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A web site analysis of music teacher education in Europe

A study of six countries

A Honors thesis in music education 2007

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Table of content

ABSTRACT	5
INTRODUCTION	6
Background (EVEDMUS and aLFA).....	6
The present study.....	7
The purpose of the present study.....	8
Previous studies.....	8
General limitations and problems.....	8
Web sites.....	9
REMARKS ON THE CRITERIA-LIST	10
The criteria list for EVEDMUS programme analysis.....	10
Problems related to comprehension.....	11
General description of the programme (1).....	11
Emphasis of the programme (2).....	11
Practice (5 and 6).....	11
Musical preparation versus didactics of music and general didactics (6).....	12
Theoretical conception of music (7).....	12
Clear versus unclear (8-17).....	12
METHODS OF THE WORKING PROCESS	13
The Web Pages.....	13
The criteria list.....	15
PREVIOUS RESEARCH	18
The EFMET Final Report.....	18
National descriptions of Music Teacher Education.....	20
Background.....	20
National descriptions.....	21
Denmark.....	21
Finland.....	22
Latvia.....	22
Poland.....	23
The Slovak Republic.....	24
Sweden.....	25
INFORMATION GATHERED FROM THE WEBSITES	27
DENMARK	27
Aarhus College of Education.....	27
The music subject.....	27
Evaluation.....	28
Summary.....	28
Website.....	29
Silkeborg Seminarium.....	29
The music subject.....	29
Summary.....	30
Web site.....	30
Copenhagen Day- and Evening college of Teacher Education.....	31
The music subject.....	31
Summary.....	32
Web site.....	32
FINLAND	33
University of Helsinki.....	33
The music subject.....	34
Summary.....	34
Web site.....	34
Åbo Academy.....	34
The music subject.....	36
Summary.....	36
Web site.....	37
Sibelius Academy.....	37
Degree Programme in Music Education.....	37

Degrees and subjects of the programme	37
Academic activities and evaluation	38
Summary	39
Web site	39
LATVIA	40
Jazeps Vitols Latvian Academy of Music	40
The music subject	40
Summary	42
Web site	42
Riga Teacher Training and Educational Management Academy	42
Structure and subjects of the studies	43
Summary	45
Web site	45
POLAND	46
Adam Mickiewicz University	46
The music education programme	46
Academic activities and evaluation	47
Summary	47
Web site:	47
The Stanislaw Moniuszko Academy of Music	47
Structure and subjects of the programme	48
Summary	49
Web site	50
Fryderyk Chopin Academy of Music	50
The music subject	50
Summary	52
Web site:	52
THE SLOVAK REPUBLIC	53
Comenius University in Bratislava	53
The music subject	53
Summary	54
Web site	54
Matej Bel University	54
Structure of the studies	54
The music subject	55
Summary	55
Web site	56
Constantine The Philosopher University	56
Duration and structure of the studies	56
The music subject	57
Summary	58
Web site	58
SWEDEN	59
Malmö Academy of Music	59
Academic activities and evaluation	60
Summary	61
Web site	61
University of Umeå	61
The music subject	62
Summary	62
Web site:	62
The Stockholm Institute of Education	62
Structure of the studies	63
The music programme	63
Summary	64
Web site	64
SUMMARY	65
DENMARK	65
FINLAND	66
LATVIA	67
POLAND	68
SLOVAK REPUBLIC	69
SWEDEN	70

DISCUSSION	72
REFERENCES	77
APPENDIX I	78
Criteria list for EVEDMUS programme analysis	78
APPENDIX II	83
Rewritten criteria list	83

Abstract

The present study is a part-study of the EVEDMUS (evaluation of teacher education in music) project aiming to examine the music teacher education programmes across Europe and Latin America. The overarching objective of the EVEDMUS project is to learn about the different conditions and causes in which the musical and educational knowledge is being constructed and identify factors in the programmes that influence quality as seen by different stakeholders.

This study focuses on data collection from web pages of various institutions with music teacher education in Denmark, Finland, Latvia, Poland, Slovakia and Sweden, and the objective has been to analyse the information and curriculum found on these web pages according to categories formulated by the EVEDMUS project.

The study shows a great variety on how music teacher education is organised and presented. Flexibility and emphasis are two areas where the difference is substantial. In general teacher education programmes the tendency is that very little information is included about the music subject. There is also a great variety as to whether the different institutions have information in English, which indicates that the adaptation of the Bologna Declaration is far from finished.

Keywords: EVEDMUS, music teacher education, music education, programme analysis, curriculum

Introduction

At present many higher educational institutions in Europe are fully engaged in adjusting their systems to the Bologna Declaration in order to make academic degrees and assurance standards more compatible and comparable. With this follows also that the different information presenting the institutions on the web should be accessible in English besides the native language. In the year 2007 the use of the Internet as a basis for information and means of presentation of institutions is well established, although presumably by no means yet standardised what comes to the Bologna accord.

When the EVEDMUS (evaluation of music teacher education) research group formulated the research plan for the music education project, one of the data collecting methods was to examine and analyse music education curriculum plans from European and Latin American institutions. In order to do this the group wanted to see if the web pages of the various institutions could serve as the primary source of information. From a European perspective this idea could be seen and justified in the light of the ongoing Bologna process.

This study is part of the examination of the C-level course in music education 2006-2007 at Malmö Academy of Music, Lund University, Sweden. It represents a 15-credit (ECTS) paper and is considered further studies in music education. Together with the additional D-level course it makes up the MA-preparation for Ph.D. research studies in music education.

Background (EVEDMUS and ALFA)

This particular study was suggested by our supervisor Dr. Gunnar Heiling at the Music Education Department at Malmö Academy of Music, Lund University in Sweden. Dr. Heiling is the Swedish representative of the research group behind the Evaluation of Music Teacher Education Programmes (EVEDMUS). The EVEDMUS project is a music project within the Alfa Programme (América Latina - Formación Académica), which is a programme of cooperation between higher education institutions of the European Union and Latin America. The participating countries in the EVEDMUS project besides Sweden are Argentina, Brazil, Spain, Mexico and Portugal.

The purpose of the EVEDMUS project is to examine how the musical and educational knowledge is being constructed in music teacher educations programmes across Europe and Latin America. What conditions, causes and factors lie behind the way in which the music teacher education is organized and understood? Generally speaking the view on music teacher training is based either on the music subject itself, which can be seen in

various European countries, or in the general educational outcome of the teacher training process at colleges of education as in Brazil or Spain.

The objective is also to examine what factors and circumstances of the programmes that influence quality, as perceived by different stakeholders. In other words, what the specific and general elements of quality are in the programmes, if quality is defined as the congruency between the expected educational outcomes promoted by the programme and the required professional profiles. Besides this the project also attempts to give recommendations to institutions that can be useful in order to improve the quality of their programmes.

To render the detailed research questions of the EVEDMUS presentation is outside the scope of this chapter, but very briefly the study poses many questions about the identity of the music teacher education programme, asking about foundations and social values with regard to other teacher education programmes. There's also an interest towards geographical and socio-cultural influences and values. Will these conditions implement a relativistic view on music education or is it possible to formulate a universal concept? Of main concern is also the question if the music teacher education should emerge from the general curriculum or the subject-matter knowledge. Finally, what will serve the student?

The methods of data collection include research case studies, a questionnaire sent to coordinators at teacher education programmes and an analysis of different music teacher education curriculums of the forty countries studied within the project.

The present study

The present study of six European countries is a part-study of the analysis of the curriculums within the EVEDMUS project and target the programmes and other information presented specifically on the web pages. As a basis for the analysis a criteria list for programme analysis from the EVEDMUS project has been used and is not to be confused with the questionnaire sent to the coordinators and found at the EVEDMUS web page (see Appendix 1). The countries included by the study are Denmark, Finland, Latvia, Poland, Slovak Republic and Sweden. Addresses to institutions that have music teacher education programmes were provided by the project. One further criterion for the analysed institutions was that they should have music teacher education for primary stages. This part-study will together with other similar studies be included in the final EVEDMUS report.

The purpose of the present study

The purpose of this study is to examine how music teacher education programmes present themselves on the web according to the parameters formulated by the EVEDMUS project (see the Criteria list for EVEDMUS programme analysis, Appendix 1). The initial condition for the study focuses on the possibilities of getting the sought after information from the web pages and contact is to be made primarily via e-mail when the lack of information on the web makes it necessary and appropriate. With this follows that the purpose is given a twofolded nature: apart from analysing the information found only in the web-documents we are also asked to obtain information more or less directly from the source, which in some meaning raise the question of the actual or true essence of the programme.

It's fair to say that this twofolded purpose has made it more difficult to control and view various aspects of the study. On the other hand it seems clear that the information obtained by other means than through the web-documents has played a rather insignificant role (see Discussion p. 72). With this at hand the study may be looked upon as representative for the web-documents.

Previous studies

One similar study was done in the field of music education entitled the European Forum for Music Education and Training (EFMET). This project was launched in 2003 and coordinated by the European Music Council (EMC) and pursued the following objectives:

- to improve cooperation and communication and to exchange information between music education organizations, formal and non-formal.
- to gather information on music teacher training.
- to disseminate the results and to pass on examples of good practices.

Since the area of the present study is similar to the second category we have found it appropriate to include a summary of the EFMET results. See Previous research, p. 18.

General limitations and problems

The size and scope of this study limit itself to three institutions in each country. Apart from a few of the analysed countries, notably Latvia and to some extent Slovakia, this number inevitably reduces the possibility to estimate the general picture of music education. It is also important to remember that the study focuses primarily on the information that can be found in the web documents and how institutions present

themselves in this way rather than being an attempt to judge or estimate the quality or essence of a programme in the absolute meaning of what actually takes place within the walls of each institution.

The study has been carried out with the language possibilities found in the group. This favours the Scandinavian institutions, which are analysed mainly from Swedish or Danish text sources (Finland is partly Swedish speaking). This problem is an inevitable factor of the project and we are aware of it and have to profit from it at the same time. Some translating resources were at hand initially, but due to various difficulties and lack of time they were not used. If the study had been based only on the English resources the result would have looked partly different.

In the first part of the chapter Discussion (p. 72) these problems and limitations are discussed again. The second part of this chapter focuses on conclusions and thoughts evoked by the study.

Web sites

<http://www.evedmus.eselx.ipl.pt> (EVEDMUS)

<http://ec.europa.eu/europeaid/projects/alfa> (ALFA programme)

<http://www.emc-imc.org/efmet> (EFMET)

Remarks on the criteria-list

The criteria list for EVEDMUS programme analysis

The different categories for analysing curriculum and music teacher education programmes were initially gathered from two evaluating systems taken from Sweden and Mexico respectively and formulated by the EVEDMUS in Granada 2005. A pilot was made in Spain to evaluate the material and a revised version finally ended up as a questionnaire form with 3 main head-categories for the curriculum programmes and this form was used in the present study. We had access to both the Spanish original and later the English translation in the analysis, but on the whole the English version was used. It should be said again that this is not the questionnaire found on the EVEDMUS web page and intended for programme coordinators and to avoid confusion on this point we will use criteria list as a standard for this study (See Appendix 1).

The final head-categories in the criteria list are 1) description of the curriculum plan, 2) structure of the curriculum plan and 3) structure of the curriculum programme. The two latter categories use a principle of evaluating in three steps where the information asked for is either included or not included, clear or unclear and consistent with rest of the programme or not.

The first category contains questions 1-7 dealing with the programme, emphasis, duration and structure of the programme and number of subjects including percentages of the total programme. On the recommendation of our supervisor, two items were removed from question 5; *number of hours per quarter terms/semesters/years or similar* (5b) and *number of class hours per subject in the case of curriculum program from the ECTS system* (5d), since this information is seldom used as a measure of programmes in northern Europe.

The second category includes questions 8-11 related to objectives of the curriculum plan, initial or exiting profile of the programme and procedures for assessment of previous knowledge.

The third category includes questions 12-17 related to the structure and sequence of the subjects in the programme, academic activities and teaching methods, assessment of student achievement and mechanisms for granting the diploma. It also contains questions on criteria for evaluating the curriculum programme and other relevant aspects not included in the former questions.

Problems related to comprehension

A few remarks should be mentioned about the inevitable problems encountered in this study regarding our own knowledge and precognition of Scandinavian teacher education models and particularly the Swedish system. Since we all are involved in different Swedish music teacher activities and share both knowledge, values and various thinking of the Swedish school system, many concepts or ideas are easily taken for granted in this way. It's of course unavoidable in all cases of research studies, but it seems still justifiable and safe in this case to acknowledge some unconscious impact at work. We are however aware of the situation and have discussed it at length. The more problematic is also the notion that countries outside of Scandinavia may have another system for music at primary stages and this will of course be reflected in the music teacher programmes. To illustrate this problem a few concepts from the criteria list will be discussed that has permeated the study and posed difficulties in this and in other manners. Numbers indicate the question.

General description of the programme (1)

Deciding what is required to make it adequate, unclear and inadequate posed difficulties. It was also difficult to maintain any created consensus due to the many variations in the web information. One general condition for the study was to look primarily at the music part or music subject. In a general teacher education programme with music as a second subject or similar arrangement the music-part is often small and comes with no or little particular information. In this case we try to pay notion to the general programme description and make a note that the music subject information is insufficient.

Emphasis of the programme (2)

Should emphasis be considered educational, musical or both? Initially we assumed that most general teacher education programme had an emphasis towards the educational side, but great variation in size of the music part in the various institutions made this assumption obsolete. The Swedish understanding of the traditional music teacher education programmes and how they seem to fit in these categories has without doubt been present.

