher, rather than of any institution-wide or explicitly articulated policy. What can leaders and academic managers in conservatoires do about this? Is there a way to ensure that the three elements and their integration are embedded at every level of institutional thinking?

Although it is probably true to say that no institution yet exists where this approach has been fully accomplished, there are examples among contemporary practice where institutions have evolved individual actions and tools which, if combined and coordinated, could be used as a basis for further developing and extending the kind of integration envisaged. This is shown by some of the case studies in Section Two. The institutional perspective on how to combine these elements, using tools such as Learning Outcomes, will be dealt with more fully in the next chapter; for now, there are some considerations relating to approaches and tools which arise at the level of the student and the teacher.

2. Critical Listening as a fundamental critical and artistic skill

In the previous chapter, the approach of expanding students' capacities of reflection and critical thinking was examined in detail; here, we wish to consider the tools and approaches that might be most relevant to a musician wishing to develop

these capacities. In particular, we shall be focusing upon the idea of 'critical listening'. Critical listening is obviously related to, but also distinct from, critical thinking; it can both be driven by critical thinking and itself provide the stimulus to critical thought. Perhaps most helpfully, we might describe it as the action which arises at the conjunction of critical thought with the aural experience of organised sound. Like many expressions, it sounds unproblematic at first – why would one want to listen uncritically? But on closer examination, it raises a number of issues which deserve attention when thinking about how students and teachers approach the act of listening during the course of their learning and teaching and how this can underpin reflection and crucial thinking more generally.

The first issue is the distinction between hearing and listening. Most musicians have what they would regard as 'good ears'; their sense of hearing is acute, and sounds will probably have featured importantly in their interaction with the world from an early age. But this does not mean that musicians, by virtue of their particular vocation, necessarily enjoy an enhanced capacity for critical listening. Hearing is a physical act involving the process and function of perceiving sounds; listening is hearing those sounds with deliberate intention. Listening is therefore a skill that improves through conscious effort and practice, just like the faculties of reflection and critical thinking described in the previous chapter. But because it is an activity that includes the element of deliberate intention, it also implies selectivity. If this selectivity is conscious and can be altered at will, it can be a powerful tool; but it is perfectly capable of being based simply upon habit – either one's own habits or those instilled by an external influence, such as one's teacher. Critical listening is about being aware of the dangers of habit and being acutely conscious of the selective choices that one is making in every act of listening.

Music students are frequently told what to listen out for by their teachers, especially in their earlier training. As a result, they become used to following these external listening cues, and their sensitivities as listeners may well come to resemble those of their main study teacher. Moreover, according to which elements are focussed upon in lessons, they may become highly skilled at, for example, detecting lapses of intonation but, by focussing upon hearing how a passage is being played, become correspondingly less immediately conscious of what is being played and why – possibly even losing some of the listening capacities that they may once have had.

The best teachers will ensure that the listening they encourage addresses all areas; they will consciously challenge their own habits from time to time and, in the spirit of Donald Schön's Reflective Contract, they will instinctively seize upon the unique aural insights provided by each of their students and weave these into their lessons to keep listening fresh and open-minded. Even in these cases, though, staying with the same teacher throughout the Bachelor and Masters degrees can make it hard for the listening practices of both student and teacher not fall into certain habitual patterns, with the same elements being repeatedly selected for consideration. As in any partnership, the comforting reinforcement of agreement can then become a substitute for real critical interaction. At the onset of the 2nd cycle, it is very important to consider whether this pattern might need to be broken and how to do this constructively.

Listening is not just an act of selection; it is also a process of interaction between the expectation of what will be heard and the sounds that actually strike the ear. It is well known that a strong expectation can 'trick' the brain into imagining that a sound has been heard when this is not the case. A classic experiment involves playing a well-known piece of music and then progressively reducing the volume while increasing a signal of 'white sound' (the hiss that comes from all audible frequencies sounding at once). Subjects are asked to identify when the music itself has ceased to play and only white noise remains; regularly, they go on believing that they can pick out the sounds well after they have ended. Indeed, their brains are literally 'picking out' the frequencies they expect to hear from the full spectrum of available frequencies in the white noise. One could say that 'they hear what they want to hear'.

Some degree of contextual framing around what we hear is both inevitable and desirable. It enables us to make sense of what is heard, to fill in gaps in the information and, for example, in the case of the improvising musician, to listen and react almost simultaneously and in real-time situations. But if our anticipatory frame of reference is too strong, and not tempered by a self-critical awareness, it can tip over into prejudice – where the frame is so rigid that the actual content of what is heard has no modifying effect upon it. Although listening was defined earlier as hearing sounds with

deliberate intention, when deliberate intention hardens into prejudice, then one might almost say that listening, within the true meaning of the word, has ceased to take place. Regrettably, part of the effect of the act of 'professionalising' student musicians throughout the period of their higher education studies can sometimes be to transmit to them a kind of received listening wisdom of the professional community. This may help their acceptance into that community, but potentially at the price of their losing the capacity to listen with open ears and an independent mind.

There are some who may argue that critical listening itself, if too zealously applied, can be damaging to students' emerging artistic identities. They would point to the idea that always having a part of one's musical consciousness outside oneself and 'looking in' can inhibit spontaneity and stifle the kind of unselfconscious artistic expression from which a musician's 'authentic' voice most safely grows. This is a more specific version of the general professional/academic tension that this handbook has consistently argued to be a false dichotomy. Of course, one can never guarantee that setbacks will not happen, and some young musicians may well have been discouraged in their artistic progress by finding that the development of their critical faculties has outstripped that of their performing skills. However, for the most part – and especially at a stage when core skills are well-established – the ability to listen keenly, openly and flexibly, and to control all of these modes of listening at will, should be a spur to the artistic maturing process, rather than an obstacle to it.

What we should be aiming for, therefore, is an approach that helps our student musicians to listen in a way that is informed, but unprejudiced – so that they are quick to make sense of what they hear but always alert and open to being surprised, charmed and changed by the unpredictable. In essence, this is what is meant by critical listening: listening in a way that is keen and attentive but also sceptical and, above all, wary of prejudice – whether one's own or that of others. It is something that young musicians, before they enter higher music education, may already practise on some level – in which case the minimum that we should seek to ensure is that their subsequent studies do not blunt it. But, as with listening more generally, critical listening is a skill that can be improved through conscious effort and practice. A curriculum that takes a progressive approach to how far, and how deeply, it can be developed will help to ensure that students' capacities in this area evolve alongside their technical and expressive mastery and their reflective capabilities, matching both of these at each stage.

3. Developing the habit of critical listening

During the 3-4 years of students' Bachelor studies, there is usually much that a single main-study teacher can do to develop their critical listening. Teaching students to listen with greater sensitivity and discrimination to all aspects of their instrument and its repertoire will almost certainly help them to lift their listening skills to a higher and more critically engaged level. However, this is also the period when the danger can arise of sinking too narrowly into the specialised world of one's main study. As was noted in Chapter Three, many conservatoire students tend to identify themselves according to their instrumental speciality, with a broader self-definition as a musician arising only once they have added additional roles to their professional practice (Bennet 2007, 188).

It is quite common for students to attend master-classes only when they involve their own instrument, and to listen to the performances of others – professional artists performing live and on recordings, their teachers and their fellow students – guided by priorities that are also focussed on the instrument. While they are still at a stage of development that ensures plentiful supplies of new repertoire and unfamiliar performances, these listening experiences will continue to deliver surprises and challenges to expectations that will keep their critical faculties alert. But there is a point where the returns of this approach begin to diminish, and well before this happens it is important to think about how to keep freshness and unpredictability in their musical encounters. Encouraging a student from time to time to attend master-classes for other instruments – or, better still, organising some of these events in a deliberately non-specific way in terms of instruments – can have a profound and re-invigorating effect.

From time to time, such refreshing events occur across the whole world of music-making. For example, when the

movement to perform earlier music on period instruments first gained wider currency, the effects of this on the whole musical community were striking. Canonical works by Bach, Haydn, Mozart and Beethoven were suddenly given a completely fresh aural character, as though they had become new and unfamiliar pieces. Opinions were strongly divided as to whether this new sonorous guise suited them or not, but the impact of the new sound world prompted real critical debate throughout the musical community, and has continued to reverberate ever since as progressively more recent repertoire has received the same historically-aware treatment.

In the midst of these ongoing debates, some of the elements of the music that are otherwise often taken for granted have been brought into prominence; musical temperaments and the use of vibrato are just two of these. In both cases, the way that historically-informed performance has made musicians listen more critically may ultimately be more important than whether a particular temperament or approach to vibrato is objectively the most appropriate to use in a given work. For this reason, there are strong arguments to suggest that all music students, whether or not their sympathies – or those of their teachers - lie with period performance, should be exposed at some point during their studies to its sound world and its use of historical information to guide performance choices.

The idea that a teacher might allow, or even encourage, a student to be exposed to influences and opinions contrary to his or her own may seem at odds with the normal dynamic between master and apprentice in the teaching relationship. However, especially by the time they enter the 2nd Cycle, students should be able to balance input from a variety of sources in such a way that the influence of their main teacher remains central, while being set in an increasingly rich context of differing viewpoints. In such a process, critical listening blends with reflective practice, since the processing and comparing of a range of listening experiences requires the element of reflection to give it coherence.

4. Putting critical listening into words

With this in mind, it is also important that students develop the habit of putting into words their listening experiences. Even if some of the insights of critical listening are most profoundly felt in the realm of pure sounds rather than words, developing the habit of trying to verbalise them is an important skill in its own right. Words may fall short of the direct and unmediated listening experience, but they can give definition, clarity and durability to it. They enable students to communicate their listening experiences and to debate them with their main teacher, with other teachers and with fellow students.

Through such debates, students will learn how to convey persuasively what it is that they are hearing and how it affects them. Ideally, they will also learn from their verbal interactions a different kind of critical listening - one that is rooted in words as well as sounds, and one which reinforces the connections between the two. Each of us experiences music in a unique way; practice can help us to narrow the gap between the experience itself and the description of it in words. Doing so is valuable both for the professional musician and the artist-researcher in music. Therefore critical listening can be an important cornerstone of the development of an approach to 2nd Cycle studies that sees them as both a gateway to the profession and a bridge to the 3rd Cycle.

Having spent some time discussing critical listening, what it means and what might be its benefits, the remainder of this chapter will be devoted to setting out some approaches and tools that teachers and students might use to bring critical listening more to the forefront in the learning experience.

5. How teachers can encourage critical listening

There are many ways that teachers can encourage critical listening in their students. Some are straightforward, and almost certainly already practised by many teachers; others might be more controversial and require a greater shift of mind-set. The suggestions here are by no means exhaustive, but they cover a range of actions that may stimulate teachers

to further ideas of their own.

- *Regularly ask students to describe what they are hearing when they, or someone else, plays a given piece or passage.* This both reinforces the act of critical listening and develops students' skills in putting the critical listening experience into words. Cultivating this as a habitual element of one's teaching practice may also be a helpful discipline in terms of moving away from being 'the ears' of one's students and towards developing their pro-active listening. And once they have voiced an opinion, offering one's own then becomes an invitation to dialogue, instead of a dampener to any further debate.
- *Where most teaching is 1-to-1, break up this pattern from time to time by combining students in groups and asking them to listen critically to each other's playing and then discuss it.* This kind of 'peer learning' can have considerable benefits, although students all need to be comfortable with the 'ground rules' for the interactions – how much honesty is allowed and how to be critical in a constructive way. Where this kind of exercise is used, the next individual lesson can be a useful 'debriefing' concerning the insights gained.
- *Invite 2nd and 3rd Cycle students to sit in on lessons with 1st Cycle students* – either as observers, using the experience to stimulate discussion with them afterwards, or as participants, able to comment directly on what they hear. This can be helpful both for the more advanced students and for those yet to progress to the higher cycles. Masters and Doctoral students can be encouraged to recognise aspects of their earlier selves in the junior students and, in the process, become more aware of their own growth; Bachelor students can gain an insight into the level at which they might be working in a few years. Instead of the binary relationship of teacher and student, with the tendency this brings for the teacher's opinions to appear absolute and unchallengeable, it promotes the idea of a continuum of development along which all are progressing – teachers as well as students. While each individual contributes in a manner appropriate to his or her level of development, it reinforces the idea that everyone's musical identity, like their place along the continuum, is dynamic and constantly evolving.
- *If a student proposes an unfamiliar piece of repertoire to work on, encourage this* - either by using the experience as an opportunity for shared exploration or by involving a teaching colleague who is closer to the repertoire in question. A student who seeks out new repertoire on their own account is demonstrating a valuable curiosity. While it is true that, in students' younger phases of learning, they may not always be the best judges of the most suitable repertoire from the perspective of their technical development, this should have ceased to be a concern by the time they enter the 2nd Cycle. Meanwhile, any sense of risk attaching to revealing oneself as a 'co-learner', rather than as the fount of all wisdom, on a work being studied should also have ceased to apply. Working together on unfamiliar repertoire can be a powerful stimulus to critical listening, as well as reinforcing the idea of the teacher moving, in the manner advocated by Donald Schön from 'Expert' to 'Reflective Practitioner', as described in the previous chapter. As such, it provides an ideal opportunity for cultivating the 'unprejudiced ear' and the notion that musical opinions may alter as experience grows.

  Alternatively, a student's repertoire choice can be the stimulus for suggesting that they take one or more lessons with a colleague who has an established interest and expertise in that area. As well as the benefit of specialist input, briefly experiencing a different teaching style can be highly informative for the student, sharpening his or her critical perceptions as to the different ways in which knowledge and understanding are communicated between teacher and learner ('Sofia', one of the two fictitious students interviewed in Chapter Two, speaks of receiving precisely this kind of stimulus from being allocated to different teachers for different repertoire during her Masters studies). Picking up the learning cues from a different teacher can make a student more aware of how those cues are transmitted in the

more established relationship with their main teacher. When only the occasional lesson is involved, teaching colleagues may undertake work of this kind without any kind of formal exchange arrangement; however, if successful, it may lead on to lengthier joint arrangements such as those below.

- *More generally, consider from time to time joint or shared teaching arrangements*, where students work with more than one teacher, either together in a symposium-style session or separately. There is a range of possibilities here: two teachers working together with one or more students (an arrangement which also offers the opportunity for peer observation, learning and feedback between the teachers); the student alternating between teachers (perhaps with a reciprocal arrangement with another student that maintains the overall balance of hours between the two teachers); or one teacher sending his or her entire class periodically to a colleague for a group session on a particular repertoire or approach (for example to offer an insight into period performance from the perspective of the lessons that might be taken back from this into playing C18th repertoire on a modern instrument).

  All of these arrangements require trust and good communication between teachers. However, provided this exists - or can be developed through the arrangements themselves - they can deliver added value, especially to more advanced students, without any diminishing of the status of each individual teacher. Depending upon how extensive they become, they may either still operate at the level of informal reciprocal arrangements or begin to require a degree of institutional cooperation and support. In this respect, they function at the threshold of the kinds of arrangement described next.

- *If an appropriate reciprocal arrangement can be found, expand this into a more extended 'secondment' of a student to a colleague* in return for receiving a student from them – a kind of 'internal exchange'. Clearly, an arrangement lasting more than one or two lessons needs to be balanced out between teaching colleagues. Where this can be achieved, though, it can bring rich benefits. The teacher and student have time to go into issues in greater depth, tackling longer or more demanding repertoire and, if necessary, taking apart some aspects of the student's performance with a view to rebuilding it for the longer term. At the same time, because this is an internal arrangement, and one made between established colleagues, close contact with the main teacher can be maintained throughout the student's period of 'secondment'. In fact, the teachers and students involved in the reciprocal arrangement form a natural grouping of learners and mentors among whom a critical dialogue can be generated.

- In addition, *actively encourage students to consider external exchanges* and, when they do, maintain an interest in who it is they are studying with and what they are working on while on the exchange, rather than just picking up the threads when they return. Exchanges can be transformative experiences for students even when they lack any real connection with the longer trajectory of study in their main institution. With the addition of that connection, their value can be considerably increased. On the level of recognition of studies, this is an institutional responsibility; but in terms of the student's learning, a positive and encouraging attitude to exchange from the main teacher can make an enormous difference to how the short-term impressions and stimuli are integrated into their wider development.

- On their return, *encourage students to describe their experiences*, including doing so to other students. Even when a main teacher shows curiosity in a returning student's exchange experiences, this can often be confined to a brief enquiry as to how it went, followed quite swiftly by getting down to the 'real business' of learning once more. Turning this into a more extended and richer process of feedback and 'de-briefing' can help the student to draw the maximum from what they have experienced, helping them to process it and contextualise it in relation to their previous and present learning environment in their main institution. A good way to achieve this, which can also benefit other students, is for them to make a presentation to the whole class. This should not be a touristic 'travelogue' but a real attempt

to analyse and transmit some key element of what they believe they have learned musically, ideally accompanied by a performance presentation. Students challenged to make such a presentation will not only be testing a range of useful professional and academic skills; they will also feel that their exchange experience is being validated and acknowledge by their main institution and main teacher.

6. How students can reinforce their own skills of critical listening

Even at Bachelor level, but certainly from the start of Masters studies, students should not be relying on their teacher for every stimulus to learning. They need to develop autonomy and self-directedness and this is especially important in areas such as critical listening – after all, how could anyone reasonably expect someone else to take complete pedagogical responsibility for their own critical faculties? As an increasingly autonomous learner, a Masters student should be pro-actively seeking out opportunities to develop and enhance their capabilities. These should not conflict with the overall learning programme agreed with their teacher, but there is plenty of scope for them to complement it. Here are some ways in which they might take initiatives on their own behalf:

- The first is to *maintain, or cultivate, an interest in music in general, not just the repertoire of one's main instrument.* The majority of young musicians find music first and their instrument second; however, the challenge of need to excel in one's own instrument can lead to a shutting down of wider musical awareness and interest. Consciously seeking out from time to time music which one is never going to perform oneself is a way of countering this. It is no accident that pianists – who, as accompanists, are constantly being exposed to the repertoire of other instruments – tend to display this broader kind of musical awareness more often, and to a greater degree, than other musicians.
- Sometimes, this exercise of stepping outside one's own repertoire can simply be freely determined and even opportunistic, grabbing any listening opportunity that presents itself. However, critical listening probably manifests itself more strongly in deliberately planned excursions into different repertoire. For example, there are many cases where a composer may have written just one work for a particular instrument, but that work has gained an important position in the instrument's repertoire. Without conscious effort, it is possible for a student of that instrument to know only the work in question and have no understanding of the composer's wider output and how the work in question fits into it. He or she may feel that they have a rich and complex understanding of the work, based on their own study, their teacher's guidance and their familiarity with the performing traditions that have grown up around it. Indeed, these sources may enable them to deliver a perfectly credible performance of the piece; however, they undeniably lack a certain contextual dimension that could be provided by a fuller understanding of what else the composer wrote. How many clarinettists, for example, who play the late Sonata by Francis Poulenc, have ever heard his Sonata for oboe, written at the same time and with many shared musical ideas?
- From a composer's perspective, an individual work is always seen in terms of what else he or she is writing at the time, whether or not the instrument is close to their own performing experience or relatively unfamiliar, what is their own repertoire knowledge related to the instrument, etc. Listening critically to a range of the composer's other works can help the student to enter further into his or her mind. Even if the idea of 'conveying the composer's intentions' in one's performance is more problematic than many people would like to imagine, being able to perceive a work through something closer to the composer's own musical context can only be beneficial.
- It can be very helpful for students *not to socialise only with other students who share the same main instrument.* Social groups based on instruments or instrumental families are a common feature in

conservatoires. Their emergence is natural, since it is based on common interest, but they can reinforce the tendency for students to cut themselves off from anything other than their own instrument, its repertoire and its 'shop talk'. Institutions can help with this, of course, by arranging cross-instrumental performance seminars and other similar events, but informal interaction with other instrumentalists – or between instrumentalists and singers – can offer insights into different musical worlds and their different ways of listening.

The world of the conservatoire is actually a wonderful environment in which to practise this kind of 'intra-disciplinary' interaction. All the instrumental families are there, functioning in close proximity to one another and with special events organised for each of them. There is usually no bar to attending events organised by another department and the time spent engaging in some 'off-piste' learning and engagement may be more valuable than an extra hour here or there of solitary practice.

Of course, it is not even necessary to go outside one's own department to gain something of these benefits. Few violinists would think of going to a cello master-class or flautists to one for bassoon, and yet the challenges to preconceptions that such an experience might bring could be enormously valuable triggers to critical listening. As always, it is not simply a matter of noting the similarities and differences with one's own experience but also of gaining a deeper understanding of why the things that are similar are so and why the different things are different. In the more homogeneous departments, such as that for keyboard, there is more of a tradition of seeing all instrumental types – piano, fortepiano, harpsichord and organ – as connected, not least in that the same repertoire may often be played across some or all of them. Perhaps this is one of the reasons why the recording, reviewing and critiquing project 'Documenting Developing Performance', described in Section Two of this handbook (Chapter 15), took root in a keyboard department. It would be interesting to see whether the same scheme might transfer with equal success to other departments.

- Perhaps the richest interactions of all can arise when singers and instrumentalists work together. Conservatoire structures often set the vocal department apart from its instrumental counterparts, and the social interactions among singers tend to be similarly segregated from those of the other musicians. This is a loss, because there is so much to learn from the respective strengths and limitations of vocal and instrumental music.

  For the singer, the musical content is (almost) always linked to text and therefore to a specific semantic content. The overt meaning of what he or she sings is a given, although the embedded meaning of the musical element may reinforce this, create a kind of counterpoint with it or even subvert it. Instrumentalists, on the other hand, deal in a musical meaning that is always implicit (even when a piece has a descriptive or programmatic title) and therefore subjective. For many instrumentalists, this can result in an overlap – perhaps even confusion – between meaning and feeling. It is relatively easier to talk about the emotions that an instrumental piece inspires than about what it might be trying to say. Some teachers use a language of metaphors (scenes from nature, atmospheric clichés from films, etc.) to help their students connect with what they feel to be the right emotional standpoint from which to play a particular instrumental piece. This technique may be more common in earlier learning but it is not unknown to hear it employed in otherwise high-level master classes where the visiting teacher want to get across quickly and vividly the emotional sound-world he or she is trying to help the student to find.

  Singing teachers also frequently use metaphor but in their case, it is more usually to help their students 'visualise' what is happening physiologically when they sing. For singers, it is the 'instrument' that is the embedded and implicit element, while for instrumentalists, this is something explicit, tangible and with

its own technological apparatus of construction, maintenance and repair.

There is an enormous potential for rich dialogue across this instrumental/vocal divide about meaning, feeling and how we use words to express that which is, in truth, not something in the verbal domain, but the purely musical. Here is a classic case where the why of the similarities and differences is far more informative than the mere fact that these exist. For an instrumentalist, listening crucially to how a singer conveys meaning can be hugely valuable, even if the lessons then have to be applied obliquely. For example, the nuances of phrasing with which a singer conveys syntax and expressive emphasis, as well as the literal meaning of the text, can suggest all kinds of tactics for sophisticated and effective instrumental phrasing. Even thinking about the limitations of breathing, when one's own instrument may have no such restriction, can yield important insights that re-connect one's playing to music at its most elemental level.

Conversely, singers can learn a great deal from the way instrumentalists work with pure sound in spinning their musical lines. The consonants in speech are vital to meaning but damaging to the singer's line. Vocal teaching obviously addresses this from the earliest lessons, but listening to an instrumentalist trying, in a sense, to make their line 'vocal' can give a wealth of insights into how to make a string of words blend into a single musical line.

- As well as needing to be highly proactive on their own account, students have the capacity to *help each other to think in new ways*. All the examples given up to now suggest how the student can 'take' from the range of opportunities available in the conservatoire environment. But by engaging in these interactions, students will also be 'giving': sharing ideas at the same time as absorbing them from others; sparking new ideas in the interplay with others; and, all the time, strengthening their own and each other's skills of reflection and critical judgement. All of this can happen in the informal elements of conservatoire life, but it is immeasurably strengthened if absorbed into aspects of the formal structure – such as through student representation on formal committees, student involvement in curriculum review and re-design and, potentially, student engagement in formal assessment through peer evaluation and other strategies. If the aim is to encourage students to be independent and resourceful thinkers, it seems only logical to allow the benefits of such a process to have an effect while they are still students, rather than seeing those benefits only in terms of how they may help the students once graduated. The new thinking that properly empowered students can generate is one of the most valuable resources available to conservatoires as they face the challenges of modern attitudes to culture and its value in society.

Reviewing all the examples given above, the most important common thread among them is that music is being addressed at the meta-level – not just as a piece for such-and-such an instrument or an exercise in virtuosity or tonal control, but as a phenomenon that blends all these elements of repertoire, technique and sound production and harnesses them to some higher communicative purpose. At this higher level, differences between specialisms remain relevant but have value in terms of the transferrable insights they can convey. Critical listening, through all of the techniques suggested here and more, can direct the music student's attention towards this meta-level. In the process, it offers valuable insights both to the Masters student intent on entering the profession directly upon graduating and to his or her counterpart who may feel drawn to further, higher level study before taking this step. As has been seen, there is much that teachers and students can do in their own practice to optimise this approach. The next chapter will look at how institutions can use tools and practices associated with the higher education reforms of the early 21st century to create an environment that supports and encourages individual initiatives and places them within a structured curriculum and its associated assessment regimes.