Practice (5 and 6)

When it comes to music teaching practice there's a long tradition in Sweden to denote the actual physical act of training in the teaching situation. This usually involves student teachers as the teaching subjects or pupils from compulsory or upper secondary school

and is considered of vital importance for the quality of the programme and for exiting knowledge about what it means to teach. It might be dangerous to estimate and calculate subjects or courses with a notion that teaching oriented subjects or what seem to be such subjects are always practical in this meaning.

Musical preparation versus didactics of music and general didactics (6)

Again the Swedish system provides us with a clear picture on how these categories are to be understood and accounted for. It's also in most cases not possible to estimate ratios between subjects without a syllabus or detailed curriculum. In some cases this information was included, but interpreting just the names of different courses from a curriculum often made it hazardous to distinguish between nearby categories in question 6. *Opportunities for approving the subjects, if this applies (6h)* was without exception left without answer. The web document may not have supported this question and it was seen as a question that had less relevance in our contexts, but it's also fair to say that the group never did understand it fully.

Theoretical conception of music (7)

This question was answered by *included* or *not included*. The problem was to understand or detect when the documents addressed this issue and what theoretical conception could be like. Is music seen as a subject of knowledge or an experiencing subject or perhaps as personality development? Since the web pages rarely included any clear statement of this kind it should be assumed that the interpretations made by different group members could have been biased.

Clear versus unclear (8-17)

The second half of the criteria list includes questions using this evaluating principle. They also contained as a third step the alternatives consistent with the rest of the programme versus not consistent with the rest of the programme. It seems plausible that also in these interpretations variety within the group might have occurred. Throughout the study we had difficulties in keeping to the praxis that we had established as valid for all cases and the problem to define "the rest of the programme" was sometimes obvious.

Methods of the working process

The Web Pages

The Evedmus project, provided us with the addresses to the schools as has already been mentioned. They obtained these addresses by contacting the embassies, checked the ISME's (International Society for Music Education) register over music teacher list of education preparations and also used contacts. Through this procedure they were eventually able to produce a list of addresses that could be considered adequate by national sources. The principals of selection were that the schools should educate teachers in music for grades 1-6 in primary schools. This kind of education is sometimes provided by universities, sometimes at conservatories and sometimes at private institutions, it varies. One mission was to determine to what category the programme presented in the list belonged.

As a first step of work, we received the list in January 2007 with additional mail addresses and web addresses to the different programmes. The first compendium consisted of schools in Sweden and Denmark. We got to choose between 27 various programmes in Sweden and out of these, we had to pick three. Since our research team consisted of three people, the work burden was adequate with one school each from every country. To this decision our supervisor, Ph.D. Gunnar Heiling concurred. Out of the three schools in Sweden, we decided to investigate Malmö Academy of Music; Malmö, because that is where we study and because the Academy has programmes for music specialists. Then we investigated Stockholm, because we wanted to have one school represented from the capital. Finally, we chose Umeå because then we would, map wise, cover the whole country.

With Denmark we chose another way of working. We started to scan all the addresses we had. There were 19 various programmes in total. We decided to work with the schools from which we found the most useful material from the web pages, also three schools in total. Besides our material criteria, we wanted to have the capital for Denmark represented, and because of that we ended up with Copenhagen Day- and evening college. The other two institutions we chose were Silkeborg Teacher Seminarium and Aarhus College of Education.

A couple of weeks later, we got an additional list from our supervisor, this time with addresses to schools in Finland, Slovakia, Latvia and Poland. This list contained eleven addresses for Finland; four for Slovakia, only one for Latvia and eight for Poland. The reason why we were given these countries, were the following. The Evedmus project is covering the whole of Europe and Latin America. They wanted our research team to investigate Sweden and five other countries that were nearby. Because of that, the

selection of countries was as stated. When mentioning nearby, a natural thing would have been to include Norway, but since Norway is not a member of the European Union, who was financing the Evedmus project neither Norway nor Switzerland was included in the investigation. At the time for the decision of which countries should be included, Bulgaria and Romania were not EU-members either, so they were also excluded.

With the four remaining countries we were now obliged to once again pick out three institutions from every country. The selection of these institutions we investigated, were at the beginning randomly picked. It turned out later that we needed to scan all the addresses, since the information on the web pages was not every time to our satisfaction. Throughout our examination of the programmes we wanted to have the capital of every country represented. We also managed to get hold of an additional Latvian school, so that we at least could represent our Latvian study with two various institutions, which are to our knowledge all programmes in music there is in Latvia.

Difficulties we encountered were also that several institutions were revising and updating their web pages during the period of our research. Some changed from one system to another; some had started to work according to the Bologna declaration which states that every web page must have additional information in English besides the native language, starting July 1:st 2007. Because of this, we had to start some kind of e-mail contacts with the various programmes in search for adequate information. This turned out to be yet another problem, since a lot of times we did not get any response. As of today we do not know why. Were our e-mails interpreted as spam? Were there language barriers in understanding English? Sometimes we received answers and attachments that were not always what we had asked for. From the other groups working with other countries within the EVEDMUS project we have learnt that this has been a general problem for all groups. Obviously language problems could be one reason, but also the use of E-mail and Internet is not yet as common in daily practice as is expected in the Bologna declaration. Eventually we ended up with:

Denmark:

- Copenhagen's Day- and evening college
- Silkeborg Teacher Seminarium
- Aarhus College of Education

Finland:

- Sibelius Academy
- University of Helsinki
- Åbo Academy

Latvia:

- Jazeps Vitols Latvian Academy of Music
- Riga Teacher Training and Educational Management Academy

Poland:

- Stanislaw Moniuszko Academy of Music
- Adam Mickiewicz University
- Frederic Chopin Academy of Music

Slovakia:

- Comenius University in Bratislava
- Constantine the Philosopher University in Nitra
- Matej Bel University in Banská Bystrica

Sweden:

- Malmö Academy of Music
- The Stockholm Institute of Education
- University of Umeå

The criteria list

One problem to solve was interpreting what the EVEDMUS team meant with their criteria in the list for programme analysis (See Appendix 1). One problem is maybe that, generally speaking, Sweden is a country where the emphasis on how music is being taught in primary school is on the practical performing of music. From what we can understand the emphasis in many other countries lies mostly in listening to classical music, folk music and children's songs. Considering these different values and conditions, we can begin to understand some obstacles in designing universal criteria for the programme analysis. Another problem for us was that the Evedmus team wanted answers to, how much, in percentages or ECTS points, an educational or musical emphasis is and few programmes gave that information. Was the presence of some educational subjects in the syllabi enough to draw the conclusion that the programme either had an educational or a musical emphasis? Is an education with a lot of musical practise and little pedagogy, enough to say that the education has its emphasis on both themes?

As a first step to address these issues we started to rewrite the criteria list (see Appendix 2), making it more understandable for us. We also got clearance from our supervisor to exclude some of the questions that were not applicable to the institutions that we worked with. Then we had through various discussions secured, so that the three of us interpreted every question the same way. We thought that this was important to do because if we

would have interpreted the questions differently, the result would be biased depending on who did what, and in the scientific world this would be considered bad reliability. To fully exclude this problem is probably impossible, but it was of great importance that we, to the utmost possible extent, had a mutual consensus. Since we were not participating in the process of developing the criteria list it was a tough problem to solve how to interpret, work with and understand it. Another reason why we rewrote the criteria list was that we wanted to have a more practical and digital version in which we easily could insert the answers gathered from the web pages.

We spent numerous hours and had many discussions, making the criteria list and the questions understandable for us. We could not proceed with the next step of our work, without doing so. The next step for us was to start working individually with the schools that we had picked out. When looking on the web page for a certain institution, we should now apply the criteria that we had rewritten and interpreted, to see what information we could gather from the web page of the certain programmes.

When starting to work individually with them, the three of us maintained close e-mail contact every week. We proof read each others' work with every single school, to see that we were still in the process of interpreting the criteria for the programme analysis the same way. Since we only met once a week at our Academy, the e-mail contact was of great importance to us. We also kept a diary, which was e-mailed to each other every week, to see how far we had come on a weekly basis. On various occasions we hit a standstill for different reasons, mostly connected with understanding how to apply the criteria to the web information. When this happened we also asked for help from each other, to see if we had interpreted anything wrong. Many times we had to return to the criteria list, having the discussion all over again. It was also frustrating to see that although we eventually were in the process of interpreting the criteria in a way that we felt to be correct, the web pages could not provide us with the information that we needed. Some institutions only had information in their native language; on some institutions there had been adequate information on the web pages the first time we looked, but on a second visit a couple of weeks later, this information had been removed. We then tried to solve this by e-mailing the institutions to see if the information could be obtained. Some of us even made phone calls directly to the institutions to receive answers needed to complete the work. Concerning the problems with web information in the native language, our supervisor explained that interpreter help was accessible, but when one is sitting in front of the computer screen, seeing 20 various links, each with 20 sublinks, it is impossible to know what to print out and give to an interpreter. Eventually we had to make a choice and work with the information that we had gathered ourselves, although it was not every time fully applicable to the Evedmus criteria for the programme analysis.

We had a deadline in April for completing the investigations of the various schools, to insert the information gathered in our Word-documents and send it for the Evedmus central analysis of all programme studies in Europe and Latin America. In the final stage of completing this study we also agreed to set a deadline in the middle of May concerning the continuous survey of the web pages.

As a second step we divided the workload for this essay, programme presentations excluded; that one of us should mainly focus on the abstract, one should present the working process and so forth. We also restarted working with the programmes for a second time, now presenting them and the information we had gathered from them in a consecutive text. See chapter Information gathered from the websites, p. 27.

Previous research

This chapter is a summary of what we found has been done in examining music teacher education programmes in Europe and that seems relevant to this study. The two reports, which are abbreviated, can also serve as additional information to the reader concerning national issues on education and as an extended background description of the results of this study. *The EFMET Final Report* refers to a conference held in 2004 and the one labelled *National descriptions of Music Teacher Educations* is a shortened version of a paper on one of the aims set up at the conference. It consists of an overview description of the Music teacher education programmes in thirty European countries of which only the six countries dealt with in this study are presented.

The EFMET Final Report

The EFMET is a project within the Culture 2000 project of the European Union, coordinated by the EMC (European Music Council). EFMET stands for European Forum for Music Education and Training. Many different music education organizations in Europe got together to share and exchange information and start cooperation. The idea for the project was initiated by the AEC (Association Européenne des Conservatoires Musique et Musikschulen). The aim of the project is

- to exchange information between music education organizations, formal and non-formal
- to gather information on music teacher training.
- to disseminate the results and to pass on examples of good practices.

The project initially started up with seminars and workshops in Bonn, 2004. There was a gathering of representatives from both formal and non-formal music education organizations of Europe. There was an agreement on the need of good examples in practice, a database with collected methods and results of researches and recommendations to the EU concerning the role of music in the cultural programmes, as well as the improvement of mobility of artists and teachers. An umbrella organization founded by the EU was also among the recommendations. It was also pointed out that both formal and non-formal music education should be equally appreciated.

There was also a discussion about the social aspect of music, although the importance of music as an aim in its own was stressed.

In the report each workshop is described and commented. The conclusion is that it will be beneficial to form a network (Europa Cantat is mentioned) “to collect information from

different European countries and gather examples of good practice which can then be distributed back to all European countries and used there by the local, regional and national organizations for their lobby work for the cause of music.” (the EFMET final report, p. 15)

Within the EFMET it was decided to start some research on music education in Europe, referring among other things to the work of the Bologna process. To realise this research, the AEC appointed music researcher Ninja Kors and formed an EFMET scientific committee with the task to support and monitor the research effort.

The aims for the research were the following three:

- To collect and compare information regarding music teacher programmes in European countries.
- To collect and make accessible information regarding the recognition of professional qualifications of music teachers in European countries.
- To collect and make accessible examples of good practice of projects which have a specific characteristic co-operation between organizations in the field of formal and non-formal music education

This is supposed to be done on three levels: European, national and institutional (e.g. details about study programmes and courses). The latter is primarily what this paper is dealing with, even if our paper can also give some information on the national level.

The EFMET research divides music teachers in two types:

Type A Classroom music teacher in general music

Type B Instrumental and vocal teacher in music schools, private practices etc

It is mentioned that the division between formal and non-formal music education is visible in the categorization above. The report points out that music teacher training is done in various institutions like conservatories, musikhochschulen, academies and universities, the education in average is 4 to 4,5 years and that 87.6% of the institutions had pedagogical subjects in the curriculum.

The training of music teachers in general schools is in almost all European countries regulated by government authority, but this is not the case with instrumental and vocal teachers not aimed to teach in the general education system. The mobility, i.e. training of music teachers in a foreign country, is very low. In 25% of the institutions there were no foreign students enrolled in music teacher programmes.

More information can be found at the EFMET website: www.emc-imc.org/efmet.

National descriptions of Music Teacher Education

Background

Within the EFMET project a national description of the teacher education programmes in music of 30 European countries was one of three aims to be fulfilled. To collect the information, one representative from each country was asked to answer a questionnaire. The representatives were asked to respond to questions from the following three areas:

1. *The structure of music teacher training programmes*

How is music teacher training programmes in your country organized?

Who provides the training? What is the duration of the study programmes and the level of education? Which qualification is obtained?

2. *The profession*

How are institutions for music teacher training and the profession connected?