6. THE "POLIFONIA" DUBLIN DESCRIPTORS, LEARNING OUTCOMES AND CURRICULUM DESIGN

Summary:

1. The institutional perspective upon encouraging reflection and critical thinking
2. The 'Polifonia'/Dublin Descriptors for the 2nd Cycle: supporting professional or research orientations – or both
3. The AEC/'Polifonia' Learning Outcomes: repeating the process in greater detail
4. Adding the element of interconnectedness
5. Integrating main-study teachers into students' research projects and their supervision
6. Examples from the case studies to support this
7. Using a 'Competency Matrix' to ensure that the integrative approach is distributed across the curriculum
8. The importance of co-ordinating assessment with curriculum content

In the last chapter, we explored a range of possible ways in which teachers and students could adapt their practices in ways that would encourage critical listening, and thereby underpin reflection and critical thinking in the learning process. Most of the approaches suggested were not, in themselves, dependent upon a corresponding shift in institutional environment and philosophy, but all would benefit from this. Where an institution as a whole decides to put its weight behind the development of the reflective and critical dimension in its programmes, this implies a process of curriculum review and, quite probably, significant curricular changes. As stated in the introduction, many institutions went through such processes in the early years of the 21st century in response to the Bologna reforms. Nevertheless, for a number of these, the cyclical rhythms of periodic review, or fresh reforms imposed at national level, are meaning that curriculum review is once more a current issue. In this chapter, we consider how institutions might use their next cycle of review as an opportunity to ensure that reforms that may have been hastily, and perhaps rather superficially, applied in the first round can now be more systematically worked through. This entails a process which considers the cycles of higher education in the post-Bologna era in an integrated way, as well as sharpening their distinctive individual characters.

In order to carry out this more holistic task, many of the tools of the earlier years of the Bologna reforms are still relevant. Indeed, now that institutions have lived with them for a period of time, they are arguably now better understood and of more practical use in the processes of curriculum review and development. Therefore, in this chapter we shall discuss the 2nd Cycle in light of the 'Polifonia' Descriptors and the AEC/'Polifonia' Learning Outcomes, considering what a thorough and thoughtful revisiting of these tools might mean for curriculum design in Masters programmes that aim at the greatest relevance for tomorrow's professional musicians and the next generation of music scholar-practitioners.

Notwithstanding the great variety of traditions across the different nations of Europe, considerable work has been undertaken in recent years in developing a shared vision of what might be the distinctive characteristics of higher music education in the three cycles identified in the Bologna process. The fundamental aspects of this work were summarised in the 'Polifonia'/Dublin Descriptors for each cycle, which, as their name implies, are interpretations, in the context of higher music education, of the Dublin Descriptors:

> *"The 'Polifonia'/Dublin Descriptors are an adaptation by AEC of the now well-known and widely used Dublin Descriptors that propose a general description of the three study cycles Bachelor-Master-Doctorate in Higher Education across all types of study and disciplines. The 'Polifonia'/Dublin Descriptors emphasize the notion of artistic knowledge, skills and understanding, and are intended to explain, among other things, how the three study cycles*

in music relate to each other, and how one cycle can be seen to build upon the other two cycles. […] while the Bachelor or First Cycle focuses on the student's acquisition of practical and theoretical competences and the Second Cycle on the student's ability to integrate and apply these competences in various professional situations, the Third Cycle is mainly concerned with the student's ability to generate new knowledge and new skills." [1]

The two aims of the 2nd Cycle, as proposed in this handbook, are advanced performer training (i.e. the 2nd Cycle as a gateway to the profession) and preparation for artistic research in the 3rd Cycle. Were these two goals to be at odds, an analysis of the descriptors for the 2nd Cycle would surely reflect this. In practice, however, we find a very different picture, with all descriptors mapping demonstrably onto both purposes. The following table indicates for each 'Polifonia'/Dublin Descriptor whether it may be seen as applying to only a single goal of the 2nd Cycle, or to both:

'Polifonia'/Dublin Descriptors for 2nd Cycle awards in higher music education	**Gateway to Profession**	**Bridge to 3rd Cycle**	**Both**
Qualifications that signify completion of the 2nd Cycle in higher music education are awarded to students who:			
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 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 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 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/ or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;			•
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.			•

The 'Polifonia'/Dublin Descriptors are relatively broad in scope. It is therefore important that the above pattern should continue with the more detailed AEC/'Polifonia' Learning Outcomes that expand on each basic descriptor. The Outcomes for all three cycles are arranged into Practical (skill-based), Theoretical (knowledge-based) and Generic outcomes. Let's briefly take these in reverse order as we examine those for the 2nd Cycle.

[1] AEC 'Polifonia' Third Cycle Working Group 2004-7. *Guide to Third Cycle Studies in Higher Music Education. AEC publications,* www.aec-music.eu/media/publications, 2007.

The Generic outcomes fall under four headings – independence, psychological understanding, critical awareness and communication skills[1] – and present a picture of a 2nd-Cycle graduate with independence of vision, and the ability to communicate with confidence a personal understanding of the world that is rooted in a deep critical awareness of the complexity of the human condition. This is surely a compelling image of the qualities we would wish to see in a performer with something important to say – a musician who will make their mark on the professional world. But as we have seen, it is also an encapsulation of the attitudes and skills of the aspiring artistic researcher who has the capacity to make a significant and original contribution to our musical understanding, thus also serving as a preparation for 3rd Cycle studies.

It is perhaps not surprising that these generic outcomes resonate well across our two imagined trajectories, since they are, by definition, intended to be widely applicable and transferable. But what of the other groups of outcomes? The Theoretical (Knowledge-based) Outcomes focus on a knowledge and understanding of repertoire, musical materials and context, together with (where relevant) improvisational and pedagogical skills, always rooted in their practical application. Indeed, this set of outcomes is conceived in such a way as to make the connections between the theoretical and the practical explicit and transparent: comprehensive knowledge of relevant repertoire and of the structures and patterns of music is required so that graduates can 'express their own artistic concepts', while knowledge of musical styles and performing traditions can be specifically linked to the presentation of aesthetically satisfying programmes. This approach – which places theory and practice in a mutually enriching relationship – underlines both the critical awareness necessary in the contemporary professional musician and the extent to which research in music can (and should) be rooted in, and find an outlet through, practice.

Finally, let's consider the Practical outcomes, which are further divided into skills of artistic expression ('to a high professional level') and an array of others, including repertoire skills, ensemble skills, the skills involved in practising and rehearsing, and in creative activity. These are clearly core skills for the professional performer, but if artistic research is research where 'the artist makes the difference', then it follows that they are no less significant for the aspiring artistic researcher. Among them, 'Public Performance Skills' receive particular attention, with the outcome stating that '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.'

As we have done with the Descriptors, we can use the following table to demonstrate that the great majority of 2nd-Cycle Learning Outcomes map well onto both goals:

Learning Outcomes for 2nd Cycle	**Gateway to Profession**	**Bridge to 3rd Cycle**	**Both**
Practical (skills-based) Outcomes			
Skills in Artistic Expression			
• 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.	•	(•)	

[1] For the same reason, it is perhaps these generic outcomes that feel closest to the language of the original Dublin Descriptors

Learning Outcomes for 2nd Cycle	Gateway to Profession	Bridge to 3rd Cycle	Both
Repertoire Skills			
• 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.			•
• 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.			•
Ensemble Skills			
• 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.	•	(•)	
Practising, Rehearsing, Reading, Aural, Creative and Re-creative Skills			
• 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 also expected to have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts.	•	(•)	
Verbal skills			
• Where required, students are expected to be able to demonstrate their command of verbal skills in extended written or spoken presentations.			•
Public performance skills			
• 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.			•
Improvisational skills			
• At the completion of 2nd-Cycle curricula where improvisation is relevant to the specialisation, students are expected to have acquired a high level of improvisational fluency.	•	(•)	
Pedagogical skills (where applicable)			
• Where they receive basic pedagogical training, be it in the 1st or 2nd Cycle studies, students are expected to be able to teach music at a variety of levels; Where pedagogy is taught in 2nd-Cycle studies as a continuation of courses in the 1st 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.	•	(•)	

Learning Outcomes for 2nd Cycle	Gateway to Profession	Bridge to 3rd Cycle	Both
Theoretical (knowledge-based) Outcomes			
Knowledge and understanding of repertoire and musical materials			
• 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.			•
• 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.			•
Knowledge and understanding of context			
• 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.			•
• 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.			•
• 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.			•
• Students are expected to have a comprehensive knowledge of the music profession.	•		
Improvisational skills			
• At the completion of 2nd-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.	•	(•)	
Pedagogical skills (where applicable)			
• Where they receive basic pedagogical training, be it in the 1st or 2nd-Cycle studies, students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education;	•		
• Where pedagogy is taught in 2nd-Cycle studies as a continuation of courses in the 1st cycle, students are expected to be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.	•	(•)	

Learning Outcomes for 2nd Cycle	Gateway to Profession	Bridge to 3rd Cycle	Both
Generic Outcomes			
Independence			
• Building on the skills acquired in the 1st Cycle, students are expected to have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:			
• extended and complex			•
• in new or unfamiliar contexts			•
• based upon incomplete or limited information			•
Psychological understanding			
• Building on the skills acquired in the 1st Cycle, students are expected to have become self-confident and experienced in the use in a variety of situations of their psychological understanding.			•
Critical awareness			
• Building on the skills acquired in the 1st Cycle, students are expected to have fully internalised their critical awareness.			•
Communication skills			
• Building on the skills acquired in the 1st Cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to:			
• initiate and work with others on joint projects or activities			•
• show skills in leadership, teamwork, negotiation and organisation			•
• integrate with other individuals in a variety of cultural contexts			•
• present complex work in accessible form.			•

Using the AEC/'Polifonia' Learning Outcomes as reference points in the design of a new Masters programme is clearly going to be a step towards the sort of unified approach that this handbook has been advocating. However, there is a key feature of the tripartite model of artistry, critical thinking and reflection laid out in Chapter Four that is only indirectly addressed through reference to these outcomes – this is the interconnectedness of all three elements in a composite attribute that we have labelled 'critical musicianship'. The Learning Outcomes divide learning into three overall categories for the sake of convenience and clarity; when they are applied to a curriculum, it is important to give consideration for how they should be re-combined and integrated in the learning experience of the student.

In an effort to respond to the demands that the Bologna Process placed on their advanced courses, many (if not most) conservatoires across Europe took the pragmatic step of supplementing their existing programmes with additional course components and assessment requirements designed to develop the reflective and critical elements of the 'Polifonia'/Dublin Descriptors, rather in the fashion of the 'formula' given above. Such elements tended to be conceived as supplements to the traditional diet of 1-to-1 lessons with a specialist teacher, master-classes and ensemble work. In some cases they included musicological or other 'scientific' studies leading to a dissertation; in others, they involved a requirement that the Masters student should reflect upon his or her studies in a practice journal or similar document which was then submitted for assessment.

While these additional requirements brought some new dimensions to musical study at this level, and were certainly useful in expanding the skills of Masters graduates, they lacked in one crucial feature – as appendages to the main programme of study, they were not, in general, sufficiently integrated with the main business of becoming a musician. The core components of the programmes – the principal study lesson – and the main influence in the student's life – the principal study teacher – were, for the most part, entirely isolated from these developments, often leaving such well-meaning initiatives to languish at the periphery of the actual learning experience of students.

With so much else to achieve in the first wave of Bologna reforms, this limitation was eminently excusable and perhaps inevitable; now that Bologna model of three higher education cycles and the tools generated by the reform process, such as learning outcomes, credit points, etc., have become part of the working environment of conservatoires, there is less excuse for the 'bolt-on approach. Thus, in moving towards a relevant approach to curriculum review and programme design in the second decade of the 21st century, we need to add to the 'Polifonia'/Dublin Descriptors and AEC/'Polifonia' Learning Outcomes an additional requirement to find new ways to integrate reflective capacities and critical skills right across the curriculum, drawing in everyone involved in shaping the experience of students - and especially the principal study teachers who are so central to that experience.

The following schematic view of a 2nd-Cycle curriculum is meant to represent the result, in terms of promoting the student's reflection critical thinking and autonomy, of the 'bolt-on' approach described above and commonly found in programmes created in the immediate aftermath of the Bologna reforms:

Main Study Area	**Ensemble Activity**	**Research Project**	**Electives** **(aimed at professional orientation)**
The student operates under close guidance from teacher. There will be dialogue and debate but generally with assumption that teacher's opinion takes precedence.	In directed ensembles, the director's opinions are to be followed with only very limited room for questioning. In chamber ensembles, guidance is generally provided by a coach, although internal debate within the ensemble can develop the faculties for marshalling and articulating arguments.	The student is encouraged to think independently and to use the techniques of evidence-based argument, self-reliant project planning and scholarly documentation.	The student may be encouraged to use techniques such as that of the reflective diary to report on aspects of their practice and make evaluations of its strengths and weaknesses.
In each area of the curriculum, the student is expected to deploy a different mode of functioning. The implication is that these modes are not interchangeable, and that the least degree of autonomy and personal decision-making is associated with the core, practically-oriented elements of the curriculum.			

In such a curriculum, the student is variously required to be responsive to dominant opinion, able to negotiate opinions with peers, objective and systematic in his or her thinking and open to his or her feelings as part of the process of judgement forming. All of these faculties are useful, of course, but in a curriculum such as this it is only in the personal experience of the student that they find any integration and, even there, without some over-arching rationale for why one mode is appropriate in one setting but not in another, the result is likely to be a fragmentation, rather than integration, of the student experience. Above all, the potential for each mode to inform the other – vital if the faculties of the mature artist-researcher are to be developed – is, at best, under-exploited and, at worst, suppressed.

Consider, instead, a curriculum something like the following:

Main Study Area	**Ensemble Activity**	**Research Project**	**Electives** **(aimed at professional orientation)**
The student and teacher operate in a mode of shared exploration, the latter contributing experience, but the former's fresher perceptions carrying weight in discussions. The student is encouraged to take responsibility for planning each step in the learning process, subject to supervisory advice.	In directed ensembles, the student is given mentoring roles in relation to more junior students and may lead section-coaching sessions. In chamber ensembles, participants are given a high degree of autonomy, with supervisory input being introduced only after performances are already well-formed.	As well as the student being encouraged to think independently and to use the techniques of evidence-based argument, self-reliant project planning and scholarly documentation, he or she is actively challenged as to how they are bringing the same techniques to bear in all areas of their study.	The student may be encouraged to use techniques such as that of the reflective diary to report on aspects of their practice and make evaluations of its strengths and weaknesses but is also given explicit support in reconciling and integrating such techniques with more objective and scholarly approaches.
Staff in all areas of the curriculum work in an integrated manner to encourage these 2nd-Cycle students to emerge at the end of their studies as 'well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts' (AEC/'Polifonia' Learning Outcome).			

A 2nd-Cycle student working in an environment such as the above for two years would be likely to have a much stronger sense by the end of this period of how the various modes of functioning relate to one another and how to deploy them flexibly and appropriately in different situations. He or she would have become confident in introducing personal feelings into disciplined, scholarly-rooted situations and, conversely, in bringing the vocabulary of critical reasoning to bear upon practical issues in the learning/rehearsing environment. In short, he or she would have become something of an artist-researcher in embryo.

Taking from the diagram above the case of the research project, a key way of ensuring that the student is 'actively challenged as to how they are bringing the same techniques to bear in all areas of their study' is to encourage the principal study teacher's awareness of – and, ideally, active involvement in – the student's project work. There are broadly three possibilities for the greater involvement of the principal study teacher: 1.) he or she may focus upon working with the repertoire associated with the project but otherwise have no direct involvement in shaping the research, 2.) he or she may be a member of a supervisory team that also involves a specialist overseeing the research, liaising with that person but largely deferring to them on all research-related matters, or 3.) he or she may also function as the student's research supervisor. The first presents the risk of a partial or tenuous integration between a student's research activity

and artistic practice. In this case all efforts should be made to facilitate communication between the supervisor and principal study teacher.

It is critical that the outputs of artistic research be brought to instrumental teachers, so that these results can have demonstrable impact on instruction. The second possibility is in some ways the most ideal situation, but may present practical challenges, including the availability of adequate institutional resources to give structured time for supervisory team meetings. The third is also highly desirable, but relies upon the presence of principal study teachers who are fully versed in artistic research. Given the relatively young age of the field, this is not yet a given in many European higher education institutions of music. The final case study in section Two: Research Training for Teaching Staff as a Catalyst for Professional and Institutional Development – A Case Study: Prince Claus Conservatoire, Hanze University of Applied Sciences, Groningen, shows how one institution is taking an important initiative that, over time, may increase the number of main instrument teachers able to take lead, or even sole, roles in research project supervision.

The ultimate goal is to incorporate the integration of practice and research into the structure of the institution itself, by formalizing channels of communication and ensuring that all members of staff throughout the curriculum are aligned with this goal. Staff should work together to allow 2nd-Cycle students to complete their studies as 'well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts'.

Different approaches to studio teaching can have transformative results for the integration of research; encouraging dialogue and opening up discourse between teachers is crucial. This might be done through team teaching or, as discussed above, joint supervisory panels. Engaging staff throughout the curriculum with each other's work through opportunities to observe and learn from their colleagues' research and practice can also occur in many different ways, including informal gatherings, seminars, workshops or other similar means. This engagement can happen even when research projects do not form part of the curriculum. Institutional initiatives of this kind can complement the approaches that teachers themselves can adopt, discussed in Chapter Five.

The case study from the Prins Claus Conservatoire in Groningen, The Netherlands, referred to above, provides a thoughtful and practical example of one way in which professional development opportunities for teaching staff can aid this process. Following the relatively recent introduction of a Master of Music programme, the conservatoire decided to create a course for principal study teachers to help foster a 'research attitude' throughout the institution. Great care was taken to base this training on the teachers' own experiences with research supervision whenever possible. A series of three seminars – for which staff received compensation – moved progressively from relatively informal personal accounts of individual practice and ideas to more fleshed out presentations of research practice, and finally to the presentation of a tool for elaborating research proposals in writing. The course design team gave careful consideration to the perspective of the teachers, for some of whom these concepts might have seemed unfamiliar and even threatening. This case study from the Prins Claus Conservatoire concludes with an evaluation of the overall effectiveness of the course, an example of first-person feedback from participants, and reflections on potential directions for the future.

A key challenge in the design of a Masters curriculum is how the curriculum itself can promote both the relevance to the student of their "research" courses on their practical training and the relevance of their practical training on their course work. As the case study from the Royal Conservatory of The Hague in Section Two of this handbook demonstrates, a research project that is specifically linked to students' experience in their "academic" classes and their performance training can help in this respect. This case study gives an example of a Masters curriculum that has been designed to incorporate research in an integrated way throughout the programme. A central element of this programme is the research project, whose subject is submitted by the student during the admission procedure. This project serves as a focal point for the student's passage throughout the two years of their studies, during which they are accompanied by an individual research coach and followed by the conservatory's Master Team, which assesses their progress in collaboration with invited external examiners and student peer reviewers.

The outcomes of Masters student research projects at The Hague are defined flexibly, ranging from a research paper or report to a thesis with a verbal presentation and the possibility of incorporating projection, audio/video examples, or live performance. In the case of a research report, another concrete final research product such as a transcription, a recording or an original composition will be included. One innovative tool for Masters students at the Royal Conservatory of The Hague is the KC Research Portal of the online Research Catalogue, which serves as a planning, archiving and documentation resource that allows written texts to be combined in a fluid way with rich media materials, such as audio, video and images.

One potential strategy for integrating artistic research into the Masters curriculum that should generally be avoided is the incorporation of generic research methods courses into an artistic Masters curriculum. Methodologies and courses should be needs-based, and should ideally be strongly linked to the student's research project. For example, if a student plans to use interviews in their research, then an investigation of this methodology should form part of their studies. Indeed, if a research project is made central to a Masters programme, this will help to clarify and focus other curricular elements, as the example from The Hague demonstrates.

When a research project does not form a part of a 2nd-Cycle curriculum, it is nonetheless possible and important to have a pervasive presence of the research approach throughout the programme. In this case, the approaches and tools described in the previous chapter can play a key role. In particular, a focus on critical listening to both what is being performed and what is being said can bring heightened awareness of the ways in which *critical thinking* can enrich interpretation. The same benefits can be found in interdisciplinarity, through exposure to other perspectives on the key issues underlying a student's artistic practice. Above all, we wish to stress the importance of Masters students' being highly proactive and working with their teachers and each other to discover new ways of thinking.

A valuable resource for those designing or re-designing a 2nd-Cycle curriculum is the *AEC Handbook on Curriculum Design and Development in Higher Music Education* (2007)[1]. Chapter 4 of this document is entitled "The Use of Learning Outcomes in Curriculum Design." It introduces an especially valuable tool for curriculum planners: the Competency Matrix. This is essentially a table that lists elements of the curriculum along one axis (for example, Principal Study Lesson, Chamber Coaching, Orchestra, Historical studies, Theory/Analysis, Aural, Professional Preparation) and the Learning Outcomes along the other. The table is then completed by checking the cells at the intersection of each axis where the curricular element corresponds to an appropriate Learning Outcome. In this way, it is possible to ensure that the elements of the curriculum cover all of the Learning Outcomes and, if not, to make appropriate adjustments.

1st Cycle **Practical Outcomes**	**Elements of the Curriculum**						
	Principal Study lesson	Chamber coaching	Orchestra	Historical studies	Theory/analysis	Aural	Professional preparation
Skills in Artistic Expression							
• 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	•	•					

[1] AEC 'Polifonia' Tuning Working Group 2004-7. *Handbook on Curriculum Design and Development in Higher Music Education*. AEC publications, www.aec-music.eu/media/publications, 2007

1st Cycle Practical Outcomes	Elements of the Curriculum						
	Principal Study lesson	Chamber coaching	Orchestra	Historical studies	Theory/analysis	Aural	Professional preparation
Repertoire Skills							
• At the completion of their studies, students are expected to have studied and performed representative repertoire of the are of musical study	•	•	•	•			
• In the process, they are expected to have had experience of a variety of appropriate styles	•	•	•				
Ensemble Skills							
• At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style		•	•				•
Practising, Rehearsing, Reading, Aural, Creative and Re-creative Skills							
Practising and Rehearsing Skills • At the completion of their studies, students are expected to have acquiredefective practice and rehearsal techniques for improvement through self-study	•	•	•				
• In the process, they are expeted to have embebbed good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way	•						•
Reading Skills • At the completion of their studies, students are expected to have aquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas	•	•	•		•	•	
Aural, Creative and Re-creative Skills • At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music	•	•	•		•	•	
• At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings	(•) com-poser				•	•	

One important approach to aid this process is the incorporation of the Learning Outcomes into the assessment process. For example, the demonstrated integration of theory and practice in artistic research projects can be part of the student's evaluation. Conservatories frequently provide the members of examination panels with an assessment grid that serves as a tool for evaluating a student's performance from various perspectives. If the AEC/'Polifonia' Learning Outcomes are used not only in the designing of Masters curricula, but also in the creation of criteria for assessment of the outcomes of Masters students' artistic research, a deeper fusion of theory and practice can be achieved. Communication of these criteria to both students and assessors will go a long way towards increasing awareness and integration among all staff.

Another AEC publication, the *Handbook on Admissions and Assessment in Higher Music Education* (2010), deals comprehensively with the use of learning outcomes in assessment[1]. While wishing to avoid redundancy with that document, it will be valuable to cover the most salient points, particularly from Chapter 3 "Assessment as a measure of learning." In this chapter, the author recommends aligning specific assessment activities with Learning Outcomes, both individually – where certain Outcomes may not be present, as in a performance exam, for example – and collectively, where it should be possible to create a table that indicates which Learning Outcomes will be evaluated in which assessments, such that all Learning Outcomes are covered. This would include, for example, assessments of performances, oral presentations, written documentation, media materials, etc. The handbook also stresses that assessment should be a positive experience, measuring success, rather than failure. As well, balance should be achieved between the formation of quantifiable Learning Outcomes on the one hand, and ways of measuring that feel natural to the student, rather than artificial.

Like the present handbook, the *Handbook on Admissions and Assessment in Higher Music Education* also contains a number of case studies, the third of which is of particular relevance to our discussion. This study is entitled "Integrated use of Learning Outcomes to Generate the Learning Goals, Course Content, Assessment Events and Assessment Criteria of a Masters Programme." Among other things, it describes the creation of an assessment matrix or template where the "format of the report reminds both the jury members and the student which aspects of the recital need to be addressed to ensure that the programme's Learning Outcomes may be seen to have been tested and demonstrated." A chart on page 108 of the handbook lists the following five headings: AEC/Polifonia Learning Outcomes, Master of Music Qualification and Learning Goals, Course Content, Assessment Method, and Assessment Criteria. The columns underneath these headings provide details for one particular moment of assessment in a Masters programme – a recital – and aligns Learning Outcomes identified by abbreviations with the other columns, and in particular with Assessment Criteria. In this case, the relevant Outcomes are from the Practical [P] (skills-based) Outcomes from the 2nd Cycle:

(P1) Skills in artistic expression

(P1.1) At the completion of their studies, students should 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 should have built upon their experience of representative repertoire either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialization

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

[1] AEC 'Polifonia' Bologna Working Group 2007-10. Handbook on Admissions and Assessment in Higher Music Education. AEC publications, www.aec-music.eu/media/publications, 2010

(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 should 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 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, realise, and express their own artistic concepts.

These Learning Outcomes are then aligned to the assessment criteria used by the members of the jury in the following way:

"The Masters student presents him/herself through the medium of a concert. The concert programme must fulfil certain requirements of duration, level, the progress achieved since previous assessments, the styles/genres included and the organisation and presentation of the concert."

Assessment criteria:

A. Professional skills

- technical skill [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.]

The above example is meant to be descriptive, not prescriptive; each institution's learning outcomes and assessment criteria will reflect its own local context and institutional goals. Those wishing to pursue this question in more detail are referred to the *Handbook on Admissions and Assessment in Higher Music Education*.

It should be noted that the AEC/'Polifonia' Learning Outcomes are themselves becoming due for review at the time of going to press with this handbook. Like the programmes they seek to support and enhance, they do not stand still and must adapt to changing circumstances. What is unlikely to change – or, if it does, is only likely to be strengthened in the light of developments in higher education more generally – is the approach that integrates the professional and academic aspects of the curriculum. In the meantime, the group believes that there is still a great deal of under-utilised potential in using these Learning Outcomes and other tools to help focus the process of developing 2nd Cycle curricula that serve as both a gateway to the profession and a bridge to 3rd Cycle study.

7. CONCLUSIONS

Summary:

1. Making the case for combining the roles of gateway to the profession and bridge to the 3rd Cycle
2. The four pre-requisites for this
3. The crucial nature of the 2nd Cycle within the suite of three cycles – 1st, 2nd and 3rd
4. Using quality enhancement services to help develop these principles in practice
5. Looking to the future – how a generation of graduates schooled in these principles may contribute to further evolution when they return as teachers

Synthesising all of the preceding chapters, we hope to have shown that the ideal of combining professional and research orientation in a Master degree in higher music education is both possible and desirable. The key to success in this task is to focus on attributes which underpin both areas, creating, in the words of the conclusion of Chapter Four, a Masters programme in Higher Music Education designed to ensure:

- the development of advanced technical and expressive mastery in musical performance or composition to a level that allows an individual musical personality to emerge: essential for artistic research and a meaningful professional career.
- the enlargement of reflective capacities that allow the musician to delve ever-deeper into their own practice: a facet of the research orientation and a tool that constantly reinforces personal growth and resilience.
- the promotion of critical skills that permit the musician to engage dynamically with the world: essential for an artistic researcher and for the musician who wants to make a difference in the world.
- That each of these three skill areas are engaged right across the curriculum, so that critical thinking and reflective capacities are developed in the principal study lesson and that 'contextual study' draws on and explicitly reinforces artistic imperatives.

In creating the kind of learning environment described, it would also be essential to consider the fundamental differences of approach required between the 1st and 2nd Cycles – something that this handbook has focused on less than the relationship between the 2nd and 3rd Cycles. There are issues relating to the embedding of a mature, and potentially research-oriented, approach which, arguably, can only be fully achieved at 2nd-Cycle level. Many conservatoires have seen their well-meaning attempts to encourage students to reflect upon their artistic choices lead in some cases to the syndrome of: 'I do it that way because I like it that way'. It is doubtful whether this genuinely represents a step forward from the attitude of: 'I do it that way because that's what my teacher told me to do'. It takes time and careful guidance to integrate a student's subjective responses into a web of more sophisticated reasoning in such a way that instinctive preferences can be tested – and either reinforced or undermined – by evidence and argumentation. Students generally find that, even when they have mastered these latter skills in relation to curricular activity that keeps a safe distance from their own creative endeavours – traditional essays on composers' works, analytical studies, etc. – it is a more complex challenge to bring the same techniques into play when grappling with their own feelings and preferences as artists.

We should like to conclude by issuing a call for more of the kinds of holistic review of conservatoire curricula that are beginning to emerge in isolated pockets across the European higher music education landscape. Although many institutions may currently be experiencing high levels of 'review fatigue', and most are probably only too happy to

postpone any fresh review processes until the next cycle of externally-imposed exercises, there is an important opportunity for enhancement in our grasp which, if missed, might contribute to further pressure being brought to bear upon conservatoires to justify their expensive practices in more convincing terms than simply by invoking tradition. If we can show that each cycle of conservatoire education has been carefully thought out, both in its own terms and in relation to its predecessor or successor, and if we can demonstrate that we are indeed developing students' subject-specific and generic competences in ways that will enhance their employability in the music profession and elsewhere, we are much more likely to be effective in defending the core ambitions of the higher music education sector. For some years, the AEC has offered a Quality Enhancement Process to its members within which institutions have the opportunity to request a peer review visit that culminates in an advisory report, with recommendations for improvement, written by international specialists in the relevant musical fields. This voluntary process now forms part of the services offered by the independent agency MusiQuE (Music Quality Enhancement), established in October 2014. It could be a valuable adjunct to internally-initiated holistic curriculum review exercises and could help in the spreading of good practice.

As we have tried to demonstrate, encouraging and training conservatoire students at Masters level towards fluency in the thought-processes and methods that go with a research approach is likely to produce more versatile, open-minded and developmentally capable musicians, whatever the point at which they exit higher education for the profession. As a coda to these arguments, it is probably worth adding that professional musicians educated according to the principles advocated here, if and when they return to the conservatoire environment as teachers themselves, are likely to have fewer inhibitions than their counterparts today about engaging with the whole curriculum and relating the work they carry out in their main-study lessons to this wider picture. While the principle of lineage – of musical traditions being handed down faithfully from one generation to the next – will almost certainly continue to be central to the conservatoire teaching environment, it is possible that the influx of a new breed of reflective conservatoire teacher could complement and balance this with the notion of evolution, and of a teaching culture that responds flexibly to the new challenges of each musical generation.

SECTION TWO: CASE STUDIES - ILLUSTRATING THE ARGUMENTS

Nine case studies have been assembled in Section Two of this handbook. Each of them gives a specific institutional example of practice that is relevant in some way or other to the main themes and arguments of Section One.

In order to obtain case studies from as wide as possible a range of contributors, a call was launched in 2013. Key chapter of Section One of the handbook were already completed by then and those wishing to contribute were sent these in order to judge the context in which they would be providing their own examples of practice.

Contributions received were reviewed by the Working Group and comments and recommendations made in each case. It was felt that all the submitted case studies were worthy of inclusion, although the extent of modifications asked for varied from case to case.

A total of seven case studies were provided by external contributors. In two instances, the same institution provided two case studies. A further two case studies by members of the Working Group were added to complete the full complement of nine case studies. These were subjected to the same review and modification process as the external contributions.

The nine case studies finally presented here are from institutions in five European countries: Belgium, Finland, The Netherlands, Poland and Scotland, and from one institution in Australia. This latter case study reveals similarities to and differences from the European situation, both of which are illuminating. The Working Group is very grateful for the interest of external contributors and their engagement with the process of submission, review and revision.

The nine case studies have been grouped under three headings: Research and Practice in Masters Programmes; Specialised Masters Programmes and their Relationship to the Research Ethos; and Innovative Approaches at Departmental and Institutional Level.

RESEARCH AND PRACTICE IN MASTERS PROGRAMMES

The first three case studies each give accounts of Masters programmes that have been developed in recent years in which there is a conscious aim to reconcile research and practice. Two of these are situated in The Netherlands and one in Brisbane, Australia.

In all three case studies, we see the same basic conviction, which supports that of the handbook, that helping Masters students to be better researchers can also make them better musicians. Beyond that, differences begin to emerge in the approaches: The first case study emphasises how the discipline of framing a research question and then exploring and answering it systematically can give structure and focus to students' 2nd–Cycle studies; the second links the inquisitive and reflective aspects of a research attitude with the creative and imaginative requirements of the entrepreneurial ethos, suggesting that where all three come together, the most complete training and development of musicians can take place; the third gives a detailed account of the development of the institution's M.Mus programme, placing this in the context of both Bachelor and Doctoral study, and using in-depth feedback from students who have studied on the programme to build a vivid picture of how it responds both to a very particular national situation and to the common challenges that face musicians training for a global profession.

8. RESEARCH QUESTIONS AND THE RESEARCH PROCESS IN A MASTERS PROGRAMME. ROYAL CONSERVATOIRE THE HAGUE, THE NETHERLANDS

Summary:

1. The Master of Music Programme
2. Relationship of Master to Bachelor and PhD
3. Admissions Procedure
4. The Curriculum
5. Coaching System
6. Examples of Individual Student Research Projects
7. Assessment
8. Faculty Members of the Programme
9. KC Research Portal: the online Research Catalogue

1. The Master of Music Programme

The Royal Conservatoire offers a Masters of Music (M.Mus) programme for those who are capable of assuming a prominent role in the music profession, nationally and internationally. Students in the M.Mus progress to the highest level, work together on practical projects and productions, conduct research (each according to their personal profile) and share information about the progress of their research and their findings with their peers and other interested professionals. The Royal Conservatoire believes that through research, our graduates will function as independent 'reflective practitioners' who will deliver substantial contributions to musical practice and the discourse in that practice.

The M.Mus programme at the Royal Conservatoire takes two years and embraces a wide range of graduation profiles and specialisations. Masters students can choose from a repertoire encompassing a period of around ten centuries, ranging from music of the Middle Ages up to contemporary composition, from historical performance practice and the use of authentic instruments up to digital media, from the classical and romantic repertoire up to jazz, electronic music and the creation of new instruments.

The core activities of the programme are built on a regime of teaching, research and production. The objective of the Masters programme is to provide talented students with the best possible preparation for a career as a musician, whether it is in performance, composition or improvisation. For some students the M.Mus programme offers a tailor-made preparation for practice-based doctoral studies. It pertains to all Masters students that in addition to a high level of teaching in the student's own specific domain, research in relation to the principal study is a core component of the curriculum.

The M.Mus also offers a range of specialisations: Orchestra, New Audiences and Innovative Practice, Music Theatre, Artistic Research, Art Science, Music Education, Music Theory and the National Master Orchestral Conducting.

The student body at the Royal Conservatoire reflects the multinational nature of the music world as it is today. Students from every corner of the globe apply and are accepted to the Master programme. Students set to graduate at the end of spring 2014 come from countries that include: Turkey, Spain, Greece, Germany, Korea, Japan, Russia, Poland, Israel, The Netherlands, Hungary, Canada, the U.S.A. Brazil, and Ghana.

2. Relationship of Master to Bachelor and PhD

The curriculum of the Bachelor programme contains elements which prepare the students for the research they will conduct in their Masters studies. In connection with both the music theory courses and the study in the main subject, students are trained in elementary academic skills, such as writing, close reading, argumentation and presentation skills, in a continuous learning curve during the four Bachelor years. In the final year of their Bachelor, students write an extended 'programme note', elucidating for instance the rationale of their choice of repertoire for the final examination.

When a student has completed the Masters programme and the final presentation of their artistic research is of a sufficiently high academic standard, it may be possible to go on to pursue a PhD in collaboration with the University of Leiden (Academy for the Creative and Performing Arts of the Humanities). The Academy for the Creative and Performing Arts is a joint initiative of the University of Leiden and the University of the Arts in The Hague. The Academy concerns itself with the interface between the arts and the sciences. This offers unique prospects to students, teachers and other researchers in Leiden and The Hague who are seeking to explore the limits of their knowledge and skills. The Royal Conservatoire also collaborates with other higher education music institutes in the Doctoral programme for practice-based research in music – docARTES – coordinated by the Orpheus Institute in Ghent.

3. Admissions Procedure

Students must pass an entrance exam before they enter the Master programme. The exam comprises the following elements:

1. A grade of "good" (= a grade of at least 8) for the artistic performance or for the compositions attained in the Bachelor exam or, for students from outside the conservatoire, during a separate entrance exam for the Master study;
2. A realistic study plan, the so-called Master Plan, including a research proposal;
3. Students from outside the Royal Conservatoire must also give a convincing presentation during an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum as well as making it clear that they are aware of the course load during the next two years and are willing to devote sufficient time to their studies.

4. The Curriculum

The M.Mus curriculum consists of the following three elements:

1. The principal subject/instrument
2. Professional practice, which includes activities organized by the Career Development Office in addition to activities organized by the students themselves.
3. Research

The research component of the programme is designed to enhance the students' understanding of, and insight into, musical practice, as well as their ability to analyse and address artistic or technical challenges and to help them make a conscious choice for a specific artistic concept of their own on the basis of historical or contemporary information. The findings from research can also increase the musician's understanding of the professional environment through their analysis of the 'world around them' and of their own opportunities and possibilities. Finally, through research, musicians also learn more about themselves and about their talents, skills and interests.

In order to provide students with the tools and skills needed to undertake and complete their research, the following mandatory modules are offered:

1. Introduction to Research in the Arts

A lecture series covering a range of different types of research, giving students the opportunity to discover which type of research is most suitable for them, as well as introducing students to the various methods of documenting and presenting their research.

B. Master Electives

The M.Mus programme at the Royal Conservatoire offers Master students more than 30 Electives, ranging from Analysis and Performance to MusicMultimedia and everything in between. This series of seminars and workshops covers an abundant variety of music related subjects, and is designed to demonstrate to students the practical aspects of adopting an inquisitive attitude towards a wide range of topics relevant to their artistic and intellectual development. Students are encouraged to choose an Elective that is not necessarily directly related to their main-subject instrument or research project.

C The Research Project

With the Research Project, the Master student specializes in his or her own field of study. Types of research in the Master can range widely from interpretation (informed performance practice), composition, design (for instance the making of instruments), experimentation, cultural/critical reflection and/or research in the field of didactics or pedagogy. The topics are usually directly related to the main subject, and are of importance both for artistic and intellectual development and for the development of the field of study.

D. The Master Circle

The Master Circle is a peer forum comprising first- and second-year Masters students together with related main subject studies, led by either a departmental chair or one of our research coaches. During the meetings, the Master plans and research proposals of the first-year students and the research work-in-progress of the second-year students are critically reviewed together as a group and discussed. Guest lecturers, speakers from the professional field and alumni of the conservatoire are invited to feed the discussions and stimulate the students to consider different perspectives on artistic research. Students are also given the invaluable opportunity to give a pre-presentation of their final Master Presentation in a safe environment, and, with this aim in mind, are also presented with sessions focusing on the art of presenting. The unique set-up of our Master Circles provides students with fertile ground in which to develop their own research projects, a chance to experience peer discussions on artistic research, and a chance to provide assistance to each other during different stages of their studies and of the development of their research ideas.

5. Coaching System

The curriculum provides that every Masters student will have a personal research coach in the first year, from the beginning of their study up to their Research Presentation in March of the second year. Students are assigned a research coach selected from a pool of faculty members whose duties also include coaching. In addition, students may choose a coach from outside the pool of coaches, with whom they can work part of the time in conjunction with their assigned coach. Research coaches are expected to encourage, inspire and guide the student in his or her research. They should assist the student in preparing the final presentation, for example by arranging a trial presentation, and should maintain regular contact with the students allocated to them, making appointments to monitor their progress, while taking into account the deadlines that are set and helping students to meet them.

6. Examples of Individual Student Research Projects

Student Name: Mario García Cortizo

Main Subject: Classical and Contemporary Percussion

Research Coaches: Anna Scott and Richard Barrett

Title of Research:

Proposing Live Electronics as an Alternative to Larger Performance Set-Ups

Research Question:

How can the inclusion of live electronics reduce required equipment while increasing performer efficiency?

Research Process:

After deciding on the topic of my research, I began reading and collecting all kinds of information related to the historical relationship between the arts and artists during major social and financial crises of the 20th Century. This included books, websites, journal and magazine articles, and museum exhibitions.

In a practical sense, during the first year of the research process I was mainly focused on trying out different things by experimenting with live electronics both in improvised and concert music. For my second year, I have commissioned a new piece involving percussion and live electronics to be performed by composition student Siamak Anvari. I will also be the second person ever to play Hugo Morales' piece 150pF, "for body capacitance and amplification system." This piece involves a new instrument that I built myself, consisting of four jack connectors that are split into a four-channel system. As a complement for the program, I am doing a reduction of Frederic Rzewski's 'Coming Together' for one single player and an actress.

Summary of Results:

Throughout this text we have seen different proposals that have come out of limitations faced by artists during crisis periods: where creativity is forced to develop in very significant ways in order to keep creating pieces, performances - art that riches everybody, regardless of culture, politics, age, or other aspects. These limitations have provided artists with a lot of new instruments, technologies and techniques: tools that have helped composers and performers to develop new languages and frameworks within which to organize many different materials.

Is very important to point out that the use of non-conventional instruments and live electronics can be considered when there are limitations, but we do not have to use these resources just because of the presence of a limitation, but rather as a part of an on-going research process that leads us to these resources as part of a particular creative solution.

After going through all the practical examples experimented with and contained in this research, we can conclude that live electronics and non-conventional instruments are indeed an alternative to larger performance set-ups, not only when the economic situation is unfavourable, but even as a matter of taste.

Student Name: Eva Lymenstull

Main Subject: Baroque Cello

Research Coach: Johannes Boer

Title of Research:

Chordal Continuo Realization on the Violoncello: A look at the practice of chordal accompaniment by cellists over the course of two centuries, with a focus on recitative accompaniment practices between 1774 and 1832

Research Question:

What was the practice of chordal continuo realization by cellists in the eighteenth century? What historical precedence exists, in what musical contexts would the practice be used, and how does this realization sound when used in performance?

Research Process:

When I embarked upon this research project, I was hoping to find historical evidence of a practice which would give me a new way of executing continuo lines in music of the High Baroque in the eighteenth century. After many hours in libraries, correspondences with other cellists and musicians about the topic, trips to libraries in Bologna and Madrid, and I realized that my topic had shifted a bit. What I was looking for—undeniable proof of the practice of continuo realization by cellists in the Baroque—did not really exist. What I found instead were many very interesting arguments for and against the idea, and solid proof of a chordal cello continuo realization tradition—but much later than I had originally expected.

Summary of Results:

The cello was used as a continuo instrument from the earliest days of basso continuo through the early nineteenth century. In addition to the cello being used as a single-voice continuo instrument, evidence exists that some cellists realized their continuo lines, creating multi-voice chordal accompaniments. Accounts of performances in which cellists played chordal continuo realizations exist, though very sporadically, ranging from 1657 to 1834. Despite arguments from a number of scholars and performers that the use of chordal continuo realizations by cellists was widespread during the eighteenth century, there is insufficient evidence, much of which is highly circumstantial, that the practice was common before 1774. Several treatises were published between 1774 and 1834, however, that give clear and detailed instructions, including examples of execution, for the use of chordal continuo realizations on the cello in secco recitatives in opera. The use of this practice at that time sheds an interesting light on the role of the cello, the development of cello technique, and about the virtuosity required for this type of accompaniment. The presentation will include a discussion of the various sides of the debate over chordal continuo practices in the Baroque, live demonstrations by myself and colleagues of the chordal recitative techniques outlined in the treatises I have examined, and a power point presentation.

Note: While the majority of students in the M.Mus. remain focused on the topic as presented in their original Research Question, there is of course great development in the processes surrounding this "plan" in the first semester of their studies, due in large part to the Introduction to Research course, their chosen Elective, and contact with their Research Coach. However, as a means of encouraging students to successfully complete their research project in the allotted time frame, students are discouraged from undertaking drastic changes to their research topic after the second semester of their first academic year.

7. Assessment

In the second semester of their second year of study, students in the Master programme are required to give a presentation of their research, after having chosen an appropriate format of presentation and documentation, to an

international committee of specialists during the Master Research Symposium. The Royal Conservatoire is fortunate to have access to a large pool of international examiners from all over the globe who travel to The Hague in March to sit on the jury for the final Master Presentations of our students. This unique set-up provides our students with a jury of exceptional experts in the field of artistic research, and our coaches and the Master Team with the opportunity to discuss many issues relating to artistic research, which we can then carry through to the new academic year ahead.

In addition to invited external examiners, the Master Team of the Royal Conservatoire has for the past two years implemented the use of a select group of first-year students who are interested in or would benefit from sitting on the examining committee of their second-year peers. While this experience is an invaluable one for the students participating, it has also had the added result of providing us with a unique perspective on the process of judging the artistic research projects of our students from the other side of the examining table!

While the eventual format of presentation and documentation may vary greatly depending on the nature of the research, its outcome and the student's main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. The final documentation of the research results must take the form of a research paper, research report or a thesis.

Research Paper:

Students choosing to present their research findings in the form of a paper (suggested word count: 5,000-7,000 words) are required to give a research presentation of 30 minutes in which they highlight one aspect of their research with the aid of projection, audio/video examples, or live performance.

Research Report:

Students choosing to present their research findings in the form of a research report (suggested word count: 2,000-5,000 words), do this in the accompaniment of another concrete final research product such as a transcription, a recording or an original composition. In addition, a presentation of 45 minutes is required.

Thesis:

Students interested in pursuing a PhD programme after their Master studies are encouraged to write a thesis as documentation of their research findings (suggested word count: 8.000 – 25.000 words). Students choosing this format are required to give a Research Presentation of 30 minutes, followed by a viva examination in which they defend their research subject and results.

When assessing the Master research project the following criteria are applied:

1. Relevance:

- Artistic development

Is the research relevant for the artistic development of the student?

- Wider context

Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?

2. Project design and content:

- Questions, issues, problems

Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?

- Contextualisation

Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?

- Methods

Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?

- New knowledge, insights, experiences, techniques and/or devices

Does the research deliver something that we did not know, understand, experience or have?

- Process

Is de research process sufficiently well described or otherwise communicated?

- Outcome

In terms of quality, is the relationship between the research process and the (artistic) outcome of the research satisfactory?

3. Argumentation, documentation, presentation:

- Reasoning and writing

Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material?

- Documentation, publication and dissemination

Does the documentation and the publication of the research support the claim of the research? And how are here textual and non-textual elements interwoven?

- Information, source material, referencing, language

Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?

- Public presentation

Is the verbal and public presentation of the research well-structured and convincing? And is the status of the artistic work in the presentation clear?

8. Faculty Members of the Programme

Faculty members connected with the M.Mus programme include renowned performers from every field of music, artist-researchers and music theory faculty. This broad selection of teaching staff reflects the multi-disciplinary music world as it is today, and offers students in the programme the chance to broaden their artistic knowledge through direct connection

with those practitioners most active in the field. Research coaches, Master Circle leaders and Master Elective teachers active in the academic year 2013-2014 came from the departments Early Music, Classical, Jazz, Composition, and Vocal Studies.

8. KC Research Portal: the online Research Catalogue

All Masters students use the online KC Research Portal for the development and formulation of their research proposal, for their work-in-progress, for the communication with their coach, and for the final documentation of the research project. This portal makes use of the Society for Artistic Research's Research Catalogue, an open-access international database for the documentation and dissemination of artistic research (see: www.researchcatalogue.net). The Research Catalogue platform makes it possible to combine different materials and media formats (audio files, images, videos, texts). By using the Research Catalogue both as an archive, publication and presentation platform and as an online collaborative workspace, the Masters students are able to negotiate the relationship between writing and practice, i.e. to find an appropriate balance between the use of texts and other, non-verbal ways to communicate their research. This pioneering instrument is a valuable resource for all musicians who want to document and communicate their research. The Royal Conservatoire is the first Higher Music Education Institute to use the Research Catalogue as institutional repository, portal and collaboration platform

9. THE INQUISITIVE, ENTREPRENEURIAL AND REFLECTIVE ATTITUDE IN A MASTER OF MUSIC. PRINCE CLAUS CONSERVATOIRE, HANZE UNIVERSITY OF APPLIED SCIENCES, GRONINGEN

Summary:

1. Background and Rationale of the Programme
2. An Overview of the Programme
3. The Research Strand of the Programme
4. Some Reflections on First Experiences
5. The Master as the Axis between the Bachelor and the Doctorate?

1. Background and Rationale of the Programme

The Prince Claus Conservatoire is one of the nine Dutch conservatoires. It serves the northern region of the Netherlands with higher music education; however, it attracts students from all over the Netherlands, as well as from many other countries – approximately 40 percent of its students are from abroad. Including preparatory classes it counts roughly 400 students in its Bachelor and Master degree programmes.

Since 2011, the Prince Claus Conservatoire has offered a new and, in the Dutch context, unique [1] Master's degree programme, the Master of Music (MoM). Within the MoM, five study routes are available: Classical Music, Jazz (the unique 'New York Comes to Groningen' programme in which students study with Dutch as well as leading New York jazz musicians and obligatorily spend one semester in the jazz scene of New York City), New Audiences and Innovative Practices (a joint programme with the Royal Conservatoire The Hague, the Iceland Academy of the Arts, and The Royal College of Music in Stockholm), Instrumental Learning and Teaching, and Wind Band Conducting.