What qualification is required for jobs in music education? What is the main focus of the training programmes in terms of skills and knowledge of the graduates? Is training available for former students and other music professionals for educational work in general and/or music schools?

3. *External connections of music teacher training programmes*

What kind of connections between institutions for music teacher training and other organizations in the field of music education exists? Are these connections formalized and regular? Are students involved in these connections? Are these connections an integral part of the regular curriculum for music teachers?

The research includes both formal (the general education system) and non-formal (outside the general system) music education.

27 of the 31 representatives responded to the request. The outcomes for the six countries handled in this paper are described below. Most of the information is collected directly from the EFMET report, and some is added as extra information, on the basis of other sources such as the websites of different schools in the respective countries as well as homepages of school authorities. The source has been mentioned when additions have been made.

National descriptions

Denmark

In Denmark music in schools is compulsory the first six years and then elective.

The major part of the Danish music teacher training takes place in three or four types of institutions;

- The Danish University of Education (DPU), in service training of teachers for general education
- Teacher Training Colleges (CVU), training teachers for general education
- Universities (in the departments of musicology), training teachers for the upper secondary level
- Conservatoires, training teachers for community music schools.

The education at the Danish University of Education, which includes the Royal Danish School of Educational Studies (DLH) is the higher level for continuing and in service education and research. It is unclear how much the pedagogical part is emphasized in this education, since traditionally it has been focusing on music performance. The courses consist of subject specialization, which has not been included in the undergraduate training at the teacher education colleges. Characteristic for Denmark is that training for voluntary music education, upper secondary education and general education are clearly separated. However, changes are taking place that indicates an increasing interest in music pedagogy in higher education.

The teacher training colleges, aiming at school years 1-6, have four main subjects and the education leads to a Bachelor degree of 240 ECTS. It is clearly pedagogically oriented. Each subject offers a total amount of 33 ECTS, and it can be discussed if this is sufficient for musical training. There is a large amount of teaching practice in general schools included in the programmes.

The colleges have no admission tests, only grades from upper secondary degree are demanded, sometimes B-level in music is required, though no explanation to what this means is mentioned. For final exam a Bachelor thesis is compulsory.

The university offers three years for a Bachelor's degree and an additional two for the Master's degree. There is a minimum of two main and one secondary subject. The education has an academic character and puts emphasis on musicological issues. It takes two additional years of pedagogical studies, which mostly include teaching practice, after the Master to acquire the appropriate qualification for teaching at an upper secondary school. The students do not however always get practical training in education.

The conservatoires also offer three years education for Bachelor's and two more for Master's degree. Here the training of performing musicians is central, and the pedagogical issues come second. The emphasis can be said to be primarily instrumental. The students get some teaching practice in community music schools.

Finland

In Finland music is taught at all levels, and is compulsory for ages 7-15. Teacher training in Finland is provided by universities and vocational institutes of higher education (polytechnics). At elementary level, grades one to six, music is taught by general classroom teachers, who hold a Master of Education (240 ECTS) and grades 7-9 by subject teachers with specialised music teacher training and a Master of music (at least 270 ECTS). A Master degree is required to qualify for teaching music, except for teaching in institutes and liberal arts education (Liberal arts education centres are municipally education centres, open to students mainly over 16 years of age).

There are three universities with music teacher training, Sibelius Academy, Oulu University and university of Jyväskylä. The Sibelius Academy is specialised in the education of subject teachers in music and Oulu and Jyväskylä are targeted in training primary and secondary school teachers (generalists and specialists). Instrumental and vocal teachers are trained at the Sibelius Academy or in vocational institutions, of which there are ten.

The teacher training practice is carried out in special training schools, in regular schools or music schools.

Continuing education for professional musicians is offered at the Sibelius Academy Continuing Centre and contains pedagogical studies. There is much collaboration between formal and non-formal educational institutions in Finland.

The teacher training programme in Finland is regulated in national decrees.

Latvia

In Latvia music teacher training is provided by the Academy of Music and by universities. Education of type A and type B is integrated into the same music-teaching programme. At the Academy of Music specialised courses are offered.

There are two types of programmes – a graduate programme of four years leading to a Bachelor in music pedagogy, and postgraduate of two years, leading to a Master degree in music pedagogy. The Bachelor degree qualifies for working in primary education, and Master degree for secondary education.

Continuing education is offered at the Academy or as part time studies at a university.

There is a close collaboration between the universities and the Academy regarding the music teacher programmes.

Poland

Music in Polish schools is taught in the first nine years (up to the age of 16) and the general school as well as community music schools are mostly free of charge (this information is not taken from the report, but from an article found through the Google search engine on the Internet; <http://culture.polishsite.us/articles/art374fr.htm>, 2007-05-22).

Music teachers in Poland are trained at Academies of Music, universities or pedagogical Academies. Teachers of category A are trained in Academies of music or at musicology departments at a university and sometimes within a department of art or music pedagogy in pedagogical academies.

The education leads to a Master's degree, which is required (with some exception) to teach in general and community music schools. The duration of the studies is normally five years, (300 ECTS). The pedagogical and didactical (methodology of teaching) subjects are compulsory and essential in the teacher's education. They include at least 150 hours of teaching practice. The education focuses on ensemble- and choir conducting and consists of one main subject, teacher training subjects, IT-courses and a foreign language.

For continuing education postgraduate courses and methodological as well as pedagogical courses are arranged by the academies.

Connections between formal and non-formal music education is not regulated but exists mostly by private and personal initiatives.

The teacher training in Poland is under the supervision of the Ministry of Culture, which states among other things the qualification requirements for teaching. Community music

schools has by tradition been supervised by the Ministry but recently the control has been transferred to local authorities
(<http://www.eucen.org/conferences/past/Warsaw1998/musicedu.html>, 2007-05-22).

The Slovak Republic

The teacher education in music in Slovak Republic can be divided into two groups- classroom teachers and instrumental/vocal teachers.

Classroom teachers in music for Kindergarten/Pre-school are trained at pedagogical-social academies in pre-school pedagogy programmes within a pedagogy department.

Teachers in music for primary level education (ages 6-10) are trained in the primary school teacher programme at universities at the pedagogy department.

Teachers in music for lower secondary education (ages 11-15), and also for vocational schools and conservatoires are educated at universities in a general education programme.

Teachers for the special music schools in general education (a specific Slovakian type of school) have a combination programme of school music and instrument pedagogy at a university. There is a limitation in instrument choices in these programmes, e.g. brass instruments are not represented.

Type B teachers are trained with a combination of the training for conservatoire studies and music academy (ages 18-21), or the education for special music schools.

Most educations lead to a Master degree. Master degree is required to teach in schools in the Slovak Republic. The validation of the study programmes is very strict and is done by a committee of the Ministry of Education.

Continuing education is offered in many ways from seminars and lectures to doctoral studies. Connections between the different levels of music are numerous.

As for teaching practice there is no specific information.

Sweden

In Sweden music is a compulsory subject from grade 1-9. In the upper secondary school it is part of a compulsory subject called Aesthetic Activity. The upper secondary schools also have aesthetic programmes where music is a central subject, and often function as a preparatory education for higher music education.

Teacher training in music in Sweden is provided by five academies connected to local universities and the Royal Academy of Music in Stockholm, which is an independent university. Teacher colleges and universities also offer music teacher training as part of the general teacher education. The six academies (including Stockholm) have music as the main subject, and a second subject can be musical or another school subject.

The transition to the Bologna system is taking place in Sweden and will be carried out 2008. The points mentioned below are translated into ECTS for a better comparison.

At the academies the teacher-training programme is 4,5 to 5,5 years, depending on the student's choice of electives. Both education for type A and type B is provided. The student has possibilities to design his/her education to a great extent through elective courses. In 2001 the teacher education (including higher music education), controlled by the Swedish Agency for Higher Education, was reformed and structured into a subject area of 90 ECTS, an alignment towards a subject (or subjects) of at least 60 ECTS and a specialisation of 30 ECTS. Special emphasis was made on a scientific approach and freedom of the student to design his/her education. A thesis of 15 ECTS is required for graduation. The studies lead to a Master's degree. Bachelor's degree will probably only be sufficient for teaching in grades one to three.

Teaching practice is incorporated in the education with at least 30 ECTS, spread out during the 4,5 years, and covers all school levels. Type B does not, however, have teaching practice in general schools. A type A teacher educated in the academies is qualified to work at all school levels with all ages. The type B teacher is educated primarily to work in music schools and at the upper secondary music programmes.

For admission to the academies the student has to pass national and local admission tests of both musical and pedagogical skills. Grades from the upper secondary school are also required.

In the educational programmes for general teachers (at universities and colleges) the amount of music education vary throughout the country, but on the whole, with some exceptions where a 90 p program is offered, it leaves something to be desired. No teachers of music are educated here. In many cases music in grades 1-6 is taught by teachers with no music specialization what so ever.

Continuing education for musicians and music teachers is very well provided with short or long courses.

There are close connections between higher music education and community music schools, orchestras and voluntary music institutions. These connections are however mostly not regulated.

Information gathered from the websites

Denmark

Aarhus College of Education

Aarhus seminary provides teacher training with music as an optional second subject. The general description of the teachers programme is adequate and well described, but less is mentioned about the music programme. The emphasis of the teachers programme is clearly educational, and strives for to

- give skills and pedagogical and personal qualifications
- challenge the student's personality as a teacher
- qualify for a job in a democratic school
- give mark of comprehensive knowledge and ways of expression
- make the student take responsibility for his/her own as well as the group's development

The education aims at teaching in the compulsory school, the duration is four years and 240 ECTS points. The education also opens for further education at a university.

The student should connect theory and practice and the education as a whole should be built upon a clear connection between practice, skills and pedagogical subjects. Reflection and self-assessment is also stressed.

The education is carried out at a teachers college which is a higher education level, but not at a university. It gives, however, the student a Bachelor's degree. The studies are divided into five to six subjects per semester and each semester is 30 ECTS points.

The size of the music subject is hard to estimate, it is optional and lies outside the basic curriculum. Approximately 21% of the studies are didactics, (probably including music), pedagogy and psychology. 18% is main subject 1(Math or Danish), 15% teaching practice (24 weeks) and main subjects two, three and four are 14% each. The Bachelor's degree thesis is 4%.

The music subject

The music subject is studied as one of four major subjects and the duration of each major subject is four semesters. These major subjects must include Danish and/or Mathematics. There are also optional courses containing music.

There are no specific qualifications other than grades from upper secondary school (B-level) acquired to get access to the studies in music.

The music subject is taught in groups, piano accompaniment in small groups, main instrument by own choice and voice is taught individually. Individual studies, group coaching and projects are other academic activities. Music should be approached from a theoretical, technical as well as a practical point of view.

The aim is to achieve:

- an understanding of music as an artistic, cultural, social and historic phenomenon and knowledge of music's possibilities as a mean for experience and personal development
- practical and theoretical music skills as means to pursue a broad and all-round music education

The courses contain singing and playing instruments in both classical and rhythmic tradition (jazz and rock), choir, music theory, music history, listening skills, basic composing and music creation, movement exercises, use of music computer equipment, music pedagogy and psychology and facts and discussions about the role of the music subject in school and in the Danish society

The description of the examination procedure of the music course is clear and it consists of a practical and an oral test. The practical examination consists of a vocal and an instrumental performance, a task in sight-reading and a music theory test. A composition, produced during the course is to be performed. Additionally, the student has to hand in a number of small compositions spanning over at least three different genres or target groups. A song, picked out from a list of 50, is also to be performed and approved. The examination is summarized as one single mark.

Evaluation

The evaluation of the programme as a whole is done using the criteria of the Evaluation Institute of Denmark. How often the evaluation is carried out has not been found at the website.

Summary

The teaching programme seems very serious and well organized with a well thought pedagogical view. As in many programmes where music is a minor subject it takes a rather small part of the programme, but in Aarhus there seems to be a well functional and

profound music department that has a nice worked through programme for the music subject, which is also fairly well described on the website.

Website

<http://www.aardassem.dk/>

Silkeborg Seminarium

The Teacher College of Silkeborg provides teacher training with music as an optional second subject. A general description, which is both philosophical and practical, is made for the whole teacher programme. The studies are built upon three basic elements:

- Teaching subjects
- Pedagogical and psychological theory
- Teaching practice

The connection between theory and practice is emphasized, and the programme has an educational focus. The main working area for the graduated teacher is the compulsory school (folkeskolen).

The education is at college level, consists of 8 semesters, 240 ECTS points and the student gets a Bachelor's degree. There is no information on number of subjects per semester, but an overview indicates that they are few, in some cases up to five or six.

There are no syllabi on the web site, but an estimation gives at hand that the education consists of approximately 30% of musical preparation (when music is a minor subject). Most of the courses are compulsory, no elective courses are described.

Qualifications for admission are grades of upper secondary school and to study music a B-level in music is required.

There is no information on evaluation of the education, but it could be assumed that it follows the criteria of the Evaluation Institute of Denmark.

The music subject

The music subject is one of three major subjects besides Danish, and is studied during year three and four, in all 36p., 15 % of the programme. The core of the music education programme is understanding music, performing, creating music, leading musical activities and didactics of music. The aim is that the student acquires practical,

theoretical, pedagogical and didactical competence to work as teacher in the compulsory school, to understand other music education and to contribute to continuing the development of music as an educational subject as well as a school subject. The programme covers studies in

- a main instrument,
- voice training,
- piano accompaniment
- ear training
- basic music theory
- ensemble playing,
- choir,
- movement,
- creative music activities,
- ICT
- music didactics
- leadership exercises

The student must also deliver eight arrangements with didactic comments for use in an educational situation. These arrangements should cover different genres and be produced in a music notation programme. Additionally there are two tasks to be fulfilled, one within music knowledge and listening and the other dealing with basic music education.