The MoM is designed against the background of the dynamic and quickly changing landscape of professional music in the Netherlands, Europe and many other parts of the world. Those changes, and the consequences for conservatoires, have been studied and described extensively over the past ten years by the research group Lifelong Learning in Music, connected to the Prince Claus Conservatoire and led by prof. Rineke Smilde. In her seminal work "Musicians as Lifelong Learners: Discovery through Biography" (2009) she portrays today's successful musicians as artistically driven, broadly interested, inquisitive, highly flexible and entrepreneurial professionals whose careers can be best described as 'portfolio careers': they do many different things in their musical career – consecutively, but also often parallel.

The consequences for conservatoire education of this and many other research projects of the past decades are huge. Within AEC circles, the changes are sometimes described as a leap from the nineteenth century directly into the twenty-first. And indeed, the master-apprentice relationship on which conservatoire education, by tradition, has been based is in need of reformulation; a reformulation which maintains the strengths of this educational model but makes it more applicable to 21st century settings. One of the key points in this re-envisaging of conservatoire education is a turn from teaching towards learning, from the centrality of the teacher to a student-centred approach, and from a fixed curriculum towards a more flexible one.

2. An Overview of the Programme

[1] All other conservatoire performance Masters in the Netherlands are formally registered under the name of "Master Muziek" by the Dutch accreditation agency. The Groningen Master, due to its unique character, is registered separately under the name "Master of Music".

With the above firmly in mind, the Prince Claus Conservatoire designed its Master of Music programme on the basis of two fundamental principles:

- Training musicians for the 21st century does not only mean educating excellent musicians in terms of craftsmanship and artistry, it also means educating musicians with an inquisitive, entrepreneurial and reflective attitude;
- Training musicians for the 21st century requires that conservatoires expect students to become the engineers of their own education in order to prepare for a portfolio career in an ever changing musical landscape in which a lifelong learning attitude is a necessity.

The first principle led to a lay-out of the programme in which three major strands play a role. Central, of course, is the Musicianship strand – the MoM programme aims at developing excellent musicians to the highest standards. A second, supporting strand is the strand of Entrepreneurship, in which students are challenged to become not only excellent musicians, but also entrepreneurial musicians – musicians who see and create new chances for themselves, who are on the lookout for new techniques and new repertoire but also for new audiences, new locations to perform, new alliances with other arts disciplines and other sectors of society.

Like the second strand, the third also supports the central Musicianship strand: it is the Research strand, in which students develop an inquisitive attitude by learning how to formulate their own questions and how to answer those in a structured way. Our experiences thus far show that not only do the entrepreneurial and inquisitive elements both relate directly to the central musicianship one but, in many cases, the entrepreneurial and inquisitive elements directly relate to, and reinforce, one another. All three strands – Musicianship, Entrepreneurship, and Research – foster a reflective attitude within the student; this reflective element of the programme is underpinned by a Mentoring scheme in which students are asked to oversee reflectively their own development. All strands combine at the end of the studies in what is called the 'Professional Integration Project'. One might describe this as an 'extended final examination', a Masters presentation in which the student not only shows herself as the musician she has become in the MoM, but also how her musicianship is underpinned by her entrepreneurial and inquisitive competencies and is thereby brought into a closer relationship with her future career in the outside world.

The second principle mentioned above leads to a radical student-centredness in the programme. Upon entry, we explain to our MoM students that there is a huge difference between a Bachelor programme and the Groningen Master programme; in the Bachelor programmes, to a great extent the conservatoire tells you what to do, whereas in our MoM programme the student develops her thoughts on what she wants to do and the conservatoire facilitates further thinking about, as well as execution of, the student's plans.

Therefore, the entrance assessment consists not only of a performance audition but also a discussion of a Study Plan prepared by the student, in which she explains why she wants to study in Groningen, what she brings to the programme, which repertoires or topics interest her, with whom she wants to study, which subjects she proposes to take, which other institutes she would like to visit to learn, etc. In the entrance examination, the study plan is discussed with the student in order to assess whether a basic entrepreneurial, inquisitive and reflective attitude is present, an attitude strongly needed to be able to follow the MoM in Groningen.

3. The Research Strand of the Programme

I shall now focus on the Research strand of the MoM programme. The supportive Research strand is given form in one course: the Practice Based Research (PBR) course. This course extends over all four semesters of the MoM. The goal of the course is to support each student in carrying out her personal research project; a project which must be intensively tied to her identity as a musician and (therefore) to her personal study plan.

In the first semester, the course supports the formulation of an individual research proposal by every student on the basis of the individual Study Plans with which they entered the MoM. In the second, third and fourth semesters, the PBR course consists of individual coaching of each student while she carries out the research, and of assistance in the preparation of the research report and the research presentation as an element of the student's final Master presentation.

The PBR course consists of three elements:

- *Methodology seminars.* A short series of four introductory research methodology seminars in the first semester which help the student with formulating her research proposal. In the seminars, students are taken through matters of definitions of research, research topics and research questions, forms of research and research designs and research methods in order to allow them to think structurally about the shape of their personal research project. The seminars are supported by an Online Research Coach, available through the website of the research group (www.lifelonglearninginmusic.org);
- *Personal coaching.* Each student has two research coaches: a research content coach and a research methods coach. The content coach advises on the musical content of the research, refers to existing specialist literature, to recordings, to specialist in the field, asks critical questions and opens new avenues to the student. The methods coach advises on matters of research design, research methods, data collection and data analysis, and the presentation of the results;
- *Peer review.* In the Master Circle[2], students present their research to each other, facilitated by a Master Circle leader (at present one of the research methods coaches). They learn from each other, they learn to comment on each other's research projects and presentations, and they learn to present, explain, defend and amend their own research projects.

The layout of the PBR course rests completely on the individual research projects of the students. We refrain from offering general methodology courses for everybody on, for example, interviewing, statistical analysis, or artistic research. Rather, we choose to keep the 'taught' content of the PBR course very limited and refer knowledge and skills such as for example interviewing techniques to the personal coaching, so that knowledge and skills can be offered 'just in time' and are meaningful to the individual student.

4. Some Reflections on First Experiences

The first three years of running the MoM have, of course, led to a host of questions and concerns. Sharing all of them would be beyond the scope of this case study. I therefore choose to confine myself to four observations.

The first observation is that students and staff alike have to get used to this radical, personalized and practice-based approach of research. Students enter the programme expecting (often on the basis of experiences in their earlier educational career) that doing research is generally disconnected from their identity as a musician, is connected to reading literature and then citing it correctly in APA-format - or maybe even to wearing white coats in laboratories! - and that it distracts them from what they really came for: becoming an even better musician. Some of the staff share those expectations. Once our vision on what research in a conservatoire is becomes clear to students and staff, however, it also becomes acceptable for them and stops feeling like a burden. This does, however, require some energy from me as a course leader and also from the research methods coaches. An interesting turn-around takes place here: where one would expect that the research methods coaches would be the methodological 'policemen' constraining their students, actually in the first phase the role of the research methods coach consists much more of freeing students from their preconceptions and prejudices about research – of opening up, rather than narrowing down, the borders of what an inquisitive and reflective attitude – and therefore research - may be within a conservatoire.

[2] A term which we took over from our colleagues at the Royal Conservatoire The Hague.

A second observation is related to the first, and concerns he role of writing within the practice based research course. We firmly believe that research should lead to communicable results in order to make exchange of new ideas possible. We do, however, feel a certain tension when it comes to communication through writing. Many of our students are good writers; some of them even potentially excellent. Some, however, have less talent for writing; for producing a coherent story on paper about their research. However, that does not mean that they will not become the reflective practitioners we aim for. Some students express their thoughts better in speech than in written forms, and some thoughts can be expressed by some far more effectively in images and sounds than in texts. Although we will probably keep asking from students to express themselves in written texts about their research, and we will keep formulating the well-known criteria for the quality of writing, we expect that, for some students, a certain leniency in the assessment of their writing will be necessary. After all, we do not train writers in the Master of Music; we train inquisitive, entrepreneurial and reflective musicians.

My third observation concerns the topics of research and the types of research students embrace. The Prince Claus Conservatoire maintains an ecumenical attitude towards the nature of research within a conservatoire. Any research from which musicians may benefit is worthwhile for us: we include research 'about', 'for', 'in', and 'through' music; and we do not feel the need to focus exclusively on artistic research defined as a form of research consisting of the musical processes professional musicians go through. And indeed, we find that students choose a wide array of research topics, research questions and the ensuing research types and designs: some of them opt for artistic research as described above (specifically students involved in compositional activities), some of them design their research projects as what we call 'reflective practitioner research', others do educational or project design research projects, carry out historical musicological study informing their performance practice, or study their audiences. It is also clear that, for many of our students, the idea that their own musical activities can be considered as a form of 'implicit research' is extremely attractive. But not for all of them; and that is fine, as long as their research is intimately tied to their identity as a musician and their ideas about their future careers, we encourage them to take up their personal research question.

This immediately leads to a fourth observation concerning staff development. In order to cater for the needs of the students, we need staff who can coach them in practice based research matters. Given the wide variety of projects that students embrace, we need a similarly wide variety of expertise within the institute. Combine this with the fact that formal research training has been absent from most conservatoires until very recently, and therefore from the education of most of our staff members, and it becomes very clear that a staff development programme concerning research is one of the priorities for the coming years. We have started this year with a mandatory introductory course for all conservatoire teachers on research in the conservatoire (see the case study in Chapter Sixteen); we also invest in teachers obtaining Master's degrees and PhD's. The spread of fields and topics of those master and PhD trajectories is crucial – in the future we need a wide mix of research competencies, and therefore the question is not only how many teachers have done a master and a PhD, but also in which fields.

5. The Master as the Axis between the Bachelor and the Doctorate?

I finish this short case study by offering some thoughts on the relation between the MoM programme and the 1st and 3rd Cycles of higher music education. The Prince Claus Conservatoire offers a Bachelor programme in music, and our work on the Master has heavily influenced our thinking about the Bachelor programme. We are currently concerned with reformulating the Bachelor curricula, and re-thinking the research content of the Bachelor is part of that. Research is currently still 'hidden' in the Bachelor, and we aim at making it more visible without cutting the ties to musicianship – those ties are the strongest motivation for concerning ourselves with research in the conservatoire anyway. Ideally, the Bachelor programme should deliver students who would be able, at the end of their studies, to formulate a research proposal for their Master's study at the point of entry, rather than after the first semester.

As for the 3rd Cycle, our ideas are still in statu nascendi. Generally, we feel that few of our students will be interested in

pursuing a strictly academic PhD. A more 'musical' PhD such as that offered by e.g. Leiden University in cooperation with the Orpheus Institute, or a DMus - a degree which is absent from the Dutch research landscape - is certainly within reach of some of our students. For that reason we are thinking of installing, as an option, extra research modules in the MoM. This should enable students with a research interest to prepare for a possible PhD or DMus degree later in their career – something which I hope we will find enclosed in some of the personal Study Plans we will receive in the future.

Author: Evert Bisschop Boele

10. PRACTICE-BASED RESEARCH TRAINING AT AN AUSTRALIAN CONSERVATOIRE – THE CASE OF THE M.MUS. QUEENSLAND CONSERVATORIUM GRIFFITH UNIVERSITY, BRISBANE, AUSTRALIA

Summary:

1. Introduction – the Australian Context
2. Policy Environment
   - Professionally-oriented research training
   - Bachelors research training
3. The Queensland Conservatorium Today
4. Methods
   - Why undertake a research programme in music?
   - Locating practice-based research – 'outside-in'
   - Locating practice-based research – 'inside-out'
   - The practice-based continuum
   - 2nd- and 3rd-Cycle characteristics
   - Common elements
5. Discussion and Conclusions
6. References
7. Appendix: Participant Master of Music Profiles

1. Introduction – the Australian Context

This chapter explores the characteristics of research training in general at an Australian conservatoire and then focuses upon the case of the Master of Music (M.Mus). To do so, we examine a number of student experiences drawn from recent dialogue alongside earlier publications where the authors have written extensively on the topic of research, building research culture, and research training [3]. Summarising briefly, these papers deal with the emergence of a culture at the Queensland Conservatorium; they focus on critical mass, exploring practice-based research outcomes and providing vignettes and exemplars to illustrate these.

In Australia, the gazetted definition of research refers to:

> *[…] the creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings. This could include synthesis and analysis of previous research to the extent that it is new and creative.* [4]

The role of the conservatoire, then, is to assist students in making practice explicit, visible and sharable (Borgdorff, 2009) via an interaction of ideas and evidence articulated through argument (Newberry, 2010), and in this sense, practice-based research is not substantially different from other 'traditional' forms. However, we also believe that a little history is

[3] See Draper & Harrison, 2011; Harrison, 2013; Draper & Harrison 2013; Draper & Cunio, 2013

[4] ARC, 2008, p. 1

important to articulate the emergence of this culture and to assist others, not just in understanding the destination, but the journey itself. In the on-going Australian higher education reform agenda, over time a number of unique characteristics have emerged due to local conditions. It is these features that we now briefly illuminate as follows.

2. Policy Environment

Following the so-called 'Dawkins reforms' of the Australian government (DEET, 1998), vocational institutions were amalgamated with universities during the late 1980s. This included expectations for verifiable research activity in the creative arts, and so a number of equivalency exercises were undertaken, from the Strand Report (1998) through to the Excellence in Research for Australia framework (ERA, 2014). The latter triennial reporting requirements were introduced in 2009 and continue today. Significantly, ever since amalgamation, Australian universities have usually required demonstrable research activity as a component of full-time academic workloads. The context to highlight here is that such accountability appeared earlier for creative arts academics than it did for higher-degree research training in the creative arts, thus informing later developments.

Professionally-oriented research training

Universities were also asked to consider the development of degrees to provide advanced training in professional fields where projects were to be represented in applied situations and oriented towards professional practice (AHEC, 1989). This was consistent with "a growing sense of disenchantment with a pure-research model that was perceived to produce graduates lacking the breadth of knowledge and orientation to succeed in industry, and where the programs served the needs of the universities rather than those of society"[5]. Education, law and nursing disciplines quickly took this pathway, with music offerings gaining traction a little later in the 2000s (Draper & Harrison, 2011; Blom, Bennett & Wright, 2011).

Initially, there was a stronger weighting on the performance-related aspects with less attention to reading and writing about music (Duffy 2013; Roennfeldt, 2012), but despite the challenges involved (Schippers, 2007) an integration of components and perspectives increasingly evolved (as will be detailed further below). Multi-exegetical formats in recent research degrees now succinctly represent current approaches (see Appendix 2) similarly to the professional worlds of art, design, film and popular culture that are accustomed to producing works of mixed and/or non-linear media, and which may be interrogated from different perspectives, both public and academic.

Bachelors research training

En route to such a mix of intellect and art, there is another notable feature of the Australian higher education reforms worth briefly mentioning here. The common pathway to PhD has been via a dedicated fourth-year Honours dissertation add-on to the three-year Bachelor's format (Kiley, Boud, Cantwell & Manathunga, 2009). This mechanism helped create a 'pipeline' effect, while simultaneously increasing the likelihood of success in the PhD. This is not insignificant in the Australian landscape where government-funded Higher Degree Research (HDR) places are closely tied to institutional reporting and successful completions:

> *[…] undergraduate student research has become an imperative for research-intensive universities. This has been correlated with increased participation in postgraduate research […] suggesting that PhD completion rates were*

[5] Draper, 2000, p. 25

doubled for students who had participated in undergraduate research.[6]

High-achieving Honours graduates may typically compete for scholarships and direct entry to PhD study thus bypassing the Masters cycle altogether and, in the case of the latter, this may often be interrogated by universities as to its equivalency to Honours (to some degree propelled by a plethora of non-research coursework Masters). For reasons of scope, further elaboration on the Honours phenomenon will be omitted in this chapter. However this context does inform some of our thinking (as it does interviewee comments) around an ideal view of the research training landscape and particularly in terms of 'trickle down' into undergraduate curricula (Draper & Hitchcock, 2013).

3. The Queensland Conservatorium Today

Established as an independent institution in 1957, the Queensland Conservatorium became a College of Griffith University in 1991 (QCGU). A Master of Music by research was subsequently introduced in 1999 but initially retained something of a split between performance /lessons and dissertation /supervision as referred to above. Following the establishment of the Queensland Conservatorium Research Centre (QCRC) in 2003 and its academic staff research focus, it was not until the introduction of the Doctor of Musical Arts (DMA) in 2005 that practice-based research formats truly began to gain traction. Entry to the DMA requires candidates to possess a minimum of five years professional experience, preferably with a formal research training qualification but commonly incorporating music-making expertise as the more valued requirement.

The introduction of the DMA proved significant (Draper & Harrison, 2011). Over the next few years, this not only informed a re-thinking of the Masters, but also impacted upon the profile of the M.Phil and the PhD. This is represented in the fluctuations in numbers which reflect many of the negotiations and/or changing student preferences of the time, especially during the period 2006–2009 as shown in Figure 1 below:

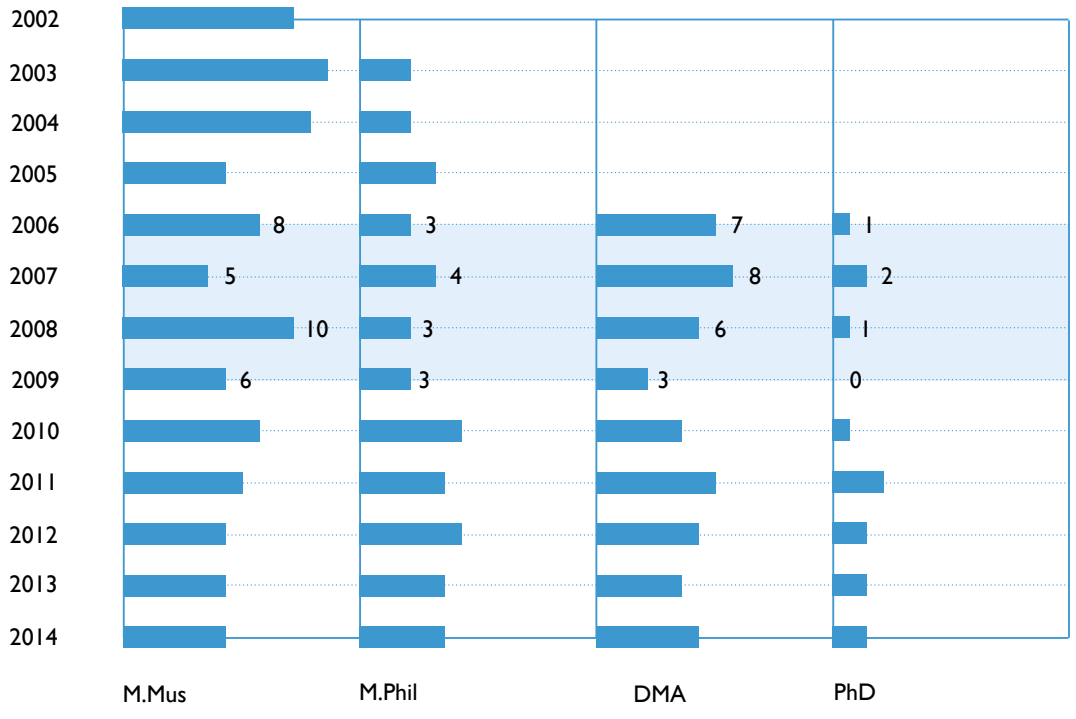

Figure 1: Higher Research Degrees commencing, 2002–2014

[6] Willison & O'Regan, 2007, p. 393

To this day, QCGU retains all four programmes, less governed by matters of topic, more so by prior research training experience in the case of the M.Phil and the PhD. In the M.Mus and the DMA, this includes early coursework comprising writing and methodological training. At the time of writing, HDR students represent more than 12% of QCGU's enrolment, with a threefold increase evident over 10 years as shown in Figure 2:

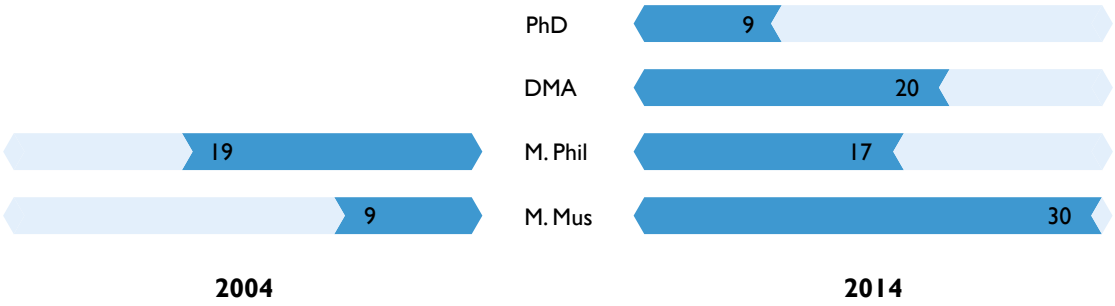

Figure 2: Higher Research Degrees continuing, 2004 (28) and 2014 (76)

Something less visible in the statistics is a vibrant research culture which has emerged over these last few years. This is characterised by students and academics who have a desire to embrace new approaches, who have set up structures to enhance delivery and engagement, and who constantly reflect for improvement (Harrison, 2012) – armed as they now are by dedicated resources including regular HDR colloquia, ICT, equipment, venues and a strong sense of a self-directed and engaged student research body. The community has evolved, in part, through external influences requiring universities to invest more heavily in research and research students. The increase in enrolments and levels of interaction has brought pressure to bear on human and physical resources while providing a critical mass recognised as exemplary by the university and beyond.

One of catalysts for this transformation is the programme that is the focus of this chapter: the M.Mus. In an interesting variation on the form we have explored thus far – while DMA candidates tend to travel, be remote candidates and/or continue their busy professional portfolio music careers both across Australia and abroad – the M.Mus cohort tend to be on-campus and from this perspective have provided valuable contributions to critical mass, research fora, committee representation, musical performances and the like, thus informing both doctoral and undergraduate culture in turn.

M.Mus graduates have tended to produce outcomes through alternative submission formats (including multimedia), perhaps due to a reflexive culture which has permitted divergent forms of supervision practices, delivery formats and final products. Most recently, the research scope for the M.Mus has widened dramatically: from the more traditional players of violin and piano, to those exploring such diverse subjects as (Sudanese) mouth whistling, sound engineering, Tango, popular music and electronica. We now explore our interaction with the M.Mus (and to some degree, its sister programmes) via the following material.

4. Methods

As a general starting point we draw upon reflections and reactions to earlier papers and presentations, faculty review materials from 2008–2013, and staff and student research data provided by the university. As such, a mixed method approach (Creswell, 2003) has been employed. Data analysis was carried out via a constant comparative method (Glaser, 1993). Notes, meetings and email correspondence were used to refine the emerging themes.

A source of most recent data generation for this chapter was a discussion paper and questionnaire presented to M.Mus students and graduates. Responses are indicated by participants' initials, and full profiles with links to dissertations, professional websites and a range of musical achievements are provided in an Appendix. Five questions mirror the primary terms of the AEC handbook, that is, to better understand Masters in terms of 'gateway to profession' and/or 'bridge to 3rd cycle.' A sixth question asked for comment on the AEC's 'Polifonia'/Dublin Descriptors for Masters and Doctoral studies. There was also an opportunity for open-ended responses. Each of these probes is now explored in turn, framed where applicable through insights from our earlier publications. Overall, wherever possible we aim to let the student voices speak for themselves.

Why undertake a research programme in music?

Bands, concert halls or film sound stages do not demand formal qualifications, only expertise. Why would you undertake higher degree research? Where will this take you?

Overall, there were striking parallels to other studies, both at doctoral level (Draper & Harrison, 2011) and in undergraduate with honours (Draper & Hitchcock, 2013). From the outset, it would seem that the idea of practice-based research is one central attraction, the realisation that one might:

- *Clarify, contextualise existing knowledge and extend my personal knowledge … [understand] the nature of musical knowledge itself and its relationship to other forms of knowledge.* (TW).
- *[…] the training and insights that I received through research equipped me with skills that were complimentary in re-establishing a professional performance profile […] being able to communicate in written form (rather than musical) […] developing these skills enabled me to access opportunities & resources that previously I was unaware of* (AB).
- *[…] the notion that my own practice could be the subject of research, or could itself BE research was entirely new, and it was this that actually inspired me to undertake the DMA* (Draper & Harrison, 2011, p. 5).
- *[…] they had not considered undertaking further study until the final semester of their undergraduate degree. The primary reason for this change in their thinking was the realisation […] that a creative focus was possible and even desirable* (Draper & Hitchcock, 2013, p. 3).

Also emergent and, we believe, highly significant here, is the related theme of resources and of a community of practice or 'research culture', for example:

- *Part of my motivation for undertaking higher research study was to gain access to the specialised resources a university can provide … valuable face time with experienced mentors […] free use of the university's recording studios … a forum for meaningful dialogue with other HDR students, who are also my professional peers. These resources would have been very difficult, if not impossible, to access, had I not undertaken a higher research degree.* (YS).
- *It is not entirely different to being in a band. The different perspectives are creating clarity rather than confusion, and if there are contradictions this encourage[d] me to really focus my own opinion. I have found the contributions very clear and helpful, and I feel I have enjoyed a very well supported autonomy* (Draper & Harrison, 2011, p. 8).
- *[…] being in the culture forces you, not only on the practical side, but on the intellectual side, to be a tad more intensely critical of 'why am I doing this, does it even matter?' You are going to get a lot more 'bang for buck' from being in this environment because you are that much more intent on what you are producing.* (Draper & Hitchcock, 2013, p. 3).