The teacher training is 23 weeks, which equals approximately 34p. How much of the practice spent in music cannot be evaluated. The final exam consists of both oral and written tasks divided into six parts.

Summary

The music subject is well described, although there are no course descriptions to be found on the website. The teaching practice is quite thoroughly described and seems to be considered very important in the education. The information on the website can be described as adequate, although more specific information about the music courses is desired.

Web site

<http://www.silkeborgsem.dk/>

Copenhagen Day- and Evening college of Teacher Education

The webpage for Copenhagen's day- and evening college is very vast and clear and a homepage in English is available.

As one can understand from the name of the school, Copenhagen day- and evening college educates teachers, both during the day as other seminars, but also during the evenings. The school's sole purpose is to educate teachers and besides the variety of combinations within these educations, no other form of education exists besides the teacher's education. The school is not connected to any kind of university.

The education leads towards a Bachelor degree, which now has a length of 4 years – equivalent to 240 ECTS-points. Joined subjects for all the students are within the frame of pedagogic, such as psychology, pedagogic and didactic. All the students also have to choose one mandatory first subject equivalent to 72 ECTS and these are Danish, Mathematics or Natural Science.

The music subject

The student can choose between varieties of second subjects, where music is one of these subjects and this course is equivalent to 36 ECTS-points. This course has a length of two years and during that time the students have:

- Five group lessons per week
- 20 minutes individual vocal training per week
- 30 minutes individual piano training per week

In the music part of the education, every subject is thoroughly mentioned, but not in a syllabus way. Therefore it is hard to estimate the sizes of the different subjects, or the percentage. However, the four main headlines in the music education are:

- Creating
- Practicing
- Understanding
- Teaching

Within every headline a concretisation and interpretation is being explained on what this four headlines mean in the education. All the subjects are 100% mandatory and nothing is elective.

No prerequisite knowledge is required to apply the education; however the webpage mentions that “it can be an advantage if you’ve played an instrument for a couple of years, for example piano or guitar and that you are acquainted with sheet-music reading.” No applications tests are therefore being made. The school also requires an approved graduation from the Danish gymnasium, preferably from the Danish music gymnasium, but that is not a demand.

The assessment of student’s achievement to verify the accomplishing of the activities and mechanisms for granting the diploma is being made with written tests, oral tests, sound, accounted for essays (the Bachelor essay in particular), musical interpretation and literature seminars plus a minimum of 80% attendance on the different subjects.

Summary

The webpage of the Copenhagen day- and evening college is very clear and concise. Although the different subjects are not presented in a syllabus way, every subject is mentioned clearly, in some cases as clear as what the different lessons contain. The school explains the whole education very thoroughly, from “day one” to graduation.

Web site

<http://www.kdas.dk>

<http://www.netseminarier.dk/jan/musik2/>

Finland

University of Helsinki

The University of Helsinki provides teacher training with music as an optional second subjects. The education resides in the faculty of Applied Sciences of Education. The department is divided into four sections:

- Class teacher education
- Subject teacher education
- Kindergarten teacher and early childhood education
- Special education

The Department strives for interconnectedness between high-level research and teaching. The aim is to educate professional teachers who possess adequate skills, knowledge and readiness to carry out, analyse, and develop teaching. The teacher's future working areas are early childhood education, basic education, and upper secondary education, day care and school education.

The general description of the teachers programme emphasizes the research-based training. "We research what we teach and we teach what we research". The music education is not very well described; the description of the education is for the whole teacher's programme. The bases of teachers' expertise are study skills, skills for researching and developing own work, and skills for producing new knowledge. Emphasis is also put on general skills, such as co-operation, communication and IT-skills as well as language skills, cultural knowledge, and international openness.

The educational degrees are Bachelor, 180 ECTS points, Master, 300 p, The Master's degree is eligible for further university education. The qualification for teaching is Master's degree, except for Kindergarten teachers. The education consists of a major subject, education or educational psychology and a compulsory minor subject. In addition the student can choose one or two extra minor subjects. Studies in a minor subject comprising at least 60 study points gives the class teacher the qualification to teach the subject also in the upper level of comprehensive school.

The university also provides a subject teacher education in music in collaboration with the Sibelius Academy. A pedagogical part of 60p. is studied at the faculty and subject teachers are qualified to teach in all schools in their major subject.

Noticeable is that since 2002 there is a quota in the class teacher degree programme for applicants with multicultural background.

There is an overview curriculum that indicates that 22,3% of the programme consists of studies in musical preparation. General pedagogy, psychology and didactics are 34,3%, specific pedagogic and didactic courses (unclear if there is specific music pedagogy and didactics) are 7%, cultural preparation 5% and language and IT 31%. One point in the system in Finland is 27 hours of study.

The teaching practice in the programme is 20p., of which 12p. are within the minor subject, for instance music.

The music subject

There is no information to be found on the website regarding the music subject in the class teacher education. No syllabi or descriptions of contents and sequence of the courses are provided. Evaluation methods or academic activities are not mentioned.

The university has two teacher training schools where most of the student's teaching training is carried out. Teaching training in the minor subject is 12p.

Summary

The music subject is not specifically described, but the teaching programme as a whole is emphasizing the research based approach and the development of the student's own thinking. When contacting the department we were directed to get further information at the Sibelius Academy. It seems unfortunately hard for a student who is interested in attending the class teacher education with music as a minor subject to get information on the content of the courses.

Web site

<http://www.helsinki.fi/sokla/english/classteacher.html>

Åbo Academy

Åbo Academy provides teacher training with music as an optional second subject. The education resides within the Department of applied pedagogy in the Faculty of Pedagogy. The Faculty offers music education in the class teacher programme and the subject teacher programme. The education is on university level, and it is the only Swedish spoken university in Finland.

The emphasis is educational, with a general didactic profile. The music education is well described in the so called *Study handbook* [my translation] on the website.

Each term is divided into 2 periods and the studies cover 6-11 subjects per term. Each term is 30 ECTS points

The educational degree is Master of Pedagogy and the length is 5 years, 300 p. There is also a Bachelors degree of 180 p. The Master's degree is eligible for further university education. The qualification for teaching is Master's degree, except for Kindergarten teachers. The education consists of a major subject, education or educational psychology and a compulsory minor subject. In addition the student can choose an elective course of 40 p. Extra studies in a minor subject gives the class teacher the qualification to teach the subject also in the upper level of comprehensive school.

The university also provides a subject teacher education in music in collaboration with the Sibelius Academy. A pedagogical part of 60p. is studied at the faculty and subject teachers are qualified to teach in all schools in their major subject.

Music is also part of the general teacher's programme and consists of ear training, piano playing, school repertoire and singing/playing. Additionally all students can chose a course called General Music Knowledge, which is based on listening to music.

The overview curriculum indicates that 8% of the programme consists of studies in musical preparation (as a minor subject), 25 % is general pedagogy, psychology and didactics. Specific pedagogic and didactic courses (music didactics 2 p in the general course, and 3p in the minor subject course) are 7%, cultural preparation 5% and language and IT 28 %. One point in the system is 27 hours of study.

Since the music subject is not specifically described there is no deeper theoretical conception reflected in the programme, nor is any specific objectives mentioned for the music subject. However, the didactic music course in the teachers programme is described in more detail in a 'student's handbook', with aims, literature, exiting requirements and academic activities. The teaching practice in the programme is 27p. (18 weeks), of which 6p. is within the minor subject, i.e. music.

There is no information on prerequisite knowledge or skills to get admission to the music studies. For admission to the class teacher programme grades from upper secondary school is required. Finnish speaking students must take a language test. A thesis is required on the Bachelor as well as the Master level.

The music subject

The music education in the class teacher programme is 25p and 40p are elective, where of music is 6p during the second year. On a page called *Study handbook* you can read that a minor subject is studied at least 30 weeks, and the most common way is to study two minor subjects, 15 weeks each. A student who chose to study one subject for 35 weeks will get the qualification to teach in secondary school and “other school forms”.

The aim of the music subject is to

- Deepen music theoretical knowledge and musical skills
- Develop the didactic competence focusing on music education in the general school classes 1-6
- Give preparation for further studies in music

The music as a minor subject consists of studies in:

- Solo singing
- Piano playing
- Piano Accompaniment
- Ear training and notation
- Music history and listening
- Choir pedagogy
- Ensemble
- Music and computer (IT)
- Music didactics
- Finnish/Swedish music

The different courses are well described in the *Study handbook* concerning content, aims, academic activities, teaching methods, literature and forms for assessment/examination. The examinations forms are written, oral and group examination. Teaching training in the minor subject is 6p.

Summary

The website is somewhat hard to navigate and much searching has to be done to get relevant information on the music studies. Some of the information in this writing might be somewhat incomplete due to this fact. Links connected to the different minor subjects would be nice.

Web site

<http://www.vasa.abo.fi/pf/li/ped/>

Sibelius Academy

The Sibelius Academy in Helsinki offers a degree programme in music education and the studies are organised by the Department of Music Education. The information for the following description is gathered from both the Swedish and the English version of the Academy's homepage.

Degree Programme in Music Education

The programme is briefly but adequately described, stating purpose, objectives and the degree organisation. The emphasis can be said to be both musical and educational. According to the documents music education graduates will find employment in schools and other educational institutions such as music play schools and music schools for children, teenagers, and adults. "The department prepares its students for work in a range of community settings by focusing on:

- musicianship and pedagogy;
- dialogue, critical analysis, and self-reflection;
- the individual in relation to the group." (<http://dept.siba.fi/muka/eng/>)

In the document texts it is said that the main subject is *music education* and that the courses provide a broad foundation of musical and pedagogical studies, which is also to be seen in other parts of the musical degrees outline and in the specified syllabi. The teaching subject studies (pedagogical) in the programme shall meet the qualification requirements set for teaching staff according to the Teaching Qualifications Decree (986/1998).

Degrees and subjects of the programme

The Sibelius Academy is a university. In compliance with the Bologna process a two-cycle degree system is in use, comprising three years for Bachelor of music degree (180 ECTS) and five and a half years for Master of music (330 ECTS). The master programme can be seen as an additional two and a half years on the Bachelor degree. One year of study consists of two semesters with 30 ECTS each. In the Swedish translation the term *studiepoäng* = study points is used and is equalled with the ECTS standard. The academy's generally stated workload is 1600 hours per year.

From the general outline included in the documents (regarding the bachelor programme) there's no real possibility to estimate the number of subjects for each semester or year. The students seem to make individual plans in collaboration with the academy, even though certain subjects are recommended to a specific year. A year-plan guidance that may assist the enrolling students in this task is mentioned, but not found in the documents.

The general outline mentioned above for the Bachelor's degree gives the minimum ETCS demanded for each subject-group such as *main subject (music education)*, *pedagogical studies*, *second subject* etc. [our translation]. From these groups an appreciative calculation in percentages would give a ratio between theory and practice of some 37/63. However, since the contents of these groups is not very clear but rather indicated, elements of both practical and theoretical nature may hide within them, which makes the estimation uncertain. Optional factors will also add to the picture. As a landmark it can be said for the Bachelor's degree that a minimum of 90 ECTS is required for main subject (music education) including instrumental and vocal studies and other teaching subjects studies such as accompaniment, conducting, music history etc. Optional courses constitute a minimum of 10 ECTS. For the Master's degree seen as an addition by two and a half years, the main subject corresponds to minimum 60 ECTS and optional elements make a minimum of 30 ECTS.

Theoretical conception of music is described briefly, but rather clearly and is coherent with strategies laid out in the general Sibelius Academy information. When comparison is made between information of the music education programme and "the rest of the programme", according to the EVEDMUS criteria list, the rest of the programme is here the general information at the Sibelius Academy.

The objectives stated in the documents of the Music Education programme such as extensive knowledge of music, proficiency in music subjects and pedagogic competence together with the initial citation above, seem clear and the over all picture is consistent with the rest of the programme. This is also the case for a description about prerequisite knowledge and skills for admission to the programme as well as thorough information concerning admissions tests. The documents describe the outgoing knowledge and skills as being one for both bachelor and master.

Academic activities and evaluation

The documents do not include a clear picture of the sequence and structure of the subjects in the programme. This may look logical if the student makes up his or her own study-structure to a certain point. It seems likely though that there's a general structure-plan for doing this as mentioned above. The music education programme documents include

however a thorough description of all the programme courses. Apart from recommending year of study, this information includes a description of objectives, academic activities such as teaching methods and number of hours. It also includes descriptions of the required achievements and achievements levels. Most achievements are graded 0-5, others passed / not passed (Swedish text: a/i). Achievements levels concerning practical skills are given in letterform; A, B, C. There are no criteria for evaluating the curriculum programme found in the documents.

Summary

The Sibelius Academy's homepage covers a wide range of information in both English and Swedish (apart from Finnish) of the various degree programmes including the Degree Programme in Music Education. It gives the impression to provide broad and profound musical and pedagogical studies. In comparison with most general teacher training academies it seems likely to say that the Sibelius Academy educates music teacher specialists. The information is clear and extensive in many areas, for example concerning the application procedures, degree regulations or the detailed syllabi found in the Swedish version, but less so when comes to the sequence and structure of the studies. This may of course be the case if the structure is to be planned partly by the student in the initial phase of the programme. The over all picture of the different versions in English and Swedish regarding the information on this matter is however rather confusing.