Locating practice-based research – 'outside-in'

How might you differentiate between your practice and your research – in your own lives, in your own professional undertakings? Have you found that your university research programmes authentically draws from professional perspectives? How, or how not?

Many insights broadly correlate with Bennett's research (2010) and, to a large degree, with informal observations of local artistic research trajectories in recent years, that:

- *As a musician I believe we all are researchers without maybe realising it. We fall in love with music and then pursue it for the rest of lives, finding ways to become more creative performers and composers through listening and analysing in minute detail, establishing solid technique and collaborating with others […] So yes, the university research program did enable me to authentically draw from (my own) professional perspectives (AB).*
- *A program which integrates my professional practice with my research effectively and with relative freedom […] a flow between the two areas of my career and one is constantly informing the other. I have actually come to realise that my professional practice as a saxophonist and as a researcher are not separate but together form my identity in the industry (ED).*
- *I don't differentiate at all between artistic practice and [practice-based research]. I realised quite quickly in research training that my practice was easily contextualised as research. That is, goals and methods were articulated, there was reflection and adaptation based on results. My own solution at both masters and PhD level is to view text outputs as ethnographies of practice, allowing insights to develop into individual creativity and human interaction* (TW).

One M.Mus graduate raised additional insights, that:

- *Since completing my Masters degree, I no longer reflect upon my practice in such a formal way [text], which is a fundamental difference between my professional practice and my research. While I do reflect on my practice sometimes […] I don't try to interpret or analyse these reflections too deeply because I find that it does not serve me artistically* (YS).

This issue has come up a number of times and in different ways in recent times. 'The music knows you're looking at it' is one way of putting it (Draper, 2014), and signals some of the difficulties associated with method or specificity interfering with practice. It would also be far to say this represented more of a dilemma in earlier years (2006–2009) given a starting point emphasis on research questions, literature and research methods to be laid out ahead of the artistic practice itself (Draper & Cunio, 2013). More recently, outcomes have often proven to be a highly interactive assemblage of the elements, for example, where 'method' may be an important 'finding' much later in the project. It would seem that, given critical mass and talk about what works over time, that student networks may be one of the most powerful assets in this respect:

- *To be honest, I received more feedback from peers than supervisors […] I am personally very grateful to have had this opportunity before confronting [external] audiences […] some of my toughest presentation questions came from [student] audiences at the Con in the first two semesters of the DMA* (Draper & Harrison, 2011, p. 9).

Locating practice-based research – 'inside-out'

Conversely, what may have added to your professional work from university research training? In what ways might this have helped as a 'gateway to the profession'?

Following method queries above, TW is a little circumspect in some of the comments:

- *Research feeds back into the design of artistic work in many ways, potentially also affecting the choice for projects based on the ability to situate them as research (although, so far, the artistic work that gets prioritised tends to the be the work that I perceive to have the greatest creative merit rather than based on pragmatic concerns about research outputs). Research training has definitely informed my practice, but it has not been a gateway to profession, or necessarily improved my skills, which may have improved more or less had my time not been taken up with the training itself* (TW).

That is, that practical musicianship may indeed continue to progress beautifully as it has for millennia, and without the input of (possibly distracting) dissertation writing. However, other elements are simultaneously noted, perhaps related to rapidly evolving contemporary communication and accountability contexts within which the music resides. For example:

- *Research training has increased my understanding of the structuring of institution, university, government, the relationship between funding and research, and the ways in which artistic research can form part of an academic career. This includes being able to contribute artistic products that can be counted as research outputs, sometimes in multiple ways* (TW).
- *My research … has directly impacted on decisions I make as I progress as a performer. The conclusions I am starting to come to … around digital music-making, career trajectories, artistic relationships, are all influencing the day to day choices I make as a performer and, eventually, could help the musical community I am a part of* (ED).
- *I was initially very sceptical of having to produce academic documents to communicate myself as a musician. I soon realised however that when I tried to express my professional practice to others either verbally or in written form that I could not do it. This made me realise the importance of being able to communicate to others in a more formal way (*AB).

The notion of 'portfolio careers' (Bartleet, Bennett, Bridgestock, Draper, Harrison, & Schippers, 2013) and its impacts are felt strongly in Australia. As implied above, we would wish for HDRs to be able to spend more time on campus, but many are busy professionals who may need to be elsewhere and are confronted by Australia's tyranny of distance – its own vast size and its relationship to the rest of the world where some need to regularly travel abroad. It is more unlikely that an Australia musician will make a living armed with only 'one bow', and by necessity, must learn to be multi-skilled and highly business-savvy across a range of opportunities (Draper, 2000, pp. 204–207). High-level communication skills are central to this just as participants have variously described.

The practice-based continuum

What aspects of any former study (undergraduate, honours, or masters) do you believe would best prepare you for further doctoral work? Are there aspects of professional work which also might apply? Or, is via a research Masters the only way to approach this?

As for DMA entry requirements, it would appear that a pause between 'cycles' is seen as useful, but all participants also notably refer to the undergraduate context:

- *The coursework gave me some of the skills including basic writing and referencing skills however did not really challenge me with creating new ideas, research, and observations. I also had a large [time] gap between my undergraduate degree and research degree. I believe this was integral to the success of my research degree. I had personal professional experiences from being in the field that enabled me to frame my research around* (AB).
- *In my case, [fourth-year Bachelor with] honours was the stepping stone to higher degree research. Prior to the completion of my Honours year I was quite unaware of the possibilities of music research and the integration this can have with professional practice* (ED).

- *Stepping into a research Masters after 3 years of professional work (preceded by a 4-year Undergraduate degree), I would say that everything I learned about research came directly from my Masters study – particularly via the mandatory tuition on research basics, ethics etc., and in my interactions with my supervisors. Based on my experience in a 2-year research Masters, I would be confident going into doctoral study in the future* (YS).

Otherwise, participants appear comfortable with the notion of a continuum vs. discreet 'stages' and again raise the issue of personal artistic investigation as central:

- *My own experience is also that reading the right materials – discourse, epistemology, methodology, appropriate to the specific study – is almost more important, and that energy put into developing reading lists might have benefits. In my case I didn't undertake any extra research training in PhD, relying on training undertaken in Masters and my own investigations, supplemented with colloquia, journal club, and writing group* (TW).

These elements and insights about any perceived differences in the idea of 'cycles' are continued and extended below.

2nd- and 3rd-Cycle characteristics

Following the above questions, please comment on what you might see as the essential differences or similarities of the AEC 'Polifonia/Dublin Descriptors for Masters and Doctorates.[7]

None of the respondents related to the apparently strict declinations for characteristics as posed. To some degree, this may be understood by oft-cited experiences of Honours as the terminal degree to the profession, with a later pause prior to further HDR study.

- *From my observations at [QCGU HDR] colloquium there did not seem to be a big difference between masters and doctorate other than the scope of the project (time and length spent on the research). I believed that my project could have easily extended into a doctoral project. This is just an assumption however as I have not yet progressed to the 3rd cycle. In most cases I believe the 2nd Cycle awards are relevant to both professional and 3rd cycle gateways* (AB).
- *It struck me that the ['Polifonia'/Dublin Descriptors] were attempting to quantify too intensely the varied nature of a higher degree. In my case, my Masters program was a very similar project, contributing original knowledge to my PhD Program and in this vein, comparing that to the description of the 2nd cycle leaves me wondering how this would have actually fit in at all* (ED).

YS and TW elaborate further:

- *I have completed a M.Mus, not a Doctorate, and I would say that some of the criteria listed under the 3rd cycle were definite expectations in my own study and research. For example, conceiving, designing, implementing and adapting a scholarly research process, making an original contribution to the body of work, and communicating with the academic community about one's area of expertise (*YS).
- *The essential difference between 2nd and 3rd cycle from my perspective is the ability to synthesise and address the literature. I can't imagine that musical skills correlate to one or the other cycle (especially given that I was given instrumental lessons as part of the masters program), and given that many HDRs (who play) already arrive with professional level skills.*
- *It is the understanding of research, discourse and positioning within that that develops from one cycle to the next. Regarding the question of how Masters contributes to profession, I would say it contributes reflective*

[7] N.B. As their name suggests, these descriptors are closely based upon the more generic 'Dublin Descriptors' and therefore reflect a Europe-wide view of the distinction between Masters and Doctoral level study.

practitioners – those more likely to originate, direct and source fund innovative projects, via critical reflection, understanding funding and grant writing, and confidence in presenting concepts to partners. I take issue with the idea that cycles are linked to originality of conception, more likely, linked to the ability to communicate significance in a variety of settings (TW).

Common elements

Do you believe that there are elements common to both the musical profession and to further higher study that are important to describe here? For example, what para-musical skills do you believe vital for both professional and doctoral work?

In parallel to the core intent of this and the prior question, we find it useful that most if not all of the earlier topics are repeated in one way or another here. It would seem that these two probes had the capacity to draw out much and we will return to these elements in our concluding remarks.

- *I have found that the dedication, commitment, time management, and organisation skills all present in modern day classical music careers are all important skills in the completion of a higher degree. My training as a classical musician has helped me shape the research degree process and overcome any challenges put before me. I think, ultimately, that performing musicians and researchers have a lot of personality traits in common and this helps when completing a higher degree and the training to become a researcher* (ED).
- *Ability to write and talk about practice within different domains – wider society, research, learning – seems to be an essential skill for portfolio musicians, although, perhaps only for a certain kind of portfolio musician – those that originate and/or lead projects. Understanding of financial structures, government, corporate, university relationships and funding pathways* (TW).
- *I believe that most musicians who gain moderate to high proficiency in their instrument or creative practice possess three common attributes: discipline, passion, and the impulse to seek deeper meanings. Many musicians, whether they are creatively or technically inclined, are constantly trying to scratch beyond the surface of their consciousness in order to achieve some level of excellence or profundity in their work. I sense a parallel between this attitude and the attitude required to engage in doctoral work. I myself have not undertaken doctoral work, but a trait I have noticed in those who do this kind of work is a highly rigorous and inquisitive nature – to question every aspect of their research, to question their own bias and perspective, and to avoid making assumptions. I am not suggesting that this is a skill one learns in their musical profession and then applies to their future doctoral work, I am merely pointing out a similarity of approach in both musical excellence and academic rigour* (YS).

5. Discussion and Conclusions

While the introduction of the QCRC in 2003 and DMA in 2005 has proven to be a watershed in many ways, candidates may ultimately enrol in any one of the four QCGU research programmes according to academic advice, fitness for purpose, and prior experience (with due consideration for both professional and academic achievement). In the Australian context, the Masters is no longer the terminal degree as it may once have been understood c. 1999–2005 (see Figure 1). Many now choose to take DMA or PhD pathways (see Figure 2) and/or where Masters enrolment may serve as a 'proof of project' credit toward doctoral entry and completion. Data also reveals the prevalence of portfolio career considerations (Bartleet et al., 2013), where few intend to pursue academic careers as a sole goal (Harrison & Draper, 2013). Many indicate performance, composition, teaching and research ambitions – often in equal measure. The QCGU M.Mus therefore serves as both a professional gateway and as a bridge to the 3rd cycle.

HDR students are entitled to weekly contact that comprises practical lessons, one-to-one academic supervision and, in the case of the M.Mus and the DMA, early candidature class-based coursework. In respect of the latter, online tools now play a central role in accompanying and supporting HDR colloquia and courses – especially in the case of busy, travelling professional musicians. Furthermore, given critical mass, the existence of a highly interactive student research culture would seem to be the most important feature of the QCGU setting and one that might be more fully considered and articulated elsewhere.

What is also apparent is that the interface between practice /research /practice is dynamic. That is: when the research is undertaken on the basis of practice, this continues to inform and enhance practice throughout and beyond the program. Participants tend to understand the 2nd cycle as: an opportunity to inform their music-making, valorisation of their competences (to a lesser degree) and, for some, a pathway to further study and/or career enhancement. While the question of scope /depth /volume did not appear evident in the AEC 2nd cycle descriptors, it does feature in the QCGU M.Mus comments: there was general agreement that the idea of 'mastery' might apply equally in both 2nd and 3rd cycles, and that as a government-funded research degree, the 2nd cycle is seen to contribute to new knowledge.

Accordingly we believe that the uniqueness of the Australian geographic and demographic context should not be underestimated in this study: HDR musicians simultaneously negotiate issues of distance, interdisciplinary communication and an imperative for diversity via portfolio careers versus the singularly focussed performance /or academic career that was a feature of past HDR iterations. Recent realignments of QCGU programmes continue to refine the porous borders between the four HDR offerings, as well as considering the implications for Bachelor with Honours training and practice-based reflective work more broadly in the undergraduate curriculum.

Authors: Paul Draper and Scott Harrison

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7. Appendix: Participant Master of Music Profiles

- **Andrew Butt (AB)**. A leading jazz educator and performer, Andrew has completed a Master of Music and is presently considering undertaking a Doctor of Musical Arts.

  (2012). *Exploring the delivery of jazz education: Ensemble performance in a Queensland high school.* Master of Music dissertation. Brisbane: Griffith University. Available at www29.griffith.edu.au/draper/hdrs/Butt_MMus_dissertation_final.pdf

  (2013). Churchill Fellowship recipient, details available at www.jazzqueensland.com/index.php?option=com_content&view=article&id=3097:andrew-butt-awarded-2013-churchill-fellowship&catid=93&Itemid=406

Professional page, available at www.andrewbuttmusic.com

YouTube channel, available at www.youtube.com/user/AndrewButtjazz

- **Emma di Marco (ED).** Emma completed an earlier Bachelor of Music with Honours and then entered into an M.Phil. This was not completed and after nine months she successfully transferred into a PhD.

  (2013–). (PhD in progress). *Classical saxophone performance in Australia and the career development of artists in this field*. Brisbane: Griffith University.

  Research page: https://griffith.academia.edu/EmmaDiMarco

  Professional page: www.emmadimarco.com

- **Youka Snell (YS)**. Popular music artist now residing in Berlin. Youka completed an earlier four year undergraduate degree (without Honours), took up professional work for some years then returned to complete a M.Mus with a focus on music technology and popular music song writing.

  (2011). *Exploring individuality and musicianship through recording studio-based song writing*. Master of Music dissertation. Brisbane: Griffith University. Available at http://www29.griffith.edu.au/draper/hdrs/Snell_MMus_dissertation_final.pdf

  Professional profile, available at http://youkasnell.com

- **Toby Wren (TW)**. Toby is a composer and guitarist currently completing his PhD. Toby has been investigating Carnatic (South Indian classical) music, including two research trips to India and lessons with some of the luminaries of Carnatic music. His Masters research (2009) examines the influence of Carnatic music on his composition and improvisation practice and has produced two concerts, a lecture-demonstration and a dissertation, presented as a weblog. Toby's PhD proposes a critical theory and methodology for hybrid music making and presents an ethnography of the Cows at the Beach concert series (2011), and the Rich and Famous CD recording (2012).

  (2012–). (PhD, in progress). Brisbane: Queensland Conservatorium, Griffith University.

  (2009). *The Carnatic jazz experiment: The influence of Carnatic music on my composition and improvisation practice*. Master of Music dissertation. Brisbane: Griffith University. Available in web-based format at http://carnaticjazzexperiment.com

  Professional profile, available at http://www.tobywren.com/tobywren.com/Home.html

SPECIALISED MASTERS PROGRAMMES AND THEIR RELATIONSHIP TO RESEARCH

Chapters 11 to 14 present examples of Masters programmes with very specific characters. In each case, it is interesting to see how their distinctiveness is reconciled with their support of general principles of Masters programme design. Despite their different and highly specific objectives, all four case studies reflect in their own way the concern to balance practical and research-oriented elements that is the main theme of the handbook.

Chapter Eleven describes an unusual – but not completely unique – Masters programme that is designed to be taken after a previous Masters. The Master-after-Master responds to a specific, practical and recurrent problem in the 2nd Cycle of higher music education: only a small number of music students completing Masters degrees have the aptitude and/or desire to undertake Doctoral study, and yet the 3-4 years of Bachelor training plus 2 years of Masters work are often insufficient (especially with instruments that have the largest repertoires) for them to achieve full artistic mastery. The solution of the Master-after-Master is not without its problems – it demands a programme that simultaneously builds on a previous one and yet sits in the same place as it on the EQF framework. It is also arguable that the programme actually represents a rather different philosophy from that of the handbook (which argues that it is possible to balance professional preparation with reflective development in the one Masters programme of two years duration). But however much its solution may be unorthodox, the programme represents a carefully thought through solution to a widely felt problem.

Chapter Twelve presents the case of an M.Mus in Sonology. This highly specialised discipline, which is explained in the early paragraphs of the case study, demands an equally specialised programme of study. Both the creative and the technological aspects of the programme create natural affinities with the research ethos and, indeed, the author claims at one point that the projects undertaken by students on the programme have something of the quality, if not the scope, of PhD work. Of course, the demands on such a programme of being both a gateway to the profession and a bridge to the 3rd Cycle are perhaps less than those confronting a more generalised Masters programme, in that the professional and the research communities in Sonology are quite closely intertwined. This is an interesting issue when considering programme design and development at Masters level. It is worth noting that the scientific disciplines show many examples of Masters programmes that take a much more narrow and specialised subject area than the Bachelor programmes that typically feed them.

Chapters Thirteen and Fourteen form an illuminating pair; the first discusses the features that might be designed into a Masters programme offering a specialism for orchestral musicians, while the second describes just such a programme as developed by another institution. Together, they show how two institutions approaching the same objective show a remarkable similarity in the solutions they come up with. Both programmes address the paradox of offering a training which, on the face of it, leads to a highly directed professional environment, with relatively little scope for autonomy, and attempting to ensure that those graduating from the programme will share the same attributes of reflective and critical thinking as their counterparts in solo and chamber specialisations. In their different ways, they both offer a credible picture of why the development of these attributes is as relevant for those aspiring to work in orchestras as it is for any musician.

11. MASTER-AFTER-MASTER IN MUSIC: A BRIDGE TO PROFESSIONAL LIFE. LUCA - CAMPUS LEMMENS, LEUVEN, BELGIUM

Summary:

1. Introduction – the Concept and its Rationale
2. Admission Requirements
3. Artistic Component of the Curriculum and Stage Experience
4. Research Component of the Curriculum
5. Study Programme
6. After the Programme

1. Introduction – the Concept and its Rationale

The appellation 'Master after Master' (MaM) can easily puzzle the reader. A Master's programme is a 2nd-Cycle programme. A MaM is, therefore, a 2nd-Cycle programme one can access only after the completion of a previous 2nd-Cycle programme. The reader would probably imagine that the second Master must be on another subject than the first one. However, this is not the case. In order to start a MaM at LUCA - Campus Lemmens in, let us say, piano, a student must already have successfully completed a first Masters degree in piano studies.

At this point, some explanation is needed. Nowadays, it is not easy for holders of a Masters degree in music performance to decide what to do after the completion of their studies. The artistic and technical level required to work as musicians is so high that further instrumental training is almost always necessary. Furthermore, the overcrowded musical world requires performers to have something original to offer, and to develop communicative skills in order to explain and defend the ideas underlying their output.

Generally, the bringing to complete fruition of musicians' reflective skills and artistic level is the goal of a 3rd-Cycle programme. However, we have observed that our students are often intimidated by the academic requirements of a PhD in the arts. Even those who have produced excellent Masters theses are often afraid that the demands of a Doctoral programme would slow down their development as professional performers. Although our school offers a Doctoral programme in the arts, which does allow students to develop their artistic as well as their research skills, certain deeply rooted convictions are difficult to overcome. In the mind of many students (and professors), the idea that one's musicianship can only benefit from a research curriculum is still hard to accept. Consequently, they often exclude a priori a 3rd-Cycle programme as a possible path. This is unfortunate for the students, who narrow down even more their already limited range of job opportunities, and for the school, which loses potentially interesting candidates for its Doctoral programme. This observation has inspired the offering of a MaM degree in music at LUCA - Campus Lemmens.

The MaM programme is a two-year 2nd-Cycle programme. It offers to outstanding postgraduate students intensive instrumental training, professional experience and a tailor-made research curriculum. Its goal is to prepare them for the professional life as well as for potential 3rd-Cycle study. It is organised along two specialisations: soloist and chamber music ensemble.

Admission Requirements

In order to guarantee to each student intensive instrumental coaching, professional experience and a tailor-made

research programme, the MaM programme accepts a maximum of ten students (all specialisations and years combined). Candidates to the programme should not only possess a Master's degree but also pass an entrance examination. The entrance examination consists of a performance and an interview. The former is evaluated by a jury of professional musicians not working for our institution and not involved in any way with the candidates. The latter is conducted by colleagues possessing a PhD in the Arts and is meant to assess the potential of the candidates as artistic researchers.

It is important to emphasise that, although the research component of the programme is as important as the artistic one, we do not ask to the candidates to propose a research project at the entrance examination. We select them, primarily, on the basis of their artistic level. This policy has two reasons. Firstly, since concert organisers programme our students in their seasons, we must offer the highest artistic quality. Secondly, we have noticed that outstanding performers often do not apply for a research curriculum simply because of a lack of knowledge about what artistic research actually is, rather than because of a lack of capabilities for or interest in it. By asking from the beginning to present a research proposal, we would risk losing many valuable artists. We prefer instead to attract them by offering a highly developed artistic curriculum, assess their potential as artistic researchers rather than their achievements in this field and train them during the programme to become researchers meeting academic standards.

2. Artistic Component of the Curriculum and Stage Experience

The artistic component does not differ much from that of a usual Master's curriculum. Students are individually coached by an instrumental teacher and follow master-classes with internationally-renowned performers. They have to prepare, in the course of the two years, at least three recitals of ninety minutes. Part of this repertoire must be strongly connected with the curriculum's research component.

A significant part of the MaM's artistic component is the stage experience. Students play the last two recitals within regular concert seasons inside as well as outside the school. A jury attends and evaluates these two recitals which are, in fact, examinations. We are developing a network of concert organisers which allows us to give visibility to our students and at the same time promote our educational offer.

3. Research Component of the Curriculum

The central figure of the MaM's research component is the research coach who is a PhD in the Arts. Since the research component is integrated into the artistic one, the artistic and research coaches should ideally be the same person. When this is not possible (for example, when the artistic coach does not possess the necessary research experience) the artistic and research coaches are expected to determine and follow together the student's curriculum.

The research coach must, first of all, assess the initial competences and skills of the student. Then, guided by the student's interests and artistic repertoire, s/he must design a tailor-made research curriculum. This includes: the design and development of a research project, the contextualisation of the research project through a curriculum which the student must follow in order to acquire the necessary competences (e.g. specific readings, seminars, university courses, conferences, masterclasses, etc.) and the production of the most appropriate presentation of the research results.

A research project must include a clear formulation of the research question, a description of the state-of-the-art, the research method employed and the results. It must be strongly related to the student's artistic curriculum. The way the research project is presented is the choice of the student and of his/her coaches. We are convinced that artistic research often needs forms of presentation going beyond the traditional written thesis. We require a word count of minimum fifteen thousand. These can be part of an interactive DVD, a website, a series of connected articles, an essay, etc.

MaM research is expected to be more developed, more solid and closer to the standards of 3rd-Cycle research than that of a traditional Master's programme. However, it does not need to have the originality and newness one expects from

a PhD project. MaM research may be considered as a thorough investigation of an artistic problem encountered by the student during his or her artistic practice. In the ideal case, it will constitute a good starting point for developing a future Doctoral project.

4. Study Programme

First year

- Recital 1
- Research proposal
- Research report
- Module 'into research' (in collaboration with the Master after Master Transmedia, LUCA - Campus Sint-Lukas)

Second year

- Recital 2
- Recital 3
- Research output

As it can be seen in the study programme above, the artistic and research components of a student's curriculum are both continuously evaluated throughout the two years. A student plays a first recital at the end of the first academic year (June), a second one in the first semester of the second academic year (normally from September to December) and a last one in the course of the second semester. As explained above, the precise dates of the last two recitals depend on the concert organisers who insert them in their seasons' programme.

The research component is evaluated twice in the first year (research proposal and research report) and once in the second year (research output). In the first three months of the programme, student and research coach meet several times and work together on a research proposal. At the same time, the research coach can assess the student's background and design a tailor-made curriculum. The research proposal is evaluated by the coaches of all students and by at least one PhD in the Arts not involved in the programme. This evaluation is an opportunity for the student to receive feedback about the work s/he is planning to do, and for the coaches to exchange ideas which can improve the quality of their guidance.

A compulsory part of the first-year students' research curriculum is the module 'into research'. It is an eight-hour seminar divided into several sessions. The seminar is given by professors of the department of Transmedia of our school of arts. It is centred on technical aspects of artistic research like writing, presenting, searching for sources and so on. The choice of collaborating with another department has two grounds. The first one is practical; the MaM programme in Transmedia has organised this seminar for its own students for many years. The second one is that music students, often isolated in their practice rooms, will benefit from getting in touch with artists from other disciplines.