Web site

www.siba.fi

Latvia

Jazeps Vitols Latvian Academy of Music

The webpage of this Latvian university is very thorough and precise in its presentation. The general description of the programme is also very clear. On the webpage one can read that:

JVLMA stands for Jazeps Vitols Latvian Academy of Music – the only one university type education establishment in Latvia providing higher music education in performing arts, composition, music science, music pedagogy, choreography, as well as carrying out scientific research and creative work including studies on doctoral level. (www.music.lv/academy/)

The school's education has a double emphasis in that that the graduation leads both towards a professional career in music and/or as a teacher. By studying at JVLMA one can obtain a Bachelor degree with a study length of 4 years, equivalent to 240 ECTS. Further studies are also offered – Master, with an additional study length of two years, equivalent to 120 ECTS and Doctoral, with an additional study length of 3 years, equivalent to 216 ECTS.

The music subject

The education aims at training instrumental teachers for music schools. The emphasis seems to be musical. In other words – no education towards classroom music teaching in elementary school is being offered and the studies consists of a major subject, with a clear emphasis on the student's main instrument.

The study programme consists of several cycles:

- **Part A:** Compulsory courses providing necessary professional skills, practical and theoretical knowledge (corresponding to each specialization – Instrument performance, Chamber Ensemble, Orchestra, Composition etc.) This part includes also general humanitarian study courses providing knowledge in humanities and social science, developing communication (Culture of Latvian Language, History of religions, History of Literature etc.)
- **Part B:** This cycle prepares students for pedagogical activities (Psychology, Pedagogy, Ethics, Methods, Pedagogical practice). This cycle provides students with right to teach subject corresponding to one's specialization in the system of professional music education.

- **Part C:** Elective courses – offer possibility to master various subjects corresponding to student’s individual interests: Special Computer Programmes, Electroacoustical Music, Improvisation, Composition, Jazz etc.

A more careful look inside the Bachelor programme shows how the ECTS points are being spread between Musical preparation, Didactics, elective courses and so forth:

Study courses	LV CP	ECTS CP	
Part A	Professional Practical courses (PP)	30 – 50	45 - 75
	+ Practice	26	39
	Professional Theoretic courses (PT)	30 – 50	45 - 75
	General Humanitarian courses (GH)	20	35
Part B	Social and Pedagogic Education (SPE)	16 – 26	24 - 39
Part C	Elective courses	6	9
	+ Graduation Examinations	12	18

On the homepage, JVLMA mentions the prerequisite knowledge, as “General Requirements” but no explanation to what that means is to be found. The applicant’s admission is through entrance examinations, but the webpage document says nothing about how the assessment of these examinations is being made.

The assessment and granting the diploma however, is thoroughly mentioned. The mechanisms for granting the diploma, varies considering what major subject one has been studying. For example for Vocal Music the graduation examinations are the following:

1. Concert-examination in academic singing.
2. Opera and chamber singing.
3. Colloquium in major, music history and theory.
4. Methods of vocal performance.
5. Pedagogical practice (a lesson with a pupil).

If one has been studying Choir conducting the graduation examinations look like this:

1. Concert-examinations in choir conducting.
2. Work with choir.
3. Colloquium in major, music history and theory.
4. Defence of bachelor thesis.
5. Methods of conducting.
6. Pedagogical practice (a lesson with a student)

Summary

The webpage of JVLMA is very clear and concise. A thorough explanation is being made for every single instrument/education the students study. Also in the documents, the professional goals are presented, what degree and qualification that are being obtained and the professional status after graduation. The documents of JVLMA also show that the study programmes are being carefully evaluated. There is no indication that the academy trains teachers for working in the general school.

Web site

<http://www.music.lv/Academy/>

http://www.music.lv/Academy/programmeme_register.htm

Riga Teacher Training and Educational Management Academy

The Riga Teacher Training and Educational Management Academy (RTTEMA) offers a music teacher programme under the Faculty of Music. The name of the programme is *Teacher of Music* and the general description is adequate.

The extensive PDF files attached to the homepage differs somewhat from a few facts in the ordinary web pages. For instance, the teacher programme in music gives the impression to be run under the Faculty of Pedagogy in the ordinary pages and is called Department of Instrumental Playing Pedagogy, whereas in the PDF pages an extensive chapter is included about The Faculty of Music. The different specialities within the programme seem to be the same in the various documents, but in the PDF pages the programme is five years in contrast to four in the ordinary web pages. It seems plausible that the PDF information is the up-to-date material, and this summary focus mainly on that document, which also contains curriculum. This material also covers the general

information such as mission, conception, strategy etc. of the academy in a way similar to but more extensive than the ordinary web pages.

The emphasis of the programme is educational or both educational and musical. The degree is *Professional Bachelor with the qualification of Music Teacher* (ordinary web). The music programme PDF information states that examined students are giving the *Teacher's Diploma* and the qualification of a music teacher with the corresponding speciality.

The general academic approach is that of teaching, which comes into light in the general information and also in the texts of the Faculty of Music. This is one way the emphasis of the programme is spelled out. The becoming profession is teacher. It's interesting though to notice in the PDF information on the Faculty of Music that small additional citations of award-winning graduates speak of the opportunity to present themselves as performers, but still within the concept of the teacher. This and the amount of practical musical subjects in the curriculum motivate the category "both educational and musical".

Structure and subjects of the studies

The RTTEMA is a university and the music teacher programme lasts for five years with two semesters per year of 30 ECTS each. (ordinary web gives 4 years for full time and 4,3 for part time). Students choose one specialisation and from third year additional programmes of specialisation.

Number of subjects per semester seem to stretch from 7 to 21 according to year and chosen profile. This estimation is based only on what seems to be compulsory courses given within the five-year curriculum. Optional courses each year and additional specialities (from 3rd year) will add to this.

A rough estimation of the compulsory elements (≈ 230 ECTS) give some 3240 hours of theory and 2920 hours of practice within the programme if 1 ECTS is counted as 27 hours. Even though the curriculum is detailed it's hazardous to decide the nature of the courses by their name, so a calculation of this type is only an educated guess. It's striking that the total amount of credits is not mentioned in the PDF documents, but we might safely assume that they'll come down to 300 ECTS for the 10 semesters. (The general PDF information gives for the basic Latvian degree (bachelor) 160 credits or 240 ECTS, which is four years study). Both the ECTS system and the old Latvian credits are used side by side in the music programme curriculum.

An estimation of the number of subjects and percentage of these in the five-year programme gives the following: musical preparation; 12 and 43 %, specific didactic preparation; 8 and 11 %, general pedagogic/psychological/didactic preparation; 18 and 22 %, cultural preparation; 10 and 13%, other; 7 and 10%. This calculation is based on the assumed compulsory subjects in the five-year curriculum (leaving out optional ones) and counts up to about 230 ECTS.

In percentages between theory and practice the figures above give approximately: theory 45 % and practice 55%.

If the programme comes down to 300 ECTS, the 230 ECTS in compulsory courses make up a rest of 70 ECTS, which indicates the amount of electives in the programme. In percentages: compulsory 77 % and elective 23 %.

The theoretical conception of music is not mentioned in any clear form. The parts of the music programme text, which can be seen as relevant address mainly the performing art and the international contacts and can be seen as coherent from a certain point of view regarding the academy's general goal towards professional and academic higher education and the vision of an international centre of pedagogical research. The overall impression from comparison with the headlines of the (out of date?) Faculty of Pedagogy text is not that coherent.

Both the general web page and the PDF information can be said to support the described objectives in the music programme text and thus it is consistent with the rest of programme. A description of prerequisite knowledge and skills for admission is included and is clear and consistent with the rest of the programme. Information on application tests is included only in the sense that the general information states that there are entrance examinations according to the RTTEMA regulations.

The music programme information deals briefly with objectives and aims, but might not be counted as describing learning outcomes, skills and values developed by the programme.

The sequence and structure of the subjects are clearly indicated in the curriculum. The information concerning academic activities and teaching methods are included and is consistent with the rest of the academy's programmes, but doesn't go into detail with courses.

The music programme information mentions that the assessment methods to verify the accomplishing of programme objectives include tests, examinations, concerts and different competitions. In the general information it's clearly stated that the assessment

system has a 10-grade scale and that it is applied to all study programmes. The text of the Faculty of Music has not got the information however. No criteria for evaluating the curriculum are included in the documents.

Summary

The RTTEMA seems to have a music teacher programme that emphasises both practical and theoretical aspects. The music faculty documents don't contain the mission and strategy texts found in the general description of the academy, but it seems natural since the Faculty of Music is one of many faculties under the roof of the academy. It seems plausible that parts of the web material is older and therefore somewhat inconsistent with the extensive and attractive PDF information.

Web site

www.rpiva.lv

Poland

Adam Mickiewicz University

Adam Mickiewicz University in Poznan provides teacher training with music as main subject. The education resides in the faculty of pedagogy and fine arts. To find information about the music education on the website is not easy. After some searching the info was found under the headline “ECTS”, which is not very logical. The teacher’s education programme is not described at all. The only information of the programme is a listing of courses and short descriptions of the content, assessment method, number of credits, academic activity and recommended reading (mostly polish literature).

The emphasis of the programme can be described as educational and musical, since the courses imply both a musical and pedagogical/methodological content. Social and history aspects are also in the syllabi, as well as courses in marketing. However, no emphasis is spelled out in the website.

Since the programme is at a university level it offers both a bachelor at 180 ECTS and a master programme at 300 ECTS.

The Master Degree programme is divided into 10 terms with approximately 3-10 courses per term. Each term is 30p.

The music education programme

The musical education specializes in:

- piano playing
- popular music
- organ music
- conducting and directing vocal and instrumental bands

Musical preparation is approximately 54%, specific didactics 30%, general didactics, pedagogy and psychology is 10%. There is cultural preparation in approximately 2% of the courses and language courses (English, German and Russian) cover 4%. There are classes in working with music and computer and courses dealing with polish folk music. The programme contains no elective courses to be found on the website. There doesn’t seem to be any teaching practice in the programme, which is somewhat surprising.

There is no description of the theoretical conception of music, although some courses contain theoretical aspects and discussions of music. Furthermore, no over-all aim or curriculum with goals for the programme can be found.

The website doesn't mention any prerequisite knowledge for admission to the programme, nor does it describe exiting knowledge, skills or values that should be developed by the programme. There does not seem to be any description of application tests.

Academic activities and evaluation

The structure and sequence of the subjects and courses are well-described and academic activities such as seminars; blackboard classes, laboratory classes and lectures are mentioned along with the course descriptions. Two ways of examining courses are mentioned: "Examination" (probably a test, oral or written) and "Credit with a mark" (probably formative examination).

To achieve the Masters degree a thesis is obligatory. The number of points required is not mentioned.

Summary

On this website there is adequate information on the music courses, although a thorough description of aims is lacking. It is also remarkable in a EU point of view that almost all recommended literature is in Polish. (On request a mail was received (on the May 16) from the university stating that the programmes contains 2 teaching practice periods and the programme is evaluated every 5 years by the State Accreditation Committee. This information could not be found on the website).

Web site:

<http://www.amu.edu.pl>

The Stanislaw Moniuszko Academy of Music

The Stanislaw Moniuszko Academy of Music in Gdansk has four faculties, which offer a major, or area of subject and a speciality. Within the Instrumental Faculty (Faculty II) the major is instrumental performing and the speciality is instrumental pedagogy. This analysis focus on the Instrumental Faculty since it's the only faculty that gives its presentation in English.

It seems like the instrumental graduates receives a pedagogic certificate within the programme that entitles pedagogic work in many fields and that the instrumental

pedagogy speciality is extramural studies preparing teachers of main instruments for 1st and 2nd degree music schools. The documents also suggest that within the Instrumental Faculty the speciality is choice of instrument. The pedagogical and didactic subjects that are laid out in the curriculum of the Instrumental Faculty may thus be seen as those giving the certificate, although the documents are not very clear on this point. The overall impression of the description of the programme is that it's rather unclear.

The emphasis of the programme is musical and that becomes clear when looking at the musical and instrumental courses such as main instrument, public performances, ensembles etc., which seem quite extensive compared with pedagogy, music didactics, didactics on main instrument etc. The main information at the academy is mostly about artistic and musical achievements and it's stated that the master thesis should raise issues of performances, interpretational and technical problems, piece analysis and historical research.

Structure and subjects of the programme

The Stanislaw Moniuszko Academy of Music is a university and the studies at the Instrumental Faculty last for five years with two semesters per year of 30 ECTS each. The education prepares for the final Masters of Art degree of 300 ECTS. This figure is not mentioned in the documents, but we may assume it quite safely since it's pure mathematics. The credit system used is the ECTS system.

An estimation of the number of subjects gives a span of 2-12 subjects per semester, increasing in the middle of the education and dropping at the end. Some differences can be seen with instruments, but they follow a rather uniform curve with organ on top; 7-12 subjects the 1st year, 10-14 the 3rd year and common for all majors, 2 the last year.

A rough estimation gives 3240 hours of theory and 4860 hours of practice within the programme if 1 ECTS equals 27 hours. Even though the curriculum is detailed it's hazardous to decide the nature of the courses by their name only and an estimation of whether they are pedagogical or musical and theoretical or practical will be unreliable.

An estimation of the number of subjects and percentage of these in the programme gives the following: musical preparation; 10 and 88 %, specific didactic preparation; 1 and 1 %, general pedagogic/psychological/didactic preparation; 3 and 2 %, cultural preparation; 9 and 4 %, other; 5 and 5%. For this calculation the string curriculum is used where the total amount of subjects is 28 and total amount of credits is 300. Difficulties to identify category seem most obvious between the specific and general didactic preparation. Though a few courses have no credits ascribed a further look in the documents reveal that they will be studied.

The estimated proportion between theory and practice from the figures above is: theory 11 % and practice 89%. From the presentation of the curriculum it seems likely that the amount of elective courses is zero. Information on optional elements is not to be found in the documents.

Theoretical conception of music is not stated in a deliberate way in the music programme text, but may be seen in the description of the master thesis. From this point of view it could be coherent with the general information text of the academy. However it seems rather unclear in the sense that you have to draw your own conclusions from the material. Objectives of the curriculum plan are not included. The music programme document states briefly what work possibilities the instrumental performing graduates are prepared for.

No descriptions of prerequisite knowledge and skills for admission are made in the documents and the same must be said about descriptions of learning outcomes and skills developed by the programme, apart from what is just mentioned above regarding the work possibilities for graduates. The documents also lack information about assessing prior musical knowledge, for instance with application tests.

The sequence and structure of the subjects in the programme are clearly given in the curriculum and information is also included about academic activities and teaching methods, i.e. each course has a short description declaring forms of teaching.

No particular information is included about methods of assessment of student achievements, but the diploma exam consists of performing public recitals and preparing a Master's thesis. The academy's general information includes a grading scale from 0-25 with corresponding academy grades and ECTS scale adequate as follows: 21-25, A and B (very good); 16-20, C (good); 11-15, D and E (pass mark), and 0-10, F (failed).

No criteria for evaluating the curriculum are included in the documents.

Summary

The Stanislaw Moniuszko Academy of Music (i.e. Instrumental Faculty) seems to have a main focus on performing music. This is seen in the curriculum where for instance general pedagogic preparation corresponds to two ECTS and didactics to four ECTS of the total five-year programme. It may also be seen in the way the general information of the academy is expressed. Apart from the detailed curriculum, the documents are rather brief. One noticeable aspect is the absence of electives. The diploma of the Instrumental Faculty together with the pedagogic study certificate entitles the graduates to take up

work as teachers in different higher music education practices. If this also addresses and includes music education at primary stages is uncertain.

Web site

www.amuz.gda.pl

Fryderyk Chopin Academy of Music

The Academy of Chopin (webpage abbreviation AMFC) contains six various departments:

- Composition and Theory of Music
- Conducting
- Instrumental Studies
- Vocal Studies
- Music Education
- Sound Engineering.

AMFC also offers an extra department at the Bialystok branch. The students can choose one of the different departments mentioned above. Master's degrees can be obtained within three different systems of education: day studies, evening studies and extramural studies. They can also be obtained externally. All students must take comprehensive music courses and profiled courses, e.g., aural training, history of music and music literature, music forms, piano, conducting; general courses: foreign language, physical education; humanistic courses: philosophy, aesthetics, history of art, twentieth-century art, film history.

The music subject

When looking into the 5:th department that is Music Education, the webpage shows four various subgroups:

- **Choir conducting** - conducting, methods of conducting vocal and instrumental ensembles, music literature, psychology, pedagogy, aural training, voice and methods of voice training, score reading and analysis, piano accompaniment classes, and vocal and instrumental ensembles;

- **Church music** - organ, liturgical accompaniment, improvisation and basso continuo, voice and enunciation, conducting classes;
- **Rhythmics** (the expression and spelling used by the Academy on the web page) - rhythmics, rhythmics ensemble, movement techniques, dancing, piano improvisation, methods of rhythmics, musical appreciation methodology, psychology, pedagogy, seminar on Dalcroze's method and teaching training;
- **Ballet teachers training** - methods of dance (classical, folk, characteristic and historical), contemporary dance and methodology, jazz dance and methodology, principles of dance composition, dance literature, partner dancing, methods of musical ensemble training, pedagogy, psychology, teaching practice, aesthetics of dance, and history of ballet.

To determine which is the emphasis of the programme (educational/musical/both) one has to look into the very rich syllabi presented in the program. The various syllabi have five headlines. **The main courses** contain 21 subjects where all, except one are compulsory. This group, equivalent of 218,5 ECTS points has a clear musical emphasis.

The second group, on the webpage called **Elementary**, contains 8 different subjects, also with a musical emphasis, all being compulsory and they together add up to 45 ECTS points.

The third group being **Teacher training** emphasises on the educational area, but the total ECTS are a mere 14,5.

The fourth group **Within humanities and other courses** consists of 5 subjects and they are not directly connected to the music subject in that way that they are, for example, "Basics of Latin language", "Physical Education" etc. In total, this group is worth 12 ECTS.

The fifth group **Practices**, also shows an emphasis on the educational and in total this group adds up to 10 ECTS points.

One can safely presume that the education has a clear musical emphasis in its structure.

The entrance examination varies, depending on the profile of the education. For example if the student applies for **Choir Conducting**, the test contains of:

- Ear training – written and oral
- Test of conducting and vocal predisposition
- Selected instrument

The students must also submit, besides an application form and upper secondary school leaving examination certificate, a medical certificate issued by a specialist in occupational medicine, according to the Ministry of Health and Social Welfare regulations of 15.09.1997.

The duration of the education stretches out over 5 years, and it leads to a Master's degree. Every year is divided into two semesters, one winter semester (1: st of October till the end of January) and one summer semester (beginning of February till end of May). The summer semester is followed by two weeks of examination sessions, and then followed by diploma and entrance exams. Summer semester ends in the end of June. How the assessments for granting the diploma are carried through, is not mentioned in the documents. However, a graduation profile describing the learning outcomes, skills and values are somewhat mentioned

“Graduates of Pedagogical Studies obtain a teacher's certificate in their selected speciality. This gives them full teaching qualifications (which are also recognised abroad) and entitles them to higher pay if they work as teachers. ”

<http://www.chopin.edu.pl/angielskie/>

Summary

The webpage of AMFC is clear in many ways, that one can easily understand length, emphasis and structure of the various educations. However, all the links are a bit messy, often leading back to a place where you've already been. Also a very large emphasis is directed towards the different teachers of the Academy who are more than thoroughly presented.

Web site:

<http://www.chopin.edu.pl>

The Slovak Republic

Comenius University in Bratislava

The Comenius University in Bratislava has 13 various Faculties and to study to be a music teacher you submit under the Faculty of Education. The university uses the ECTS system and the total student workload per academic year is set at 60 ECTS points/year. The university also offers both Bachelor's degree and Master's degree.

On the website is said:

Each study programme requires students to complete a certain number of courses, which include compulsory, optional and facultative ones. Then the students themselves, or with their advisors /tutors help create their individual study curriculum for each year of their studies. In this way they can channel their preparation for their future career.

http://staryweb.uniba.sk/e_index.htm

The music subject

The university offers both music as a single major subject, and music combined with another subject.

To submit the education, the student must have a secondary school graduation; certificate of school-leaving exam (GCE) and also curriculum vitae (CV) The admission procedure demands the following:

- A written test
- Examination of communication competence in the study programme Speech and Language Pathology
- Aptitude tests in study programmes where music education and fine art are components
- Two practical exams in a free combination in music education, fine arts, drama education and literary creation in the study programme social pedagogy

Both the written test, the practical part and aptitude test are assessed by a committee of at least 3 members for ensuring objectivity. Sadly, the Comenius University in Bratislava has not yet in full altered its website according to Bologna regulations – meaning that all EU-schools must have a webpage in English from the 1: st of July 2007. The main page is in English, but as soon as one uses the different links, everything is written in Slovakian. The information gathered concerning the music subject, is from the one link

that was in English – the Slovakian headline for this link is “Informácie pre uchádzacov o stadium”.

Summary

It is impossible to give a summary since the facts presented in English are not very informative.

Web site

http://staryweb.uniba.sk/e_index.htm

Matej Bel University

The Matej Bel University (MBU) in Banská Bystrica provides a teacher education programme under the Faculty of Education. The music education subject comes as one of several specialisations and is supervised by the Department of Music Education belonging to the Faculty of Education. The general description of the programme may be seen as adequate if looking at the Faculty of Education, but the various information on how the music education subject functions in the system seems unclear and is not coherent. The brief information on the page of the Department of Music is also rather unclear.

The emphasis of the programme is educational. This is obvious from the educational view in the faculty documents, especially since the information on the music subject is lacking completely. The faculty organizes many programmes combining the music education subject with an academic one, but there's also a programme on both bachelor's and master's levels devoted entirely to music education; *Music Education and School Music Ensembles*.

Structure of the studies

The Matej Bel University provides bachelor, master and doctoral study programme. For a Bachelor's degree three years are required and for a Master's degree an additional two years.

The information of the Faculty of Education states that there are four acknowledged fields of bachelor studies and five acknowledged fields for the master's study with a total of 12 specialisations of which music education is one. From the listed programme at one

of the faculty documents it looks like the music education subject is carried out both at bachelor's and master's levels. The many combination possibilities between music education and another academic subject such as language or history give the same impression. This impression is however not directly supported at other places in the documents and the over all picture of the study system seems difficult to comprehend. The MBU uses a credit system, which guarantees the compatibility of the ECTS system. When the programme are listed or described the amount is given in years and no credit system is displayed. Information regarding study periods or semesters has not been found in the documents.

The music subject

The documents give no curriculum or syllabi of the programme at the Faculty of Education and no information is found about the music education subject. With this at hand no estimation can be made about number of subjects, compulsory versus elective elements or theory and practice percentages in the programme.

The main objective for the Department of Music Education in the area of music education is amongst other things an active participation and reconstruction of music education according to humanization, creativity, divergent thinking and experimental and cooperative learning. The objectives are thus included and coherent with intentions laid out at the faculty page. The theoretical conception of music seems however not clear.

The documents state briefly the conditions for being accepted and this include a practical skill exam for certain specialisations. No information is included about learning outcomes and skills, apart from the faculty's very general remarks about pedagogic and social professions oriented towards the work with people.

No description of sequence and structure or academic activities and teaching methods is mentioned in the documents and the same applies for information about assessment of student achievements. The faculty text indicates that there's a thesis or a final work that has to be defended by the graduates in order to obtain the degree.

Summary

The impression of the English version of the MBU homepage is somewhat confusing. The content is difficult to understand due to what seems to be inconsistencies but also poor writing or translation. A major part of the document texts are attached word-files. Some of the courses at the Department of Mathematics and Evangelical Theology and Mission are laid out in this manner and are fully described with aim, assessment, credits

etc. It might be assumed that parts of the information at the homepage are out of date (?), which might explain some of the given impressions.

Web site

www.umb.sk

Constantine The Philosopher University

The Constantine The Philosopher University (CPU or UKF after Univerzita Konstantína Filozofa) in Nitra offers teacher training study programmes with music as a combinatory subject. The Department of Music resides under the Faculty of Education, from which the present university name and organisation was formed in 1996. The general description of the programme may be seen as adequate if looking at the Faculty of Education information and other texts about the CPU, but the link to the Department of Music is down, which means that no information is to be found from a music subject point of view.

The emphasis of the programme seems to be educational or both educational and musical. The career opportunities described at the teaching study programmes focus naturally on educational practices. No text about the music-teaching subject is found, but a curriculum of the music subject part in a combinatory bachelor degree seems to give a total of 60-70 ECTS, which is a third of the 180 ECTS programme.

Duration and structure of the studies

The Constantine The Philosopher University provides bachelor, master and doctoral study programmes. For a Bachelor's degree three years is required and for a Master's degree an additional two years with two semesters per year. No credit amount per semester, year or degree is presented in the documents, apart from the standard amount of 60 ECTS per year in the ECTS information. Since the university uses the ECTS system we may assume that the degrees come down to 180 and 300 respectively as a standard.

The Faculty of Education offers music education in combination with various academic subjects, i.e. Ecology, Physical Education, Chemistry, Geography, English language and literature, Arts, Pedagogy etc.

The music subject

The functions of the two-combinatory subjects in forming Bachelor's and/or Master's degree are not clear. However a few curriculums are included of the Bachelor's degree—one subject at a time and the music curriculum presents the number of subjects per semester of about 5-6 with an ECTS amount of 9-11. Some elective courses may add to this.

An estimation between theory and practice within the music subject indicates an amount of 1000 hours of theory and 650 hours of practice, counting 1 ECTS as 27 hours; thus 61 % and 39 % respectively. The elective amount seems to be about 16 % of the total described in the music subject part.

The number of subjects and percentages of these in the music subject part give for musical preparation; 22 and 87 % and for general pedagogic/psychological/didactic preparation; 8 and 13 %. The other categories such as specific didactic preparation or cultural preparation are not found in the curriculum if we assume that the reading is correct. They are however most likely to be found in other parts of the programme as a whole.

Objectives are included in the Faculty of Education documents and they're consistent with objectives in the general CPU documents. Since no information exists about the music-teaching subject there's no theoretical conception of music included.

The documents include a description of prerequisite knowledge and skills for admission. As a basis serves the secondary school diploma and for specific fields of study there're additional written or oral entrance examinations as well as skills or practical exams. No particular graduation profile describing learning outcomes are mentioned apart from the Faculty of Education information stating that the graduates are given qualifications for working in many different fields.

Sequence and structure of the subjects in the programme are reflected in the curriculum for the music subject in the combinatory bachelor. Both year (recommended) and semester are given. This is coherent with other curriculums presented. No information on academic activities and teaching methods is included.