At the end of the first year, students and their coaches report on the research done. The assessment, which happens along the same modalities as the proposal, is crucial within the curriculum. This is indeed the last opportunity to assess and give feedback before the Master's exam. Problems and weak points need therefore to be spotted at this stage.

The second year of the MaM is focused on the production and presentation of the artistic and research output.

The artistic output takes the form of two recitals within regular concert seasons. Each student is expected to write the programme brochure and to give spoken presentations as part of the recital. The text and the introductions are meant to

be received by a public of concert goers. However, they should also contain references to the student's research project. In this way, the existing gap between artistic research and the public is narrowed, while at the same time, we encourage the students to make their research work accessible and comprehensible to a larger number of people.

The research output is evaluated at the end of the year by the student's coaches and, at least, three external experts in artistic research. As written above, the choice of the output is up to the student. Our only requirements are a minimum word count of fifteen thousand and a consistent and well-structured research work. We strongly encourage students to explore media going beyond the traditional written thesis. We are indeed convinced that, often, the findings of artistic research can be fully expressed only through a right combination of words, sounds and/or images.

5. After the Programme

At the end of the programme, the students have become better aware of two realities: that of concert practice as well as that of artistic research. They realise that these two worlds are by no means mutually exclusive. On the contrary, artistic research can enhance concert practice and concert practice can give insights into an artistic problem that are otherwise difficult, if not impossible, to obtain. To pursue both careers simultaneously is of course very demanding. However, considering the very limited number of job opportunities in both fields, to choose only one path is the same as to bet on a single number at the roulette, with even less chances to succeed. By means of this programme, we stimulate young musicians to give their very best as performers as well as artistic researchers. We encourage them to participate in international competitions and, at the same time, to present their research results in conferences and journals. We help them to have something original to offer to the public, to ground it on solid research work and to know how to present it. Some of our students will decide to start a 3rd-Cycle programme, others will prefer to focus on a performance career and still others will try to pursue both objectives. Our goal is that all of them will pursue a professional practice in which musical performance and research never cease to influence one another.

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12. THE MASTERS PROGRAMME IN SONOLOGY – A SPECIALISED CASE STUDY. ROYAL CONSERVATOIRE THE HAGUE, THE NETHERLANDS

Summary:

1. Introduction – The Institute of Sonology
2. Sonology Programmes and Research
3. Admissions Procedures
4. Subjects and Student Profiles
5. Mentoring and other Activities
6. Assessment
7. Student Destinations
8. Reference

1. Introduction - The Institute of Sonology

Relevant to any discussion of the Masters programme at the Institute of Sonology is an account of the nature of the Institute and its relationship to the rest of the Royal Conservatoire The Hague. The first question many might ask about Sonology is: what is it, actually? Two possible responses to such a question might throw some light on the distinction between Sonology and the other departments of the Conservatoire.

The first response could centre on the history of the Institute, which grew out of the electronic music studio of the Philips Research Laboratories in the 1950s and acquired its present name in 1967 while associated with the University of Utrecht. Eventually, the Institute was incorporated into the Royal Conservatoire The Hague in 1986 (Tazelaar 2013, introduction). It was one of the first electronic music centres in the world to acquire its own computer (in 1971) and, throughout its history, has been at the leading edge of innovation in the technology, composition and performance of electroacoustic music, a feature which continues today in its participation in the development of the Wave Field Synthesis (WFS) sound-projection system, the AC Toolbox software environment for algorithmic composition, and other ongoing research areas. At the same time the Institute also owns one of the most extensive voltage-controlled (analogue) studios in the world, which has been continuously maintained and upgraded since the 1960s, which emphasises Sonology's commitment to a sense of continuity and evolution through the rapidly-changing history of electroacoustic music.

The Institute has always emphasised a fusion of technical and aesthetic ideas in music, particularly, but not exclusively, in the context of electroacoustic music, and this emphasis is reflected in the structure of all three of its educational programmes. Sonology offers not only Bachelors and Masters programmes but also a one-year international course incorporating the whole range of subject areas taught at the Institute, which many students have used as a kind of foundation course before continuing to the Masters, for example if they need to develop some fluency in computer programming and/or music technology in general before embarking on their research project.

A second response to the question 'What is Sonology', on the other hand, might suggest that no clear answer can be articulated, since what gives Sonology its character and significance is the group of people (both faculty and students, especially Masters students) who make up its creative research community. While this character obviously evolves over the course of time, it also embodies a striking sense of continuity, owing partly to the fact that most members of the faculty have been involved with the Institute in various capacities for an extended period, several having been themselves

Sonology students. The faculty consists mainly of practitioners in one or more of the areas of composition, performance, programming and scientific research with a wide range of areas of artistic and theoretical focus represented amongst them.

Both of the above responses obviously have implications for the structure and content of the Masters programme offered by the Institute of Sonology, and form a necessary context for the remarks that follow.

2. Sonology Programmes and Research

Two Masters programmes are offered at Sonology, each two (full-time) years in duration: the Sonology M.Mus proper, and, since 2011, the Instruments and Interfaces M.Mus in conjunction with STEIM (Studio for Electro-Instrumental Music) in Amsterdam, with which Sonology has a longstanding association. The Instruments and Interfaces M.Mus places its emphasis on the design and construction of hard- and/or software for the live performance of electroacoustic music, and students' time and activity is in theory divided more or less equally between the two institutions, although, in practice, this varies widely from one student to another. Most of the following comments apply to both programmes, although they will principally concern the longer-established Sonology M.Mus. Future plans include a double degree offered in conjunction with the Technische Universität in Berlin, offering students both the M.Mus and an M.Sc. (Master of Science) degrees.

At the Institute of Sonology, the element of research is generally more central than in other departments of the Conservatoire, for reasons which will be clear from the introductory remarks above. Emphasis is placed on an "artistic research" concept where knowledge-creation and artistic creation are considered as enabling and supporting one another, an approach which is clearly facilitated by the prominent technological aspect of many students' work.

3. Admissions Procedures

The admission procedure for the Sonology Masters begins with the submission of a research proposal together with a portfolio of previous work and, where possible, an interview (some interviews have been conducted via Skype where it has been impractical for the candidate to attend in person). The proposal will involve a more or less detailed account of how the candidate intends to spend their two years at Sonology, although naturally the actual course of their work once they are accepted is free to take other directions under the supervision of their mentor(s). What is being assessed at the application stage is the ability to conceive and frame a realistic programme of work which strikes a balance between originality and ambition on the one hand, and the practical constraints of time and resources on the other.

Several students each year move directly onwards from the Sonology B.Mus programme, or, as previously mentioned, from the one-year Sonology Course. The Sonology B.Mus also contains a significant research component, with a short thesis required as part of the final examination, which improves the potential smoothness of the transition from one to the other. Sonology Masters students originate from a wide variety of educational backgrounds, including, of course, musical composition, but also classical performance (and other areas of performance), visual arts, musicology, instrument-building, and various non-musical disciplines mostly connected with computer science. Usually there are 7 Sonology M.Mus students in each year. At present these are supplemented by two or three students on the Instruments & Interfaces programme, which, as previously mentioned, has been running for only a short time. A wide range of nationalities is represented - current Sonology students originate from Argentina, Belgium, Brazil, China, the Czech Republic, France, Germany, Greece, Hungary, Iceland, Iran, Israel, Italy, Japan, Korea, Lithuania, The Netherlands, Poland, Puerto Rico, Spain, UK, USA and Turkey.

4. Subjects and Student Profiles

While the emphasis at Sonology is on the composition and/or performance of electroacoustic music, research in the context of the Sonology M.Mus has taken many forms within the range of subjects which can be supervised: programming, composition, performance, improvisation, hardware construction, musicology and recent music history, sound art and installations and so on. Given the nature of the creative work undertaken by most Sonology students, it is generally not too difficult to frame their creative projects within an artistic research framework and to conceive of a structure for their theses which traverses a trajectory between an issue of wider applicability on one hand, and their creative work on the other. A selection of Sonology M.Mus theses is freely available at the Sonology website (www.sonology.org), as are introductions by current M.Mus students to their ongoing research work. Four examples might give an impression of the diverse directions taken by Sonology M.Mus research, and the way in which research and artistic components are interwoven:

- Bjarni Gunnarsson, who graduated in 2012, is a composer from Iceland with a background in computer programming, whose research consisted of developing a software environment for generating sound materials and structures for electroacoustic music, as well as demonstrating this environment in the form both of fixed-media electroacoustic compositions and live performance. His thesis, entitled Processes and Potentials: composing through objects, networks and interactions, is an account of the theoretical background of his work as well as of its realisation in both programming and musical forms. From September 2014 he will be joining the faculty at Sonology to take over the programming classes currently taught by Paul Berg, who retires in the summer of 2014.
- Sara Pinheiro, who also graduated in 2012, is a film-sound designer from Portugal who came to Sonology to pursue and develop an interest in "sound stories", exploring narrativity through the medium of sound. Her thesis, Sound Intermittences, explores theoretical and philosophical issues around this subject, towards developing a theory of sound-narration and of the practice of field-recording, and accompanied a portfolio of compositions making variously innovative uses of recording and spatialisation (including having listeners experience different sound-layers simultaneously through headphones and loudspeakers).
- Patrick Valiquet, who graduated in 2010, is a musicologist from Canada who was originally involved in research into sound-spatialisation and its use by composers, with particular reference to the Wave Field Synthesis system, for which he also composed a piece himself. However, during the course of the two years, his research gradually focused on Karlheinz Stockhausen's 1956 electroacoustic piece Gesang der Jünglinge, whose spatial aspect, he discovered, had been obscured and misrepresented over the past half-century; his eventual submission was a thesis entitled The Spatialization of Gesang der Jünglinge in practice and theory: technical, contextual and aesthetic investigations, which is a thorough and cogently-argued piece of original musicological research.
- Ekkehard Windrich, who graduated in 2013, is a violinist from Germany with extensive experience of performing contemporary music as a member of the Kammerensemble Neue Musik Berlin. His research subject, however, was not directly connected with his violin playing but resulted in a thesis entitled Detroit Techno – The Aesthetics of Music without Stage and Performance, alongside a series of compositions (in some of which he performed) which showed a highly original approach to the application of an experimental dance music aesthetic in the technological context of the voltage-controlled studio and the aesthetic context of the ideas of John Cage and Dick Raaijmakers.

Both Ekkehard Windrich and Sara Pinheiro were additionally involved with the Sonology Electroacoustic Ensemble, on violin and live mixing respectively, so that their ideas also contributed to the technical and aesthetic development of the group; this is mentioned as an example of how the identity of Sonology evolves and expands through the participation

of students in more than just their individual projects and concerns.

It might be noted that the four M.Mus submissions mentioned above (and not only these) are at a level more commonly associated with research towards a doctoral degree; it often seems to the present author something of a shame that such research projects are constrained by the two-year duration of the Masters when many could easily form the first half of a PhD. On the other hand it is acknowledged that the M.Mus programme is intended to be complete in itself and, while it can have a preparatory function for students intending to progress to a PhD, many graduates choose instead to use the degree as a point from which to launch themselves into work as freelance creative artists, perhaps with some connection to technical areas such as sound design for theatres, websites or computer games.

5. Mentoring and other Activities

The mentoring system for Sonology M.Mus students is relatively flexible. Each student chooses a mentor who is responsible for monitoring and, where necessary, advising on the overall development of their project, but students are also encouraged to seek regular individual advice from other faculty members as necessary. As previously mentioned, the present author is principally concerned with M.Mus supervision, and, in the course of one week per month at the Institute, generally sees most of the current M.Mus students for one or two hours each, mostly for what would generally be termed composition lessons.

Other activities involving M.Mus students are presenting and attending bi-weekly research seminars, presenting and attending weekly colloquia (which are also open to all other Sonology students, as well as to students of other departments), and use of the Sonology studio facilities. M.Mus students will also participate in the concerts (6 per year, excluding festivals and examination concerts) organised by the Institute at the Conservatoire. They do so as composers, performers and members of the technical crew (training in sound-technician skills is offered to all Sonology students in collaboration with the Conservatoire's Art of Sound department). Additionally, in most years Sonology organises a five-day festival-symposium in which the work of current and past M.Mus students takes an important place. For example, the Xenakis Festival in 2012 included almost all of that composer's electroacoustic compositions, alongside a selection of his instrumental pieces performed by students and ex-students, and works by Sonology student composers. This was followed, in 2013, by Composing Spaces: Spatial Music from Gabrieli to the 21st Century, which presented a similarly wide range of work centred on spatial sound projection in collaboration with the Groupe de Recherches Musicales (GRM, Paris), the Technische Universität Berlin, the Game of Life Foundation and the Spatial Information Architecture Laboratory (SIAL) from Melbourne, Australia.

6. Assessment

Apart from regular contact with his/her mentor, a Sonology M.Mus student will be assessed by an oral examination at the end of the first year, with a presentation of their current state of work plus a table of contents for their projected thesis, and then, at the end of the second year, with a combination of oral examination, thesis submission and concert presentation.

There is no recommended length for a Sonology M.Mus thesis although they will generally be in the region of 80 pages. Theses may be submitted in English or Dutch, although the majority of Dutch students also elect to write in English. The fact that English is not the first language of most candidates leads to a wide variation in the linguistic quality of theses; obviously, in the context of a two-year programme, it is usually not practical for Sonology M.Mus theses to be submitted to the depth and thoroughness of editing one would expect to find in a PhD thesis.

The (public) concert presentation will generally last around 45 minutes and may consist of fixed-media music, live performance, sound installations or a combination of these.

The final oral examination, normally taking place the day after a student's concert presentation, lasts about an hour and is conducted by an examination committee of (usually) seven members including at least one external examiner.

7. Student Destinations

A relatively large proportion of successful Sonology M.Mus. students go on subsequently to begin PhDs at various universities, including Stanford University, Pompeu Fabra University (Barcelona), Queen's University (Belfast), University of Washington (Seattle), University of Music and Performing Arts (Graz), University of Huddersfield, University of Birmingham, University of Sheffield, Universidad Nacional Autonoma de Mexico, University of Leiden, Erasmus University (Rotterdam), University of Salamanca, University of Porto, Brunel University, University of Bangor, University of Victoria and Oxford University.

The present author is involved in supervising PhD students in the docARTES programme run by the Orpheus Instituut in Gent and in the PhD programme of the University of Leiden, and these include a number of past Sonology M.Mus. students.

8. Reference

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13. THOUGHTS UPON THE DESIGN OF A MASTERS CURRICULUM WITH THE SPECIALIZATION: ORCHESTRAL MUSICIAN (STRINGS). THE KAROL LIPIŃSKI ACADEMY OF MUSIC IN WROCŁAW, POLAND

Summary:

1. Introduction
2. One-to-one Major Instrument Lessons
   - Making the most of one-to-one teaching, and sparing time for other courses of the curriculum
   - Extracting topics for separate lecturing
3. Major Programme
4. Chamber Ensemble
   - Importance of chamber music playing skills for efficient orchestral playing
5. Orchestra Projects: Opera, Symphony Orchestra, Chamber Orchestra
   - Symphony Orchestra
   - Chamber Orchestra
   - Opera
6. Practical Knowledge of the Orchestra Repertoire
   - Individual coaching on orchestral excerpts performance, and preparation for auditioning
   - Sectional rehearsals: professional elaboration of a part
   - Co-operation with Conducting Faculty: basics of the conductor's craft
7. Prevention of Musical Instrument Performers' Occupational Disorders
8. Lectives and Optional Subjects
9. Music Pedagogy Module
10. Diploma Requirements
11. Conclusion

1. Introduction

These days, many conservatories are conscious of the need to create a specialty in orchestral performing, with the Masters level being perhaps the most obvious place to do this. But there is less agreement about how to make such a specialty attractive, suitably demanding for 2nd-Cycle study and contributory to the students' actual development as reflective musicians. In the traditional curriculum, the weight of importance attributed to the main instrumental study causes an underestimation of the minor studies, undermining students' attitude and, consequently, their achievements in these subjects, let alone in more generic courses that might be helpful in opening their minds as independent thinkers and potential entrants to 3rd-Cycle programmes.

There are thus two goals behind the creation of an efficient orchestral curriculum at Masters level. Firstly, it should produce technically proficient and flexible players who are aware of the interplay of musical elements taking place when

a large ensemble works together, and who possess a working knowledge of the core orchestral repertoire, an interest in new styles, genres and approaches in music making and the ability to channel their creativity into collective music-making. Secondly, it should define challenging tasks that exact from the student deliberate and mindful practice and catalyse his or her intrinsic motivation, creativity and personal development.

Producing the right kinds of conservatory graduates in orchestral performance could have an impact not only on the quality of the orchestras of the future, but also on the future of the music profession as a whole. The musician of the future must be able to analyse and assimilate new music, new performing formations and new performance contexts; these skills could potentially be developed through a focus upon orchestral performance.

Thus, the ultimate aim, which the two goals defined above have in common, is what might be termed 'professional creativity', to be achieved through the formation of imaginative professionals, equipped with the tools to go beyond the borders both of themselves and of their environment.

2. One-to-one Major Instrument Lessons

Making the most of one-to-one teaching, and sparing time for other courses of the curriculum

When defining the particular skills of the orchestral musician, we must not forget that the main virtue of any player is to master his or her instrument. However expensive it may be, the one-to-one apprenticeship model is still probably the most efficient method of learning to play an instrument, especially at an advanced level where the balanced development of the technical, mental, and artistic components may be addressed personally and in ways that stimulate the unique musical intelligence of the student.

Importantly, the unique artistic personality of the master teacher cannot be transferred; it may only inspire the apprentice. To what extend may the teaching of the craft be extracted from this artistic inspiration? On the one hand, a teacher may interact almost spontaneously with the student during the lesson, supplying them with a freely-evolving mixture of advice and knowledge to be explored and codified later during practice. A conscientious student will take measures to internalise these after the lesson. On the other hand, the teacher may do the work for the student, handing over pre-formed "discoveries" about both the nature of performance and the structure of the music in hand, rather than inspiring these to take place within the mind of the teacher him- or herself.

Working on the music's structure is often the focus of master-classes where, in the main, the technically challenges have already been overcome. In these events, the observer, who is not directly involved in implementing the teacher's suggestions, may actually be in a better position to take in and absorb the lessons than the student performer. Such a favourable situation may also be explored in a conservatory's curriculum, if part of the one-to-one tuition is in the form of open classes. Making knowledge explicit in a larger auditorium may result later in students' formal or informal discussion of questions, ranging from music analysis to technical solutions and performance skills.

The open class gives an opportunity for critical thinking, taking the experience of others as a starting point and finishing with conclusions for oneself. However, some of the classes should be taught in privacy, as mastering an instrument is quite an intimate process in some respects and student should have a right to discuss some matters in confidentiality. Recording the open classes may help to keep track of the issues to be addressed, as well as to analyse how the student performs in front of a public.

Extracting topics for separate lecturing

There are many issues which, while some teachers recognize them as an inherent part of a performance class, could be extracted from the one-to-one lesson and addressed in a separate lecture. Some are taught as part of the major

instrument classes just because it has always been like that. Here are some that may benefit from being more explicitly defined and delivered separately:

- Proper warm-up, cooling down and other routines;
- stage fright, musician's health and well-being;
- body awareness techniques (Feldenkrais Method, Alexander Technique);
- the methodology of playing or teaching;
- shaping musical memory;
- effective practising, including planning the practice time for particular tasks or circumstances;
- maintenance of the musical instrument;
- score-reading and writing.

Defining such issues and addressing them in separate courses, seminars and workshops taught by experts – bearing in mind that these are sometimes only recently emerging fields of science - may open students' interest in interdisciplinary research on the multifaceted conditions of their profession.

3. Major Programme

It is hard to imagine that, in the competitive profession of music making, admission to an orchestra would not depend on results of an individual audition. But besides the outstanding musical personality, stamina and reliable memory, one difference between the solo and the orchestral performer is that the latter is not going to deal in future with a large solo repertoire. Therefore a careful programming of representative pieces – covering, but not overlapping with, the issues of solo performance during the study period – may create time for dealing with specifically orchestral issues, some of which, again, only partly need tackling in one-to-one tuition.

4. Chamber Ensemble

Importance of chamber music playing skills for efficient orchestral playing

At a certain point in the history of collective playing, the individual orchestral part ceased to provide players with sufficient information about the whole of the music in hand to act coherently when playing by ear only. The art of orchestral playing is thus to trust - or to have the courage to rely on – the conductor's baton, while retaining the alertness, suppleness and sensitivity of chamber music playing, wherever applicable. Skills typically learned through playing chamber music, such as leading, accompanying, and merging, also offer a strong basis for understanding the art of blending and of creative projection of one's solo in an orchestral context. Therefore, regular weekly coached chamber music-making would be an extremely relevant component of an orchestral curriculum. Indeed, some orchestras are beginning to use the format of the chamber ensemble as part of their auditioning process because of what it tells about these skills, and about the musical alertness, suppleness and sensitivity of the candidate.

The chamber ensemble is a medium that encourages an enquiry-led approach to the discipline of making music. It combines to a large degree the analysis and synthesis required in any kind of a serious research. Working with the whole score, recognising the role of one's own part within the music texture and listening for the music context surrounding that part all develop the performer's analytical approach in conjunction with his or her synthetic comprehension of the piece as a whole. Reaching collective conclusions about how to perform the piece usually involves discussion and sustained argument about interpretation. The same processes may not apply in the orchestral context, but an understanding of how

interpretations evolve through interaction can help the orchestral player to feel part of the creative process, even when being largely directed toward a conductor's conception of the work.

Given that it is impossible for one to function without the other, it may seem astonishing that the orchestral player and conductor are generally educated in complete separation. Thus the initial sequence of students' string quartet or wind quintet rehearsals could be used as an opportunity for collaboration with conducting students, who should thereby have the first experiences of interactive conducting. Ideally, such rehearsals should be supervised by both the conducting teacher and the chamber music teacher, so that the players are provided with introductory knowledge of conducting while the conductor receives comments regarding bowing, articulation, timbre, etc.

A joint repertoire rehearsal for conducting and performing students, coached by a conducting teacher, could serve a similar purpose. Such joint rehearsals open new perspectives for asking fruitful questions, and they avoid the uncritical acquisition of obscure traditions and myths of the orchestral profession.

5. Orchestra Projects: Opera, Symphony Orchestra, Chamber Orchestra

Symphony Orchestra

In a conservatory, each faculty has its own interest in the student orchestra. For the instrumental faculties, depending upon the instruments in question, the orchestra serves to provide either accompaniments for the diploma concerto performances of graduating colleagues or opportunities for experience in the orchestral repertoire. For the conducting faculty, access to the orchestra is a necessary tool for conducting students' training. Composers queue for opportunities for their music to be performed, while expectations of the vocal faculty and conservatory choirs' cooperation may bias the programming towards opera and oratorio music. The cumulative effect of this is to multiply the number of performances beyond the educational optimum. On the top of this, any important academic celebration seems impossible without the splendour of an orchestral performance!

Not all of these tasks match the actual didactic premises for programming student-centred, representative repertoire, but sometimes they may be coupled. Even though one of the concerns of an orchestral curriculum is to familiarise the student with the biggest possible sample of the core repertoire, it will be rather an assortment of works from this repertoire than the bulk of it that each student will encounter. It is therefore important that the student is encouraged to extrapolate from each actual performing experience the stylistic and other lessons that might be applied to other similar works. This will enable them in the future to assimilate quickly and efficiently works they have not encountered before. Indeed, the ability of quick acquisition of new repertoire is one of orchestral skills most in demand.

It is also crucial that students get encouragement and guidance on how to approach the structures of a contemporary score. The future player must be able not only to face the demands of new music, but also to handle the new roles this music is going to give to the members of the orchestra. One of student orchestra's projects per year may be therefore devoted to contemporary music.

Conducting class' expectations may be met through a sequence of the complementary sectional rehearsals, by repertoire rehearsals, or through conducting the chamber ensembles, on condition that the conducting teacher supervises these rehearsals and that the players may therefore also pick up some knowledge of the conducting craft. Modes of cooperation between a conductor and the orchestra are another 'taboo' waiting to be broken.

Furthermore, orchestral environments inspire the modernisation of the curriculum by such initiatives as "orchestra academies" and "side-by-side sessions", where students join sections of a professional orchestra in the rehearsal. If such co-operation is not possible institutionally, it may be done the other way round: those conservatoire teachers who are orchestral players could occasionally join rehearsals of a student orchestra.

Chamber Orchestra

The chamber orchestra may well be the most appropriate medium through which a wealth of style variety may be introduced to students. It is also the counterpart of the wind choir and of the brass band for exploring the mechanisms of orchestral blending within the section. A chamber orchestra is also a useful medium for the exploration of the principles of Historically Informed Performance (HIP), ranging from technical issues to stylistic and aesthetic ones. The approaches embodied in HIP are now frequently applied to nineteenth and even early twentieth century repertoire. Meanwhile, the mixture of styles in imaginative and shocking combinations is symptomatic of today's vernacular culture. Sensitivity to style is hopefully the clue for understanding the value of these trends. The ability to discern a style and to justify its relevance to particular artistic activity calls for a student's sensibility to be deepened by knowledge and developed through reflective study, fitting them with invaluable tools and skills for future professional creativity.

Opera

Opera excerpts are often missing in the academic approach to symphonic performance instruction, and few operatic passages are to be found in orchestral excerpts editions (while chamber orchestra literature is nearly non-existent). Yet, according to the 2009 FIM report: out of total number of 164 orchestras surveyed worldwide, 58% were orchestras affiliated with an opera house or theatre. 71% were engaged in operas, and 37% were involved with ballets[1]. Whether this rate will continue is an open question; still, in terms of learning outcomes' expectations, one may consequently assume that about half of professional orchestral activity is devoted to opera repertoire.

6. Practical Knowledge of the Orchestra Repertoire

Individual coaching on orchestral excerpts performance, and preparation for auditioning

Editions of orchestral excerpts are invaluable in the phase of preparation for audition, as they provide a representative assortment of samples of the technical difficulties of the average repertoire, which otherwise would be difficult to extract from orchestral parts. But the excerpts, which generally require practising for their technical complexity, are only part of orchestral business.

The primary complaint about novices in the orchestral profession is that they are not acquainted - even passively - with the orchestral repertoire. It is not the lack of technical prowess but ignorance to the meaning of an excerpt in the context of the whole musical piece that annoys members of audition panels. Thus, all practitioners recommend listening to recordings, not only to compare performances, but also to develop in students the critical thinking to recognise in the orchestral pieces the elements of style and musical idiom of the great masters, and relate it to their practical knowledge of music in non-orchestral genres; this validates the importance of students' general music knowledge for the needs of their orchestral skills.

The next step could be score-analysis and research on the historical circumstances of how the piece had been conceived. Mandatory for a soloist, research on their own major repertoire should also form part of the curriculum for orchestra students. The systematic progress of such a study may be supervised during the course of classes, and addressed by the exam panel during audition.

Provided with the scores, players would have the opportunity to see the complexity of the score-reading task, and optionally be given a basic explanation of score reading techniques. In many cases this would help in future work to identify the orchestral textures and understand the structure of music in hand beyond the individual orchestral part. In particular, the new music of tomorrow by definition does not exist today and cannot be taught; thus handling the orchestral music of the future will call rather for skills and understanding of orchestral mechanisms than for repertory

[1] Kate McBain, "FIM International Survey on Orchestras", pp. 10 & 12. Fédération Internationale des Musiciens, April 2008. http://www.fim-musicians.com/pdf/fim_orch_survey_2008.pdf (accessed August 20, 2009)

knowledge.

If required to audition for each particular orchestral project, the students would experience the audition-like situation at least once per semester. Prior to it, they would need to receive some coaching, individually or in sections.

Sectional rehearsals: professional elaboration of a part

If every player in the orchestra possessed the skills, the knowledge and, in particular, the receptivity demanded from a section principal, many remarks of both the leader and the conductor could be anticipated. Sensitivity to detail despite the amounts of music to be played, the effort of subordinated cohesiveness of the group and the rewards of the synergy effect in sound quality and texture should be taught, along with the exploration of the impact of various orchestral bowings. Furthermore, sectionals seem to be good occasions for studying orchestral strategies for fingering, including discussion on effective notation. The elements of sight-reading may be covered as well, such as seizing the structure of a movement, and other elements of mental practising.

Co-operation with Conducting Faculty: basics of the conductor's craft

As in case of the chamber ensemble's initial sequence of rehearsals, a course of basic techniques in conducting for students of the Music Performance Faculty may be incorporated in the orchestral curriculum as a repertoire rehearsal, led by conducting students, and supervised by a conducting teacher.

7. Prevention of Musical Instrument Performers' Occupational Disorders

It is commonly considered that a performing musician usually reaches their peak at the age of about 35, which is long before their retirement age. Moreover, musical instrument performance is a vulnerable profession, easily disabled by accidents and diseases, which may have only an insignificant impact on other activities. Providing and promoting the model work environment should be the conservatory's responsibility, as well as hosting interdisciplinary research concerning music performers' health and well-being.

Unlike the often debilitating performance anxiety, professional 'burnout' is very seldom given a single thought by a student on a threshold of their artistic career. Teaching that provides not only strategies against stage fright but also schemes of efficient allocation of one's artistic potential should help students to find their own way of maintaining balance and a sound state of mind and body in their professional life.

Poor sight is one of the factors which undermine the performance of ageing players; when players are provided with a poor music part or with poor light this may both bring about the problem in the first place and make its effects worse. As in the case of sight issues, only limited measures may be taken to protect the players' hearing, of which most effective is to limit the sound volume of the brass. The measures to be taken to limit these risks will be only possible when the health protection is well ingrained in all musical environments, starting with the conservatory's own standards.

Labelled as 'fit musician', this module may alternate the careful choice of gym or fitness studio disciplines with the historical dance course, and should make proper warm-up and cooling-down techniques part of its content.

Occupational disorders cannot be avoided; nevertheless their effects may be diminished by a conscious and consistent policy of prevention and protection. The culture of health and well-being, including methods of efficient practising and rehearsing, and promulgation of recommended sport activities and athlete's routines in context of everyday practice on one's instrument, should be made part of a conscientious curriculum.

8. Electives and Optional Subjects

In the context of vulnerability to professional disorders, and of the competitiveness inherent in the music performance profession, electives and optional subjects should partly be designed to enable the graduate to switch easily and adapt their skills and knowledge to another field of music making, teaching, or managing, if necessary. Furthermore, the alumni should be able to tune their competences flexibly to the demands of their changing job market.

The music market evolves perhaps faster than the higher education institutions that train students for it. Training graduates capable of analysis and synthesis within theory and practice of the domain of their profession should help to diminish this gap.

The wider the range of elective subjects, the stronger will be the inspiration for further individual exploration of various topics and for interdisciplinary research. These courses should equip the students with basic knowledge and tools and, hopefully, encourage students' curiosity to find out more by themselves in course of their lifelong learning. Having this goal in mind, they should be designed mainly in the form of interactive seminars and workshops.

9. Music Pedagogy Module

Music pedagogy is a complex domain in its own right, and of paramount importance for the general quality of music performance in a nation's population. It seems all the same wise to provide the orchestral musician with this knowledge, for several reasons:

- The teaching techniques may turn out to be useful for the more and more popular orchestral outreach educational programmes;
- In the case of early retirement, educational activity could be the performer's optional solution for making a living;
- Music pedagogy knowledge may dramatically sharpen student's awareness and reflection on their own performance, and continue to be related to their practices even as the mature performing musician;
- Most students want to study music performance while most work opportunities are in performance education; Conservatories' curricula should encourage and legitimatize pedagogical activities;
- Also, even the very top performers are called upon, from time to time, to deliver some master-classes.

Diploma Requirements

Assuming all the elements above to be provided in the curriculum, the following elements might make up the assessment package associated with it:

- Recital, including a virtuoso concerto or a big virtuoso piece
- Chamber Ensemble Recital
- Orchestral Audition

These three performance tests should give an image of the graduate's performing competences, such as technical prowess, tone quality, skilful leading, blending, sensitivity to rhythm, tempo or intonation, ability to guess musical context from orchestral part, and working knowledge of representative orchestral repertoire.

- Masters Thesis

From the point of view of a player, the orchestral canon represents the unexplored area for interpretative analysis of a part in context of the score, or of its technical content and difficulty. Practised during the

course of the studies, artistic research done on a particular piece of orchestral repertoire should prove the graduating student's independence and capacity for reflective exploration of the theory and practice of orchestral repertoire, its rehearsal, and performance.

10. Conclusion

For a curriculum such as that described to be implemented in full, questions such as costs and the provision of other resources would also need to be considered. Nevertheless, the exercise of imagining an ideal curriculum for orchestral musicians shows clearly that, at Masters level, even a highly specialised and heavily prescribed programme of studies can also give consideration to the development of students' autonomy and their reflective and critical capacities. A student undertaking this curriculum should be well prepared to take their place in the profession as an orchestral musician, but they would also have undergone experiences and gained competences that would be very relevant if they chose to continue to 3rd–Cycle study.

Author: Maria Brzuchowska

14. AN EXISTING MASTERS CURRICULUM FOR ORCHESTRAL INSTRUMENTS. SIBELIUS ACADEMY, HELSINKI, FINLAND

Summary:

1. Introduction
2. Main Instrument
3. Orchestra Playing
4. Ensemble Playing and Chamber Music
5. Students' Welfare
6. Pedagogy and Career Skills
7. Music History, Music Theory, Aural Skills, Language Studies and Research Studies
8. Summary

1. Introduction

This case study provides an example of an existing curriculum for orchestral instruments. The whole curriculum can be seen in Figure 1, which shows the content of both the Bachelor and Masters degrees and the amount of ECTS credits for each module. As can be seen, some modules are marked with a minimum of ECTS credits, yet the students can choose courses within the module. For example, music theory and aural skills are obligatory, in that the 24 ECTS credits must be earned, but the content can be individually chosen from a variety of courses.

This approach reflects the importance of giving autonomy and choice to students in what is necessarily a highly structured and intensive course. The potential paradox of training students to be effective 'cogs in the machine' of an orchestra and, at the same time, self-determining individuals with a reflective and research-oriented outlook are implicitly addressed in the way the course is structured, in particular the scope it offers for individually tailored programmes based upon annual agreements between students and their teachers and mentors.

The content of the Masters curriculum will be discussed in the text in a detailed manner, with a focus on instrumental and orchestral practice. All course descriptions can be seen on the University of the Arts, Helsinki webpage www.uniarts.fi under Sibelius Academy.

2. Main instrument

The majority of the students' work aims at mastering their own main instrument, either in terms of solo performing, playing in an orchestra or playing in a chamber ensemble. The main instrument studies are based on an agreement between the student and the teacher about the annual goals of this study. The studies include a graded performance every semester, and success in these graded performances will qualify the student for further studies. During the studies the students will:

- obtain the necessary skills to perform artistic work
- qualify for the Master of Music Level A performance examination
- obtain a command of the necessary playing technique

- become familiar with the key styles and interpretations of their instrument

There are also courses in *Creative improvisation, Performance practices of contemporary music and Production of contemporary music.* The first one supplements the skills of students of classical music by familiarizing them with free interpretation of music and playing without a printed score. The students will also learn to understand the significance of group dynamics and working in a group without problems, become able to apply emotions and images when playing and learn to concentrate on listening to the other players and to support and develop the other players' ideas. The latter two activities aim at familiarizing the students with special instrumental techniques, with microtonal and electroacoustic music, with graphic scores and with characteristics of modern music writing.

Orchestral Instruments	
Bachelor of Music | 180 ECTS Credits	**Master of Music | 150 ECTS Credits**
Major subject: Instrument | a minimum of 90 ECTS	**Major subject: Instrument | a minimum of 100 ECTS**
Main Instrument	
Other possible instrument studies	Instrument Studies
Ensemble Playing or Chamber Music	Ensemble Playing or Chamber Music
Orchestra | a minimum of 18 ECTS	Orchestra | a minimum of 8 ECTS
Demonstration of proficiency | 10 ECTS	Demonstration of proficiency | 20 ECTS
Maturity Essay	Maturity Essay
Minor Subjects | minimum of 40 ECTS	**Theoretical Studies and Research and Writing Skills | minimum of 9 ECTS**
Music Theory and aural skills | minimum of 24 ECTS	
Music History | minimum of 9 ECTS	
Pedagogy	
Study Planning	
Language Studies | 8 ECTS	
Second National Language	
Foreign Language	
Optional studies | minimum of 10 ECTS	**Optional studies | minimum of 30 ECTS**

Figure 1. Content of the Bachelor and Masters programmes at the Sibelius Academy

3. Orchestra playing

Another large part of the studies consists of orchestral performance, practical knowledge of the orchestra repertoire and sectional rehearsals. The students can play in symphony orchestra sessions, opera sessions, wind-orchestra sessions and contemporary music ensemble sessions; additionally, they can choose to take part in the conductor class rehearsal orchestra. During the orchestral performance studies the students will:

- become extensively acquainted with orchestral work
- demonstrate knowledge and understanding of the main periods of orchestral music
- become prepared to work in an orchestra as a professional musician

The practical knowledge of the orchestra repertoire includes sight-reading and orchestral literature, which aim at helping the students to:

- develop their notation perception skills
- become familiar with central orchestral literature and the technical problems of orchestral music representing different styles
- develop their professional skills for orchestra work

Additionally the students can choose orchestral literature courses according to their main instrument (woodwind instruments, brass instruments, sectional rehearsals). All three courses aim at familiarizing the students with orchestral literature relevant to the instrument category, understanding style periods and most important works, as well as providing skills for solving intonation and balance-related problems.

Especially for string instrumentalists, there are also additional courses in *Training for acting as the principal of strings / playing parts and Training for acting as the leader of strings*. An audition is arranged for students planning to take these courses. Both courses have relatively similar objectives for the students: to become familiar with the tasks of the concert master, section principal or the section player in the strings section; to facilitate the shift to working life and to learning through one's own work; to carry out conducting tasks; and to take responsibility for the group. This module concentrates on essential orchestral repertoire. During the courses the students will:

- learn to act as the leader/concert master/principal in an orchestra
- become familiar with the basic factors that affect ensemble playing
- acquire the skills necessary for solving problems in ensemble playing
- acquire the skills necessary for solo tasks in different styles

Students can attend the course Coordination of an orchestral section, during which they will develop their notation perception skills and become familiar with central orchestral literature and the technical problems of orchestral music representing different styles. All the time they will also develop their professional skills for orchestra work. Ensemble playing is another course focusing on orchestra work and playing as a part of an ensemble. The course Audition training prepares the students for auditions, familiarising them with audition practices for professional orchestras and the repertoires used at auditions.

4. Ensemble Playing and Chamber Music

There are various courses for ensemble playing and chamber music in the Sibelius-Academy curriculum including ensembles playing music from the Baroque era up to the most modern music of our days. The goal of ensemble work is to familiarize the students with chamber music repertoire and performance practices and to help them to acquire skills

for ensemble playing. Another goal is to help the students gain skills needed for playing chamber music independently and skills needed for project management, and team work.

5. Students' Welfare

The curriculum also includes courses aiming at the students' welfare. Under the title Body and Health the students can choose, for example, Alexander Technique, Body Mapping, Pilates, Physical Education or Feldenkrais method and Prevention of musical instrument performers' occupational disorders. All these courses aim at increasing students' understanding of their own body and its functioning, the focus being on helping the students to avoid stress injuries and to unleash the sound of the instrument. Some of the courses are offered separately for different instrument groups in order to concentrate on the challenges of the respective instruments.

6. Pedagogy and Career Skills

The Sibelius-Academy curriculum includes instrumental pedagogy courses (two levels), a lecture series of instrumental pedagogy and a lecture series of general pedagogy. At the first level, the students gain skills necessary for teaching at the beginner's level and knowledge about the teaching materials and methods. At the second level they gain a deeper understanding about pedagogy and the special character of teaching their own instrument. They also become familiar with the psychology of learning, mental training techniques and questions of motivation and self-esteem.

Career skills include *Mentoring, Employment opportunities for a musician and Job placement.* In the mentoring programme, Sibelius Academy students can interact with a person with experience from the world of work. The mentors in this programme are Sibelius Academy alumni, and the goal of this programme is to prepare the student for graduation and the world of work. The course encourages the students to build their networks, to plan their careers with insight about the world of work, to express their individual thoughts and needs, to reflect on their strategies with the mentor and to learn problem-solving methods through feedback.

The module *Employment Opportunities* is intended for all Sibelius Academy students and provides information on employment opportunities, now and in the future. The course includes three independent sections: 1) Finances, law, and taxation, 2) marketing and production, and 3) employment and entrepreneurship. During a Job Placement, the students are introduced to working life and provided with skills for recognising their learning needs and the direction of their studies. The length of the practical placement is 1–3 months and it is completed at a time agreed upon individually.

7. Music History, Music Theory, Aural Skills, Language Studies and Research Studies

All students have to study music history, but they can choose the individual courses from a wide variety of options. Music theory and aural skills always start from the level the student is at in the beginning of his / her studies. The language studies include Swedish and at least one foreign language, and the students can choose from a variety of languages. The research studies include lectures and seminars and individual tuition aiming at increasing the students' writing skills and their experience in research of the artistic, scientific and professional questions of music performance. The students write either a small official document or, if they choose, a thesis. If they choose the thesis, they are also asked to produce and present a research plan, formulate research questions, study source material, choose a method, carry out the study, and write the report.

A special bridge for an instrumentalist from the Masters' level to the 3rd cycle in the Arts study programme of the Sibelius Academy is formed by the Thesis combined with the course Preparatory Doctoral project. The aim of the latter is that the student should become familiar with the different phases of preparation for a concert. During the course,

the student prepares a demanding concert programme or a combination of programmes across one academic year. The programmes can include solo performances, chamber music or a concerto. Additionally, during the last year of their Master studies, the students interested in 3rd-Cycle studies can attend to courses offered by the Doctoral academy.

8. Summary

As a whole, the Sibelius-Academy curriculum for orchestral instruments includes a wide variety of courses from which the students can choose according to their interests. As Figure 1 showed, some parts are obligatory while other can be chosen, but, as stated, the obligatory quality is indicated by the minimum amount of ECTS credits, not by the courses themselves being defined as obligatory. Students must make an individual study plan where the modules of the degree programme, along with the schedule of courses for each semester, are recorded. The students are annually guided by tutoring teachers, study plan officers and department heads for making, updating and changing the study plan. Hence each student can find the best combination of courses for achieving his/her individual goals.

Author: Tuire Kuusi

INNOVATIVE APPROACHES AT DEPARTMENTAL AND INSTITUTIONAL LEVEL

The final two case studies extend their scope beyond consideration of Masters programmes and their curricula, although both remain fully relevant to such programmes. In Chapter Fifteen, an initiative set up at departmental level is described. Here, all students in the keyboard department at the Royal Conservatoire of Scotland participate in a system of recording and archiving performances for subsequent review, analysis and mutual critiquing. Because this scheme is applied to all students, in 1st, 2nd and 3rd cycles, it is not particularly identified with students at the Masters phase. Indeed, the point made in the case study is that it is perhaps more the ethos of the department than the particular level at which the practice is applied that has determined the success or otherwise of the experiment.

Nevertheless, there are a couple of points to be made in relation to the 2nd Cycle. The first is that getting students used to the discipline of being recorded and having these 'work-in-progress' performances archived while they are still in the 1st Cycle enables those who continue to the 2nd to work with a built-in confidence when they progress to that level. This same confidence is then likely to transmit itself rapidly to students entering the institution for the first time at 2nd–Cycle level. The second point is that, as a tool, the system can be used at a range of levels; Bachelor students are unlikely to use it in the same way as their Masters or Doctoral counterparts. It is therefore usefully flexible in the way it can be adapted to the level of the student. Perhaps the only question to raise in this context is whether there should be conscious departmental guidance in how students should modify and develop their manner of usage according to the level of their studies.

In some senses Chapter Sixteen moves further away still from Masters programmes, in that it turns its attention from students to staff. However, the teaching staff engaging in research training in this case study are doing so partly to equip them to take on supervising roles with students on the Masters programme so, once again, the relevance to the 2nd Cycle is actually very strong.

At several points during the handbook, the need has been emphasised to ensure that the attitudes and approaches being recommended are adopted across the whole curriculum, and not just in the more academic supporting areas. An initiative like this is of potentially huge significance in helping to bring about such a balanced and all-inclusive adoption. The case study highlights some of the challenges and less successful aspects of delivering this research training programme for the first time. Nevertheless, the overall message of the case study is that it is an experiment well worth pursuing and one that could have a transformative effect upon teachers, both in terms of how they engage with the institution and from the perspective of their own career development.

15. DOCUMENTING DEVELOPING PERFORMANCE – BLENDED LEARNING IN THE PERFORMANCE CLASS. ROYAL CONSERVATOIRE OF SCOTLAND, GLASGOW, SCOTLAND

Summary:

1. Introduction – the 'Mahara' Archive
2. Student Perspectives
3. Conclusions – Departmental Ethos

1. Introduction – the 'Mahara' Archive

In higher music education, traditions of structure, approach and pedagogy often seem to evolve at a slow pace and, in most conservatoires, those traditions are often the principal agent shaping the experience of students, for whom the main elements of the education on offer remain 1-to-1 lessons, performance classes, orchestral rehearsals and ancillary tutorials and lectures. This case study explores a small but sustained innovation in practice developed in the Department of Keyboard and Collaborative Piano at the Royal Conservatoire of Scotland.

Since November 2010, the Department has been documenting on video most departmental performance classes, concerts, competitions and master-classes by visiting artists. The videos are made using a fixed-camera and are mostly unedited. They are posted on a password-protected site known as Mahara, hosted by the Conservatoire. This allows students to view the videos, to post reflections on their performances and to comment on the performances of other students, as well as to embed and share additional videos from external sources like YouTube. The online space is shared by the 70 or so piano students and staff, but closed to others unless they are given explicit permission to join.

Since 2010, around **130 events** have been documented and archived in this way, containing in excess of **250 performances** by students at different stages of development. Students have access to all previously documented performances through the Mahara archive.

This is an innovation that raises some interesting questions: the materials archived are in many instances *developing* performances, that is to say, work in progress. Should we document the process of performers-in-training? What are the perceived benefits to the learning process – and are there any perceived risks? How does the gaze of the video-camera affect and alter these very traditional forms of performance training?

This case study reports the results of a series of pilot focus groups that have been conducted in preparation for a full-scale study of this innovation. So, this is preliminary research, and we will restrict ourselves to reporting some of the thoughts of focus groups participants who were invited to reflect on the experience of participation in this initiative.

Nine keyboard students attended one of 3 hour-long focus groups. The participants were an opportunity sample (those who could attend at the given times) that included students from a range of developmental stages, both undergraduate and postgraduate. A question guide was employed and the discussions were audio-recorded for future analysis.

2. Student Perspectives

So – what themes emerged from these discussions? The most striking outcome was the overwhelming enthusiasm of students for this approach. Although individuals reported a range of views on the operational details, there was absolute unanimity among the students who attended the focus groups on the positive effect the process of documenting developing performance had had on their development. Indeed, many adopted an almost evangelical attitude, explaining

and exemplifying the benefits they perceived and demonstrating a certain pride in being (as they believe it) in the vanguard of a new approach. Some claimed that students in other departments looked on them with a degree of envy ("'You are so lucky!' they say") and two claimed that the Mahara project was a small contributory factor in their choosing the Royal Conservatoire of Scotland as a place of study.

Asked how reviewing their performances on video affected their learning, participants discussed the benefits of objectification that the video documentation brings: 'You can easily get stuck in your own perspective when you're playing the piano', said one participant. 'You become the public', said another. 'You ask yourself – why did I play it like that?' said a third student. As a result, according to other participants, 'you're nicer to yourself', and yet 'more self-critical'.

Specific examples of what had been learned included a number of 'ah-ha' moments where students grasped, for the first time, issues that had been raised previously by a teacher but not fully understood. One student explained how her approach to projection changed after she reviewed video of her performing in the Conservatoire's main hall; while another (in a related point) recounted how her ability to put across gradations of tone colour was significantly improved when the recording demonstrated to her that what she thought was subtle playing in fact came across as rather bland and colourless. The focus group discussions revealed many examples of how the documentation process had assisted learning through the 'show me, don't tell me' principle. According to the students, being able to repeatedly review performances 'fast-tracks your learning'. 'You would have to do a great deal of performing to learn the same lessons'.

One student gave the example of an experience she had found especially valuable: a master-class with Steven Osborne on Messiaen's Vingt Regards had been so rich in detail that she had been unable to take in all his comments (there was a language issue here too, since that student's first language was not English). Some weeks later, she returned to the video and chose to transcribe the class in full so she could 'mine' the experience as deeply as possible.

The ever-growing archive of performances was viewed in a number of ways by different participants. Some students reported that they regularly reviewed performances from throughout their studies, drawing nourishment from the demonstrable progress they had made (a different use of the 'show me, don't tell me' principle). Some had used selected recordings in promotional material while, in contrast, others had barely looked at their previous recordings after an initial review and comment.

Participants also reported other uses of the archive – exploring potential repertoire, for example, or reviewing an archived class of a previous student who had tackled the same material. One student revealed that she often returned to a colleague's performance of a particular concerto – 'just for pleasure'.

How did participants feel about the presence of the camera, and the knowledge that their performance, 'warts and all', would be preserved and shared with the members of their department? Participants were asked to think back to their first documented performances: most reported a considerable anxiety about the presence of the camera, noting especially its proximity to them during performance and its 'unblinking eye'. 'I felt naked', said one. Another commented that without documentation 'there is no solid evidence of you making a fool of yourself!' 'The jury sees the overall impression, the camera sees everything', said one senior student. Another senior student explained the tension she perceived in archiving live performances: 'Our art is the art of a moment – what people remember', contrasting this with the relentless observation of the camera lens.