Assessment of study achievement is presented by E (exam), MTE (mid-term evaluation) and P (participation). Grades go from A to F with a local definition corresponding to A; excellent, B; very good, C; good, D; satisfactory, E; sufficient, FX unsatisfactory (fail – some more work required to pass), F; unsatisfactory (fail- considerable further work

required). No information on thesis is found and no criteria for evaluation the curriculum programme.

Summary

The Constantine The Philosopher University in Nitra provides music teacher education in combination with another subject and it seems to take about one third of the total teacher programme. Similar emphasis in this respect is to be found in Sweden. The web pages contain attached PDF-document in English about the University that is not paralleled by the other Slovakian institutions.

Web site

www.ukf.sk

www.pf.ukf.sk (Faculty of Music)

Sweden

Malmö Academy of Music

Malmö Academy of music provides teacher training with music as the main subject. It is one of six academies in Sweden with specialized music education at a university level. The education resides within the Artistic faculty at the University of Lund. The academy educates teachers with music as single subject, teachers with music and another school subject and teachers for community music schools, cultural schools and voluntary music training. The programme aiming for teaching in school year 1-6 has two profiles besides the general one: rock music and folk music. The academy also educates musicians and church musicians, and has its own department for music education.

The emphasis is both musical and educational, but there is a slight emphasis on the webpage on the musical part even in the class teacher programmes. The music education is well described on the website, with curriculum and syllabi, although the English version is lacking much information compared to the Swedish version.

Each year is divided into 2 semesters and the studies contain up to 17 subjects per semester. Each semester is 20 p¹, which will in the near future be translated into the Bologna model and become 30 ECTS. The academy is now making the transition to the Bologna agreement and most syllabi will be rewritten.

The educational degree in the classroom teacher programme is Master of Education and the length is 4,5 years, 270 p, with an opportunity to study an additional semester of elective courses. (There will also be a Bachelor's degree of 180 p., but there is no information on the website as to what extent this will qualify for teaching in schools). The qualification for teaching is the Master's degree. It is eligible for further university education. The education consists of music as the main subject, and a minor subject which can be musical or another school subject. The education gives the student qualification to teach all levels in all school forms. However, less than 90 ECTS in a school subject other than music does not qualify for teaching this in upper secondary school. The music studies are carried out in the academy. The second school subject can be studied at different university departments in Lund or at other higher educational institutions.

The teacher education programme is divided into three parts: main subject, (180p,) minor subject, (60, 90 or 120p) and one part common for the different branches of the

¹ As the academy in Malmö will adapt to the ECTS system all credit points are translated into ECTS credit points.

education. The main subject contains general teaching skills, pedagogy, didactics and teaching practice. Some of the minor subjects contain specific pedagogy and didactics as well as teaching practice. The minor subject serves as a choice of educational profile. The common part deals with issues common to all teachers, and is part of every teacher education in Sweden, though differently designed. Within the main and minor subject 20% of the education is elective.

The education covers many musical styles from classical to rock, jazz and folk music, Swedish as well as World Music. Courses in African and Argentine music are offered and carried out in the respective countries. The education consists of too many courses to be listed here, but they cover many aspects of musical and educational training. The possibility for the student to customize his/her education is good.

Musical preparation is 60%, specific pedagogy, didactics and practice is 25%, general education and didactics 14%, cultural preparation 1% and in the case the student chooses to study another school subject it is between 20 and 30%. All figures are estimations.

The teaching practice in the programme is approximately 30 ECTS points, and consists of school practice periods all 4,5 years as well as different projects. The academy is collaborating with some 80-100 different schools from kindergarten to upper secondary school. The teaching training is carried out in all school levels during the education.

Admission to the music studies is based on special music and teaching tests as well as grades from upper secondary school or equivalent.

At the moment a thesis of 15 ECTS is required for graduation. Its content should be connected to the student's role as a music teacher. In the future a thesis will also be required for Bachelor degree.

Theoretical aspects of music in the curriculum are not clear. But each course is described in detail, though not in the English version. The sequence of the courses is also clearly stated. Furthermore a clear aim for the whole education is provided, the local aims are coherent with the national aims.

Academic activities and evaluation

Every course in the curriculum is described with its aim, academic activities, teaching methods (individual, group or project) and form of evaluation and examination. The examination is mostly carried out for every course in a formative way. Some courses have written or practical tests. There are two grades: passed or failed. There is no final exam at the end of the education. At the end of each course an evaluation by teachers and

students is made, and information directly from the institution gives at hand that every year an evaluation of the whole education is carried out during a few days, although there is no criteria for this evaluation on the website.

Summary

The website is very informative, and contains most information needed for presumptive students, etc., including directions and documents for application. It is the only website found that contains all syllabi and sequence overview with points added. There are links to certain subjects with specialized information. The English version is considerably less informative, though. Noticeable is the focus on musical preparation in comparison to other teacher training institutions.

Web site

<http://www.mhm.lu.se>

University of Umeå

The University of Umeå offers various courses in Music that are presented clearly, but on the webpage no information could be found of what the music subject means as a one subject course in the teaching program.

The general description of the program shows that Umeå provides education for teachers, working in kindergarten and at elementary and secondary school levels.

Since the program is educating teachers and music is one of the subjects you can choose to obtain the teacher's degree, there is a clear emphasis on the educational purpose, not as much on the musical. The level of education is university studies. The length of the total education is 330 ECTS points, where 1,5p is equivalent to one weeks study.

On the webpage there is presented a description about minimum prerequisite knowledge, skills and values for admission of the program. These are the same for all the subjects. A similar presentation is not found concerning the music part of the education and that concludes that no prerequisite musical knowledge is required or needed for studying that subject in the program.

To obtain the teacher degree, there are various assessments of the student's achievement to verify the accomplishing of the program objectives. The assessment and examination is done both with written tests, oral tests and accounted for essays. When grading, one of

the following grades is used: “Väl Godkänd” (well approved) “Godkänd” (passed) or “Underkänd” (not passed) Within the VFU only the grades Godkänd or Underkänd is used. For the grade Väl Godkänd, special emphasis is being placed on the students accounted for ability to make indepth analysis with a reflecting and dissociative attitude.

These assessments however are for the teaching program as a whole. Assessment conditions for the music part of the program are not presented.

The music subject

There is no information to be found on the website regarding the music subject in the classroom teacher education. No syllabi or descriptions of content and sequence of the courses are provided. Evaluation methods or academic activities are not mentioned either.

Summary

As we started the search for music education in the teaching program, problems occurred. The website was changing from one system to another, making it impossible to see any syllabi or curricula within the teaching Program. With mail contact we were able to get the syllabus for the music part in the teacher education program – the same information that later would be presented on the Academy’s web page after the computer system transfer had been completed. When we looked at it, the webpage of Umeå University says a lot of the teaching programmes as a whole, but syllabus and curriculum for the subjects included in the education were not presented. Music is one of the subjects to choose as a minor subject, but the webpage shows no information of what the studies include. As mentioned, we got hold of the syllabus through mail, but the web page says nothing.

Web site:

<http://www.utbildningar.umu.se/pluto/portal/SelmaPortlet>

The Stockholm Institute of Education

The Stockholm Institute of Education offers degree programmes in education with different length and with music as one possible emphasis or profile. The concept *profile* is used in the documents to denote the teaching area which the programmes address. The name of the programme with this music emphasis, regardless of profile in this sense, might be something close to *Teacher education programme with music as didactic aim*

[our translation]. This emphasis (in the following; the music programme) is shortly but adequately described.

The emphasis of the music programme might be seen as both musical and educational, even though the over all context is an educational one. The fact that the music subject is hardly described in the documents tends towards the latter (educational) emphasis. The major part of the music programme text focus on an overview of the programme structure and the general teaching-oriented subjects, which are the same for each programme.

Structure of the studies

The Stockholm Institute of Education is a university and the length of the studies stretches from three and an half years (210 credits) for a profile/degree leading to work in compulsory school – elementary stages, up to a maximum of five and a half years (330 credits) for the degree towards upper secondary school. The documents use the credit-form *hp* (högskolepoäng), which is equivalent with the ECTS standard. One year of study consists of two semesters with 30 credits each.

Each degree consists of a general field of teaching subjects worth 90 credits. The students also choose one or two emphasis specific to a subject or a subject area. The music emphasis or ‘music programme’ must be 90 credits, but can presumably be extended if some of the two to four specializations are added.

The documents describe the main outlines of the programme in text and also the order of the semesters regarding the emphasis and the specialities. There are additional programme structure graphics in PDF-files at the music programme pages. In the general info-part there’s also a main ‘outline-helper’ for each degree, where students may plan their programme. There is no possibility to estimate the number of subjects per semester from this information. If the 210-credit degree actually comes with the music emphasis as do the more lengthy degrees is a question where the documents are quite contradictory.

The music programme

The documents do not include any information about the music emphasis in terms of curriculum or description of including subjects. It has been obvious that The Stockholm Institute of music collaborates with the Royal Collage of Music in Stockholm (www.kmh.se) for the music emphasis, so that the students attending the Institute will study the music emphasis at the Royal Collage and reversely, the music teacher students at the Royal Collage study the general teaching area at the institute. No information is found that could serve as a basis for the various estimations asked for in the EVEDMUS

criteria list. Knowing that the music emphasis constitutes of at least 90 credits of a programme, for example, the middle one of 4,5 years and 270 credits, the music share will make about one third of the total programme. This share could however increase with additional courses.

The theoretical conception of music is not expressed in the documents. Neither are any more obvious objectives stated, nor obvious learning outcomes, skills and values developed by the programme. Sequence and structure of the studies are not included in other ways than already mentioned above.

The qualifying demands and prerequisite knowledge are clearly stated in the programme documents and are consistent with the rest of the programme. The information is similarly clear concerning the music application tests.

The music programme documents describe various activities and methods of teaching that occur within the programme. They are not clear in the meaning that they relate to particular courses. Assessment of student achievement to verify the accomplishing of programme objectives is not included, which is also the case with criteria for evaluation of the curriculum. A compulsory thesis of 15 credits has to be written in accomplishing the music programme, but apart from that no other mechanism for evaluating achievements within the music emphasis is mentioned.

Summary

Not much can be said about the music subject since the specific information is not included. It has been clear under the process of which this information is gathered, that the web page also has been under constant change and will presumably be so still (?), in view of the fact that there seem to be some contradictions. For some time ago the documents contained a link to the homepage of the Royal Collage, which in turn didn't contain curriculum or much other information asked for in this study. At the moment this link seems to be removed.

Web site

www.lhs.se

Summary

Denmark

In Denmark teacher education in music for the elementary stages is provided by teacher education colleges. Since a reform in 1998 the programmes are four years long (240 ECTS), students can choose music as one of four elective main subjects (33-36 ECTS/subject) and the studies lead to a Bachelor of Profession. Much is written on the web pages about the general education programmes, but not very much about the music subject. Teacher training is almost exclusively educational and subject knowledge in music can be considered limited. Where teaching practice is mentioned it contains about 15% of the programme and there is no specific teaching practice in music mentioned.

The conception of music is not mentioned in a philosophical sense but is given a more didactic form. Without a syllabus in music (which has not been published on the net) you cannot draw any conclusions of what is meant by music and how it is reflected in the goals. Objectives are included in the documents but only as overarching aims. They are formulated clearly and are consistent with the programme as a whole.

The programmes include a clear description of what are the admission criteria, none of them have admission tests in music, but one school mentions B-level in music as a criterion for assessing prior musical knowledge. In the programmes are described clearly what knowledge students shall achieve at the end of different courses. In music they have both practical and verbal/written exams. Some have also expressed clearly the demands of knowledge for the final examination. A Bachelors thesis is compulsory. The grading system is not described.

There is as a rule an overview of what subjects are included in the programmes, music is among them but is seldom specified. Descriptions of what teaching methods are used in music are poorly expressed if they are at all mentioned. Procedures for evaluating the programmes are seldom included, but in one case there is a reference on the homepage to recommendations from the Danish evaluation institute, who has an overarching responsibility for evaluating all education in Denmark.

Finland

Teacher education programmes in music for elementary school are arranged by universities and vocational institutes of higher education (polytechnics). Music is a compulsory subject in elementary school and the teaching is provided primarily by general classroom teachers, who hold a Master of Education degree (240 ECTS) with a special in music. In some cases music specialists (educated at the Sibelius Academy) could also be found at elementary stages. They have a Bachelor of Music (180 ECTS) or Master of Music degree (330 ECTS).

Generalist teacher programmes emphasize the educational side (main subject is education and educational psychology) while specialist programmes are both educational and musical in their scope. Not all information is accessible in English, although the Sibelius website is quite extensive. The programmes contain mainly compulsory courses and only a few are elective. At the music generalist programmes the theoretical courses are in majority while practical courses dominate at music specialist programmes. Only the Sibelius Academy has a brief discussion of the concept of music in their documents and it is reflected in their programme. In the other plans nothing or very little is said about what music is preferred. There are however different views on the advocacy of music.

Objectives of the curriculum are sometimes included in the documents; generalist teacher education programmes however seldom present any specific music objectives. Admission criteria/admission tests are described for music specialists but there are no such criteria described for generalist music teachers. In some cases there are descriptions of demands on general prerequisite knowledge (upper secondary education) that is assessed through interviews, written tests, preference points and grades. In most cases the knowledge and skills required for graduation profiles are not described. Where there is a description it makes no difference between Bachelor's and Master's degrees. There is no clear description in the net documents on the sequence or structure of subjects/courses in the teacher education programmes in music. One programme gives recommendations on which year a certain course should be taken, which makes sense if the structure of the studies is to be planned partly by the student. A few documents include descriptions of what academic activities and teaching methods that are used in the programmes.