Although students reported varying degrees of comfort with the camera, none expressed overwhelming concerns after their initial experiences. In general, the relative 'raising of the stakes' created by the knowledge that the performance would be preserved in the archive was seen as small, since the documented sessions are already significant occasions for participants (One student referenced the example of a master-class with Leon Fleisher. In this context, the presence of the camera was deemed insignificant alongside the challenge of playing for Fleisher!)

We might be concerned that the documentation and archiving of developing performances might stifle experimentation and the early sharing of work in progress. In the focus groups, discussion around the presence of the camera and the

process of archiving prompted general reflections on the question of when it is most helpful to share work, with some participants admitting that the presence of the camera made them think twice about their readiness. However, across the students who participated in the focus group, there was a clear understanding of the purpose of the documentation and its focus on their learning. One student commented that 'actually, recording is good when the piece is not yet fully convincing – it helps to develop your musical ideas'. Other comments pointed to more profound attitudinal changes: the process 'helps, because you have to accept the mistakes you make.'

What of the facility to reflect and comment on the videos? Students are, in fact, required to reflect on their own performances and make a number of comments on other students' work – this forms part of their assessed work. Participants were somewhat equivocal on the value of these reflections and comments, with some feeling that the reflection was unnecessary ('I already know what happened'). Others pointed to an important complementary function of written reflection in the context of performance – 'When you're up there on stage, you don't have a voice – Mahara gives you that voice'. This might be especially important as a counterbalance to the sharing of still-developing performances. Discussion around the requirement to make comments on other's performances suggested that few students took this very seriously, with comments often made shortly before the assessment deadline. However, the same discussion uncovered some important reflections on the process. One participant, for example, noted that 'the comments underline the different subjective views on the performance – no one thing goes – it's more open'. It also uncovered some key perceptions about the ethos of the keyboard department.

3. Conclusions: Departmental Ethos

Right across the three groups who contributed to these preliminary discussions, participants were at pains to emphasize the collaborative, collegiate ethos that underpins the use of documentation and archiving. 'Everyone has a learning attitude to it', said one. 'The fact that you have a performance… in its early stages is not that big a deal'. Comments posted online are 'nearly always positive' - 'you have to respect the person has been on stage, it's hard, you must always balance it out and put the comments up with good intentions.' 'If you think something isn't going to help, then don't say it!'. Participants were not unequivocal in their view of this ethos – one worried, for example, about a residual risk of bad faith when trying to give wholly positive feedback, but recognised the significant dangers that a no-holds-barred honesty could bring, and related this to the teaching process.

Clearly, this atmosphere of mutual support has been holistically cultivated over time. But the extent to which this ethos is foundational to the success of the initiative was clear from participants' comments – they said it explicitly, in fact: 'If our department was not like this … it would be less successful'.

Author: Stephen Broad

16. RESEARCH TRAINING FOR TEACHING STAFF AS A CATALYST FOR PROFESSIONAL AND INSTITUTIONAL DEVELOPMENT – A CASE STUDY.

PRINCE CLAUS CONSERVATOIRE, HANZE UNIVERSITY OF APPLIED SCIENCES, GRONINGEN, THE NETHERLANDS

Summary:

1. Introduction
2. Institutional Background
3. Designing the Course
   - The general challenge
   - Turning diversity into advantage via an emphasis on the pragmatic
   - Aims and outline of sessions developed (3 sessions of approximately 3 hours each)
4. Experiences while running the course
   - Some early positive indicators
   - General research-oriented discussion strands that emerged
   - Examples of specific research topics from staff members
5. Looking Back: First Evaluations
   - Qualities needed in convenors
   - Adjusting the sessions
   - Resource support
   - Anticipating resistance
   - Experiences from a participant
   - Tying in with institutional support, and potential institutional gain

1. Introduction

When an institution wishes to develop a Masters programme that combines relevance to the profession with preparation for possible 3rd cycle study, there are many things to consider: curriculum design and content, facilities, stakeholder opinion, assessment, likely student intake, etc. But at least as important as any of these is ensuring that the teaching staff are fully engaged with the development process and, if possible, that their activity within the institution reaches into most or all of the areas that their students are addressing.

Another, perhaps more sensitive, aspect of this is that teachers who may previously have seen their role as being the source of all knowledge and advice for their students need to temper this with the pro-active encouragement of progressive independence and autonomy in their students. A Masters student who has not learned to be self-reliant in his or her opinions and confident in accessing knowledge from a range of sources is not going to flourish in today's profession – let alone in a 3rd cycle environment.

If teachers are also researchers – or at least share something of the research ethos in their own artistic explorations - they will find it much easier to encourage independent learning in their students. They will be more ready to pose open

questions, rather than offering closed solutions, and they will be able to use their own journeying and questioning as part of their teaching apparatus.

For all these reasons, research training for teaching staff presents itself as an idea worth exploring as part of a modern approach to curriculum development. In addition, of course, it has the potential to offer continuing professional development in its own right. This is why the Prince Claus Conservatoire in Groningen has embarked upon a programme of research training for its teachers, as described below.

2. Institutional Background

The Prince Claus Conservatoire (PCC) in Groningen offers a relatively new Master of Music. In this Master of Music, the musical practice of the students is intimately connected to acquiring an entrepreneurial and inquisitive (research) attitude. Fostering the research attitude in the programme is given shape by offering a Practice-based Research course for the students [see Chapter Nine for a description of this programme].

The Conservatoire realised that responsibility for the research component of the Masters should not be confined to a limited amount of highly qualified specialized staff members, but, ideally, all teachers in the Master of Music (and eventually all teachers in the Conservatoire) should have at least a basic awareness of the importance of a research attitude and of practice-based research in the music profession and therefore offer sharing and encouragement to their students in this area. This is in line with the general policy of Hanze University of Applied Sciences (of which PCC is a part), which states that all teaching staff of the university should acquire a Basic Research Qualification. Hanze University has developed a general course for staff members leading to this formal qualification. However, PCC opted for the possibility to offer their staff a specific musical variant of this course, knowing that much of the content of the general course would be somewhat hard to relate to for PCC staff – active musicians of the highest level – and, conversely, that it might be hard for the teachers of the general course to connect to the implicit research component embedded, but not usually articulated, in the professional lives of musicians.

Hanze University granted PCC the possibility to develop a music-specific course and generously financed its development and execution. On the management level of the PCC the following principles were stated:

- The course would be directly connected to the professional practice of individual teaching staff members;
- All teaching staff of the Bachelor and Master programmes who were not in possession of, or studying towards, a Masters degree in which research had been an explicit component[2] would have to take the course by obligation;
- Staff members could indicate that they did not want to follow the course, for example because they have only a very small job at the conservatoire; however, any staff member functioning in the Masters programme would be required to have basic research skills and therefore to have followed the course. Not having the Basic Research Qualification would exclude a staff member from functioning in the Master of Music[3];
- Staff members would be paid for the hours they spent on the course;

[2] This meant that only very recent graduates of Masters programmes of Dutch (and many international) conservatoires would be acknowledged as possessing the basic research skills, because explicit attention to research skills in many Masters programmes has only recently developed. Of course nearly all PCC-staff are qualified at a musical Masters level or above, but the obligation to follow the course followed not from possessing this level but from the presence or absence of explicit attention to research in their educational careers.

[3] And, in the future, would also probably prevent them working with and assessing the graduation work of students in the Bachelor programmes.

- The course would consist of a limited number of sessions. Given the high part-time ratio amongst teaching staff, the sessions would be offered on three different days, twice a day, in order to allow as many staff members as possible to attend the course;
- The course would be formally assessed, and only in the case of a positive assessment would the certificate of Basic Research Skills be acquired;
- The course would be developed and taught by an external international expert, in close cooperation with the management of the institute as well with members of the research group Lifelong Learning in Music of the PCC. The reasons for hiring an external expert were that this would give the course a certain independence from PCC and Hanze policy-making; it would allow a firm connection to the international musical practice-based research community; and it would create new input for the research policies of PCC.
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3. Designing the Course

The general challenge

Embarking upon research training for staff groups presents a wide range of challenges to the convenor of such training, particularly when staff numbers are large – in the PCC, around 70 teachers were estimated to need to follow the course. The groups of teachers to be trained came from across the institution, with a wide-ranging set of skills, and highly varied knowledge. Some had an understanding of how standard research is conducted, while others had never embarked upon research of any kind – at least, not in the explicit sense (even if we accept the notion that musical practice is imprinted with research elements as part of its nature). So, how were these research skills to be understood and developed to best purpose within groups of mixed experience and disciplines?

Turning diversity into advantage via an emphasis on the pragmatic

Given the mixed nature of the research groups in the sessions, two principal questions emerged during the development of the training programme:

- How can the aspect of cross-departmental communication be exploited to best effect in the research training?
- How can the pragmatics of research training be taught in the sessions in a way that feels relevant?

The research approach that was devised used these questions as a means of testing and evaluating effectiveness. The more clearly the questions could be answered, the more effective the sessions became.

It was decided that those tasked with devising research training should honour each individual by starting with the knowledge that was latent, detecting it rather than highlighting a collective sense of lack. Teachers in conservatoires wish to teach; the honouring of their existing knowledge is thus a strong basis for the development of researching minds. But this raised a tough question: How is this to be managed when the numbers of part-time teaching staff associated with the institution are quite high, given their often crowded schedules and need for flexibility?

Standard prescriptions, or 'how to' will not do in the conservatoire environment. The meaning of research in the arts for practitioners and arts educators generally has to do with how the elements manifest themselves in a reflective practice. Referral back to pragmatics, to how the development of a research ethos can serve music-making, should be an important point of emphasis throughout the processes of training. Given all this, the best approach that the convenor found in this context was to frame sessions in which the staff members could give short presentations around their own ideas of

research work, based upon questions which had arisen in their own practice. Using this as 'raw material', the convenor was able to use a question-and-answer process to enable the members to 'curate' (select, organise and present) their own research thinking. As the members in the groups gained confidence, they were also able to give increasingly relevant and effective feedback to each other.

Understanding and mastery of the 'nuts and bolts' of reflective practice is perhaps best generated through the uncovering of the research context that is latent in the practice of each individual. A pride and desire to follow that praxis will energise the learning of the 'nuts and bolts'.

Aims and outline of sessions developed (3 sessions of approximately 3 hours each)

The aims of the short course were:

- To provide information and skills covering the various kinds of research that take place within the conservatoire/higher music education environment
- To develop ideas concerning a shared 'research attitude' and how this might be spread throughout the institution
- To empower teaching staff to encourage and develop that research attitude with their colleagues and students
- To open possibilities for personal development and lifelong learning – self-realization through a research practice

The overall goal: Creating the best conditions for the evolution of an individual and institutional 'research attitude' within Prins Claus Conservatoire.

The three sessions were organised as follows:

Session 1: Opening the field: Listening intently to the staff as they give informal accounts of their individual practices and ideas for research; detecting the nuggets of 'true' research practice within their work; empowering them to honour these in themselves.

Session 2: Hearing elaborations of a basic research practice: Giving staff members space for 5-minute, formal presentations followed by 20 minutes of discussion time, in order to give them practice in articulating their own research in words and giving productive feedback to each other.

Session 3: Structuring research proposals: Using a template, enabling staff members to formalise their research proposals in writing. Again, each staff member presents their work in development, so as to gain feedback from the group.

The accompanying Course Reader, handed out beforehand, provided:

1) An outline of the Seminar content (including a schedule for the groups)

2) A set of writings and questions designed to lead the participants to self-scrutiny and detection of the research aspects of their own practice, since the programme is based around the potential of each person's own practice to generate research work

3) Examples of the types of written research encountered in higher music education and in the music research profession

4) A listing of online research repositories that include audio-video examples useful to conservatoire researchers

5) A bibliography including references for ideas and methods toward the nurturing of research, suggested further readings, multi-media materials, etc.

Assessment of the work would necessarily have to be very 'light-touch'. It was therefore decided that work within the sessions would support the development of a formal, written Research Proposal, to be completed at the end of the training - both for verification of attainment, and as an information-gathering approach for administrators within the institution.

4. Experiences while running the course

Some early positive indicators

Through the three-step approach to the layout of the sessions, a wide array of institutional practices was uncovered, most of which had previously remained hidden inside the one-to-one teaching studio. In general, many members understood the importance of this development work in relation to PCC being a strong institution in a European Union in which staff/student mobility is emphasised. Some of the discussions were of a high level in terms of analytical thought. Some members expressed their enjoyment at simply being able to interact with other teaching staff with whom they had not worked previously.

Teachers from both classical and jazz departments formed mixed staff groups for the research training sessions. Teachers coming from different backgrounds, practices and disciplines explored research questions together. Having the opportunity to discuss questions and cases with colleagues using different approaches from their practice or disciplines enriched the conversations and the insights gained from them. Discovering common interests and overlaps of topics raised by colleagues from different departments strengthened ideas for possible collaborations.

The groups had varying sizes. In groups with a viable size (8 – 12 people) and with a generally positive energy, a freedom arose that allowed staff members to explore their own ideas about how their personal practice could be transformed into a more objective research practice. The groups became, in effect, embryonic research peer groups.

The PCC has been investing in developing research learning strands for students in the curriculum over a longer period of time than this initiative for teachers. Teachers who had become acquainted with those processes, it turned out, were now eager to get involved in research themselves. Although a number of teachers felt that being asked to follow the course was a burden time-wise, and some teachers actively resisted having to take the course, a fair number of teachers also felt supported by their institution because the management had taken the effort to design a tailor-made programme for Research in Music. Instead of having the obligation to participate in a (Hanze) University-wide research training, teachers were given the opportunity to take part in this tailor-made programme for research in music with their colleagues in the conservatoire.

General research-oriented discussion strands that emerged

In the discussions in the groups, general topics were touched upon which were shared by many. They may be seen as possible elements of a future institutional 'staff research portfolio'. Examples of those topics were:

- Investigations into the nature of how a 'personal musical sound' develops (pedagogy), how that sound might convey musical meaning (cognitive studies) and how this might enhance arguments for music's essential nature in a social sense. How does inspiration express itself in sound? How is this nurtured through instruction?
- The generation of musical interest and inspiration in the very young, and how to maintain it
- Concerns about the apparent homogenization of music-making (the sense among many staff members that 'so many performers sound the same')

- The often uncomfortable interfaces with new technologies that some staff members feel, while knowing that, for students, these technologies are their 'normal' interfaces
- 'Breathing' in music-making as a broad topic, with many discipline-specific sub-topics, e.g. the development of this whole area by necessity for singers and wind players, and the musical limitations that may be seen in string players, or keyboard players, who do not have a sense of 'breathing'. This leads to interesting ideas about team teaching across different disciplines.
- Where is the 'research moment' – the 'eureka' event – in music practice, and how may we turn these moments into research processes and projects, for our students and ourselves?
- What's the best kind of language in which to articulate research work in music? How are the aspects of words and music married in Masters projects, for example, in such a way that the musical content is 'honoured'?
- How do we help students to link up the analytical/theoretical work of the curriculum with the inspiration of performance (i.e. how may it be shown that learning theory is a part of musical craft that is integral to making music?)? How do teachers communicate the sense of wonder at the musical context, and demonstrate this to be profoundly integrated with the 'thing itself'?
- When does implicit research become explicit reality? (This is actually a way of saying 'When does it become research?' since research is not research when it's not communicated as such).
- Melody: how do we understand it (arising out of a complaint that pedagogical emphasis is generally on harmony)?

Examples of specific research topics from staff members

- An accompanist using coaching as a way to overcome specific technical limitations amongst instrumentalists through the strengthening of imagination
- The advent of 'ear defenders' as a legal compliance, and the many questions this opens up about how we hear, how we work with musical expression in environments in which, for the preservation of our hearing, we must make ourselves partially deaf through blocking our ears
- 'Touch' – its role in musical communication, from the performer's tactile relationship with the instrument to how this affects audience perception
- The 'theatre' of performance, including both traditional concert stagecraft, and how this may be transformed for new audiences
- Linked with personal development and lifelong learning: How do students find the bespoke musical careers (with the combinations of different working situations that characterize portfolio careers) that still enable them to feel fulfilled in their work?
- The example (by a conductor) of communication 'quadrants', and how the metaphors that one uses in one part may eventually permeate and enrich all the aspects; this is why it's important to learn, to experience different kinds of art-making, different concerts (including those outside one's own instrument), different modes of thought
- Audiences and communication: the general tendency is to think about what one presents to the audiences, but it's also helpful to start from the reality of the audiences – or non-audiences – to understand better the cultural situation in which one is working. (What IS the 'real world' in which

music is heard?)

- The left- or right-handed guitar choice, related both to teaching children, and to the personal insight coming from 'being left-handed', but 'choosing right-handedness'
- Exploring innovative forms of advocacy for classical music through putting the music in a 'new' environment, e.g. students becoming musicians in the local neighbourhood
- Testing several pedagogical approaches from the perspective of how well they facilitate the learning of mixed groups of students from different educational backgrounds and divergences in level
- Developing a way of teaching that enhances melodic (horizontal) thinking in jazz guitar students, largely trained in thinking in terms of chord/scale ('vertical') techniques
- Developing a set of questions that helps composition (song-writing) students to analyse a wide range of musical styles and genres unknown to them aurally in a quick and fundamental way
-

5. Looking Back: First Evaluations

Now that the course has been run as a pilot programme, a wide range of reflections has arisen, based on the experiences of the course team. We mention the following:

Qualities needed in convenors

When faced with this kind of varied material, a convenor must have experience, flexibility and the ability to assimilate material quickly, in order to react to the input materials in 'real time.'

Between the first and second sessions, the course team developed a structured question process, anticipating that it might be especially helpful in assisting teaching staff to find a consistent mode of formalising questions across the group. But in practice this did not work: the point was that each point of latent research practice had specific characteristics, and these needed to be met in equally specific ways.

Given the intensity of this process, it was best to have two members of the team for this project in the room at once: the external convenor and an internal member of the course team. It can be difficult for all concerned to maintain a consistent energy level in running these 3-hour long workshops. As a future model, it might be best done as team teaching, with two members of staff or more in the sessions at all times.

Adjusting the sessions

One may find in this kind of work that certain personalities dominate the groups; it is wise to 'choreograph' around this through formalising speaking time at various points. This was addressed in the second session through the provision of 5-minutes-per-person presentations.

It was also important to try to elicit more responses from those in the group who were passive, through directed questions. For this reason, it is important to have internal members in the teaching team, who may be able to detect these situations more quickly because of past knowledge of the individuals involved.

Breakout groups might be desirable in certain situations, but this was not tested in these first sessions, although it was discussed by the course team as an option. Much depends upon the group dynamic and size.

Groups work best when they are generating their own content, rather than just listening; it's good to reinforce this by

minimising lecture-style presentations and detecting good practice from within the group. However, an initial example of good practice was prepared by the convenor for the first session, and further examples discussed where staff members requested.

Online material is important to discuss; for example, within the sessions, the manner in which RILM (*Répertoire International de Littérature Musicale*) is accessed within Prins Claus Conservatoire was discussed. Few instrumental teachers knew about RILM, and many found this to be particularly valuable information.

Resource support

Can texts be used effectively in this kind of research training? It must be acknowledged that in a conservatoire setting, the staff members generally relate best to concrete musical examples. Although a reader, with samples of varied practices for research in music, was provided prior to the training sessions, and while much of the presentation material by the convenor was derived from this, in retrospect it might have been better NOT to give a reader, and instead to introduce single texts more gradually, so as not to alienate people through their receiving large amounts of text-based material in one mailing. It is hoped however that the reader will remain useful as a reference document, given that the staff members have now developed an understanding of its nature.

The idea of evaluation through written work, however 'light touch' it may be, also proved remote to many. At best, there remains a mismatch between staff motivation and the institutional necessity of verifying the training. Where an ideal situation of funding and time exists, using practical work as evidence is desirable, but this was not achievable within the constraints of the PCC training. In any case, valorisation through the completion of some written tasks remains an important touchstone in communicating the reality of research practice, and therefore may be considered as a logical part of a research course.

Anticipating resistance

Experience showed that one should anticipate an unreflective attitude amongst a small minority of the staff that will not be changed by research training. This is an issue in most, if not all, conservatoires. The 'new thinking' thus needs to be pro-actively nurtured and rewarded, with the aim of making it the perceived norm amongst a clear majority of teachers. Ideally, some kind of attitudinal 'tipping point' will be reached at a certain stage of this process.

Some come to such meetings with the agenda of critiquing aspects of overall institutional programme design, general educational, societal trends, etc. It's very difficult to manage these situations, but this has been approached by attempts to divert back to the research topic at hand.

Related to this, one may find communication problems. Faced with a large complement of staff who may only teach for a few hours each week in the conservatoire concerned, it is perhaps only to be expected that some staff members do not reliably read their email – and that some of them are almost proud of this fact. While it does make a large-scale enterprise such as cross-institutional research training very difficult, effective support by institutional managers can generally mitigate such problems.

In many European and international arts institutions, teaching staff members are understandably traumatised by government cuts to arts funding; they see this as a personal threat. This may manifest itself in some unproductive behaviour: helplessness in the face of formal funding applications, resentment of change, inflexibility, blame, etc. However, it can be emphasised that research training may function precisely in order to assist staff in making transitions into teaching situations where evidence of formalised research training may be required. Furthermore, it may act as a career-development catalyst, allowing instrumental teachers to evolve their own research project work.

So, part of the development of the research attitude may be to provide tangible help for some of the staff members in making these adjustments in their own lives, in some very concrete ways. At first, this seems more like personal development, but in fact, the development of resilience in the face of change is *a necessary part of a research attitude.*

Gains for the individual participant

- Opening up new perspectives by looking through the lens of research at their music practice.
- Opening up personal practice-based questions and developing them into research questions.
- Sharing knowledge with colleagues from different departments, using them as 'critical friends'.
- Sharing approaches and ideas with colleagues from different backgrounds and disciplines, gaining new insights into the personal and mutual practice.

Experiences from a participant

> *'Participating in research training sessions gave me the opportunity to meet my colleagues in new ways. Spending three afternoons together, discussing current events from our profession in general and presenting issues from our practice established new connections between group members.*
>
> *'To be able to spent time on debating current political affairs related to our work and getting to know the points of view of my colleagues made me realize how seldom we discuss these important topics amongst one another. Through presenting our research questions I gained new insights in the practices of my colleagues and especially in sources that inspire their work.Although the presented research topics came from a variety of very specific practices it became clear we share common topics we could collaborate on.*
>
> *'For me the first session in which the convenor introduced an example of research from her own practice to us was particularly inspiring.This example was helpful because the research topic was not only related to the professional practice but also was clearly connected to the biography of the researcher. For me this example showed me how closely connected research is to questions coming from my practice as a musician and how the personal and professional forms an undivided unity in our life as musicians.'*

Tying in with institutional support, and potential institutional gain

Staff should be paid for their time, in keeping with honouring them as persons with a right to be in this research field. Where this funding is provided, the attendance must be understood to be mandatory. Even so, devising flexibility within the scheduling is vital, given variable aspects of professional musical life.

Managers and administrators must strongly support the teaching teams, both through reinforcing compulsory attendance, and by attending the sessions in person. An additional gain of this is that managers can really learn about the spectrum of research possibilities present in the teaching staff.

Providing collective research training for advanced musicians within a conservatoire setting poses a particular set of challenges, but can also serve as a gathering point for deep insights into the nature of the institution and its potential strengths for future research orientations. In early years, work may be facilitated by bringing in external people to run the programmes, but this can be made internal as the research culture grows to support such work.

If the basic training work fires up true research ambition, staff should be supported over the longer term. Short research projects, support of degree study and input into the strategic nature of research development are all ways that staff

members can feel that they have a voice in this kind of work. The institution must be truly devoted to long-term research development, not merely responding to external validation pressures.

For some of the teaching staff who are 'very part-time', e.g. only a few hours of teaching per week, it's tough to ask them to take all of the ideas concerning research on board. For a research culture to thrive, the staff members need to feel a strong integration into the institutional culture as a whole.

As noted above, some very fine examples for research development emerged during the course of the sessions, and these could be nurtured by the institution, for the good of the specific staff members involved, and also as tangible evidence of how a research attitude may find its way beneficially back into the teaching culture. These choices could eventually articulate an institutional research culture that builds on strengths that already exist within Prins Claus Conservatoire. The end result of all this could be a very robust body of work, able to be defended to Ministries and productive of viable team leaders and members for EU research applications.

Overall, as well as vitalising the group work, the kind of information that emerged within the training programme is proving valuable for long-term growth of the institutional research culture, generating substantial gains for individuals and for the institution through formalising knowledge-sharing, empowering individuals, developing research teams, and enabling the whole institution to evolve through this shared development of research activity.

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polifonia

The ERASMUS Network for Music 'POLIFONIA' promotes innovation in European Higher Music Education (HME) and aims to assist institutions in enhancing the quality and relevance of HME through cooperation at the European level.

This publication provides a series of innovative, and sometimes provocative, ideas about the value of organising 2nd-Cycle programmes in ways that encourage the reflective attitude in Masters students, helping to prepare them for either the demands of the modern profession or those of 3rd-Cycle study. Its extensive range of case studies shows how some institutions are already addressing the quality and relevance of their Masters programmes by organising them along these lines.

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