Assessment procedures are mostly not included. In one case they are described as practical, oral/verbal, written and formative. No criteria are described for evaluating the programmes. There are however descriptions on the requirements to get the diploma. Research training is mentioned and a written degree thesis is required. For music specialists there are specific descriptions as for level and grade of instrumental skills.

Latvia

Teachers of music are trained at the Riga Teacher Training and Educational Management Academy (RTTEMA) and at the Jazeps Vitols Latvian Academy of Music (JVLMA). These institutions have a close collaboration when it comes to the teacher education programmes. The education at JVLMA is four years long and lead up to a Bachelor's degree (240 ECTS) in Music Education. An additional two years lead to a Master's degree. The music programme at the RTTEMA has a duration of five years. The Ministry of Education formally prescribes training programmes in terms of skills and knowledge. Students have to pass both practical and theoretical examinations to obtain the degree.

The programme at the academy of music is both musical and educational in its scope. At the RTTEMA it is likewise, but the educational profile is more clearly stated. The ratio theory-practice at the Academy is 41/59% while it is 45/55 at the university. Of 240 ECTS at the Academy 27 are electives (11%) and at the university 24 % are electives. Compulsory music courses provide necessary skills for the profession but include also general humanitarian knowledge (e.g. culture of Latvian language, history of religions, history of literature). The educational part includes psychology, pedagogy, ethics, teaching methods and teaching practice. The view of music is stated in one of the programmes but the objectives are very general in their scope so it is still not clear how this view is reflected in the aims.

Minimum previous knowledge is described but not very precisely ("general requirements"). Entrance examinations/admission tests are used both at the RTTEMA and at the JVLMA. Description of what knowledge students are expected to have when they graduate is clearly stated only at the JVLMA. There is a description of what subjects are included in the programmes (sequence/structure). Academic activities and teaching methods are presented clearly at the programme level but not for each course. At the JVLMA there are specified descriptions what are the assessments/examinations of the different courses of the programmes. At the RTTEMA it is expressed in general terms. Music assessment differs from other subjects/courses since it is more performance based. The systems for granting the diploma are included in the documents from the JVLMA but not from the RTTEMA. A 10-graded scale is however used for all subjects, including music in the latter case. Assessment criteria for programme evaluation are included in the document from the JVLMA but not from the RTTEMA.

Poland

Music specialist teachers for elementary level are educated at music education departments in cooperation with music theory departments at Academies of Music. Music generalists are educated at Artistic Education Departments of Universities or at Pedagogical Academies. Sometimes music is studied as part of an Arts Education programme. Since 2006 a teacher in music at elementary level has to have a Master degree diploma (300-360 ECTS). To be allowed to teach music in schools you have to have both pedagogical and methodological training in addition to musical education. Teaching practice (internship) is also required and the amount is regulated by the state (about 150 hours).

Descriptions of the programmes are not very informative on the web pages with perhaps one exception. One description is e.g. “art education in a scope of music arts” which is not easy to understand. Some programmes could be seen as purely musical, others as educational and there are also programmes that seem to be both. This could be seen in the course structure and is sometimes expressed literally: ”This department prepares students for general and school music education”. Regardless if the priority is given to the musical or educational side the theory-practice ratio of courses given is at a minimum 2/3. Courses/subjects are compulsory and in the cases there are any electives they are up to 14 percent. Instruction at the academies of music is focused on ensemble or choir conducting.

It is not easy to understand what view of music that is permeating the programmes. However it looks like Western art music is what is taught. There are no syllabi of music on the websites, (though courses are described with some information), and thus no objectives are described. There is as a rule only vague descriptions of what previous knowledge students must have to be accepted at the programmes and there are no descriptions if admission tests are used or not. Neither are there any descriptions of what knowledge students are expected to acquire to get their diploma.

Since the courses are compulsory you get a clear sequence of what subjects/courses are taken in what order. There is also a description in the documents of what activities and teaching methods that are used. No information is given on how students are assessed (A Master’s thesis is however demanded) and there are no criteria given for evaluation of the music teacher education programme.

Slovak Republic

Teachers in music for primary level education (grade 1-4) are educated at the primary teacher programmes at general education departments of Universities (3+2 years) leading up to a Master degree in *Pre-school and elementary pedagogy*. Music is compulsory for all student teachers at this level. Two thirds of the study programme has been formally established for the whole country, for the remaining one third of the programme the school of music of the university could offer subjects/courses. Music teachers for lower secondary education (grades 5-12) are educated at general education programmes at universities (3+2 years). Final state examinations in theory and practice lead up to a Master's degree ("teacher of arts and pedagogy"). There is also a system of special music schools in general education at primary and secondary level. Teachers who shall work there are educated at universities in combined programmes of school music and instrumental studies, 3+2 years long and leading up to a Master's degree. A Bachelor's degree is not seen as a sufficient qualification for teaching and you are not allowed to teach music in schools without the proper qualification (Master).

Descriptions of the programmes are not very informative. Some institutions have very little English translated, while others present information that makes the picture quite unclear in many aspects. The music subject is supervised by the Faculty of Education. The ECTS system is adopted and the programmes are designed according to the Bologna model of 3 + 2 years.

No information is found about the music subject and thus no theoretical conception of music is mentioned. The emphasis seems to be educational in some cases and both musical and educational in other cases. Since descriptions of the music subject are not included it's difficult to estimate this. One institution, *The Constantine The Philosopher University* in Nitra presents a curriculum for the music part in a combined programme and it makes about one third of the total programme. The ratio between theory and practice within this music part is about 60 to 40. Elective elements seem to be about 16 percentages and both year (recommended) and semester is given in this curriculum.

In general the documents include a description of prerequisite knowledge and skills for admission. No initial or exiting profiles of knowledge are described. Objectives of the programmes are usually included at the Faculty of Education and are consistent with intentions laid out at the general university documents. No information on academic activities and teaching methods is included in the documents. One institution includes assessment of study achievement and presents a grading system with local definitions corresponding to it. Other institutions indicate only that there's a thesis to be defended by the graduates.

Sweden

A new national programme for teacher education was put into practice 2001. The programme takes 4,5 years and leads up to a Bachelor degree. 2007 a modified version of the European 3+2 model will be put into practise. It is for now somewhat unclear what impact this will have on the music teacher programmes. Music specialists with a competence to teach from grade 1-12 and also at other fields of music outside the schools and community music schools study 4.5-5.5 years (depending on student's own choice of electives) and get a Master's degree (270-330 ECTS). Music generalist teachers are educated at universities or colleges of education and music specialists at universities, colleges or academies of music.

Since higher education institutions as well as their students in Sweden have a high degree of freedom to design their own programmes (flexibility is the key word) and give them their own profile the variation in the amount of music offered within the generalist programmes is huge. Some have no compulsory music at all but most of them give joint art courses of 5-30 ECTS that are compulsory. In addition most programmes offer music electives that could be fairly extensive, some institutions like The Stockholm Institute of Education and the University of Umeå give music specialisations of 90 ECTS. Only a minor group of the students however seem to choose music electives.

In the documents the general description of the teacher education programmes is mostly adequate and clear, but less is mentioned about the music subject. Programmes for generalist music teachers have a clear emphasis on the educational side of the teacher role since they concentrate on teacher oriented subjects/courses while music specialist programmes put an emphasis on both the musical and the educational sides. The strong music tradition of the music specialist programmes is however pronounced when the educational part is presented from an artistic viewpoint.

Music specialist programmes have a strong compulsory part but about 20 % of the courses are electives. This ratio cannot be estimated from the information of the generalist programmes. It seems possible, though, that the amount of elective elements is larger in some institutions. Also the ratio theory vs. practice is difficult to estimate. Where it could be estimated the practice rate is between 20-25%. The view of music reflected in the purpose of the programme is unclear in most cases but there are exceptions where it is both clear and coherent. Where the music syllabus is on the web (for instance Malmö Academy of Music) you find clearly formulated objectives, otherwise not.

In all cases there is a description of what previous knowledge is required for admission both in general and specifically for the different subjects. National admission tests are used for music specialist programmes but not for the generalist ones. In some cases the knowledge required for the graduation profile is specified but not always. All programmes give good information on which courses are included and what the sequence is between them, which facilitates for the student's choice. Descriptions of what activities and teaching methods that will be used in the different courses of the programmes are generally included as are descriptions on the different ways student knowledge will be assessed in courses. As a rule there is no final exam with the exception of the degree thesis. Courses are examined throughout the programmes. At Swedish universities you are graded on a three-graded scale: failed, passed and passed with distinction, however teacher education programmes are allowed to use only two grades: passed and failed.

No criteria for the evaluation of the programmes are given in the documents, but there is a national evaluation procedure administered by the National Agency for Higher Education which includes a self-evaluation programme.

Discussion

Some conclusions can be made and many questions can be raised after doing this investigation of music teacher education programmes. Most institutions now have adapted the Bologna system with Bachelor's degree of 3 to 4 years and an additional 2 to 2,5 years for Master's degree. Information in English is to be found in most cases. The duration of the teacher programmes are mainly 4,5 to 5,5 years and vary according to the educational or musical emphasis of the studies.

The first part of this chapter will mainly concentrate on the many problems and limitations of the study, while the latter part deals with general conclusions and personal thoughts and questions evoked by the study.

One initial question that is crucial to mention is of course what is possible to say or assume in the light of the examined institutions. Apart from the Slovak Republic and Latvia the study covers only some 15-40 % of the total amount of institutions in the countries. With this at hand it must be pointed out that patterns and conclusions seen and drawn from the material have a limited generalizability. In Latvia however only two institutions have been found, which makes it a total investigation in this country. Our own preconceived knowledge of the general picture together with the prerequisite language use will also inevitable add a bias to the general view and to interpretations. In order to compensate for knowledge and precognition of mainly Swedish and Danish music teacher education thinking the group has spent numerous hours discussing various concepts and comparing interpretations (see pp. 8-9, 11, 15-16).

Another initial condition of this study was to examine institutions with music teacher education for primary stages (year 1-6). This was not a question in the EVEDMUS criteria-list but the seventy institutions in the six countries initially provided by the project all fulfilled these requirements. In retrospective the general picture is clear upon the fact that this information is seldom or never expressed clearly in the web documents, apart from some Scandinavian cases. This parameter is thus not mentioned and followed carefully in the study. It should also be mentioned that, for practical reasons and conditions such as the need of finding three institutions in each country with accessible language, we sometimes had to be satisfied with what we could get (see p. 14). Some institutions have thus been analysed that look rather far from having music teacher education for primary stages, notwithstanding the provided addresses, although this can not be said with certainty, for instance The Stanislaw Moniuszko Academy of Gdansk and the Jazeps Vitols Latvian Academy of Music. In the latter case it is also one of only two known institutions in Latvia.

One obvious conclusion that comes from working with the criteria list for the EVEDMUS programme analysis is that many of the detailed questions are not generally supported by the web documents. It is not unfair to say that this seemed obvious to some extent already at the beginning of the study. During the process attempts were made to contact institutions by e-mail and in some cases telephone in order to obtain additional documents such as curriculum and syllabi. This information seemed for the major part a condition for many criteria. Even if the group could benefit from a few additions in this way it has had very little bearing on the study and the result as a whole. It should also be mentioned that the group had certain difficulties in interpreting some of the criteria.

The research process has revealed that far from every institution has English translations to any extent and there is a multitude of ways in which the music teacher education seems to be organized and described in the web pages. There is great variety within the analysed institutions what comes to educational or musical emphasis, but also in terms of elective versus compulsory elements in the programmes. To some extent the study indicates that with detailed curriculum few elective courses will be given in the programme. The opposite is very obvious in some Scandinavian cases where students are supposed to plan their own curriculum to a certain degree, which makes it impossible to present such details. Emphasis and flexibility are thus features that demonstrate a wide register.

Another thing to be considered is to what extent the information on the English websites is coherent with the information in the native language. How much of the information is missing in the translated pages? It is obvious that in many cases the English web sites contain less information than the website in the native language. And how good is the translation? The web sites will most likely change and be more complete in the coming years, but one can suspect that the native pages contain further and more distinct information than the translated ones. It would be natural also to assume that the native version is a necessary condition for the translated one and thus given a higher priority in the ongoing process. During this work no deliberate attempt has been made to estimate and compare the amount of information available in different versions for each institution but as mentioned earlier the Scandinavian web pages and particularly the Swedish and Danish ones are strongly favoured by the language possibilities found in the group (p. 9). A quick look at the English resources at the majority of these pages reveals that the essential information such as curriculums and syllabi is not represented and the overall impression is equal or even inferior to many of the examined institutions in Europe, which in turn accentuates the idea that the translated pages may contain much less information than the native ones and that impressions of institutions for example in Poland or The Slovak Republic may be rather incomplete. It is also clear that the result of

this study would have looked quite differently in regard to Swedish and Danish institutions if we only examined the English resources.

The way the web sites are designed also has an impact on how much information you are able to get within a certain amount of time. This can in many cases be improved. We found that due to difficulties in navigating the websites some information that seemed important took considerable time to find. Another experience from this study is that the web pages in several cases have been under constant change during the study (i.e. Spring 2007), which is natural considering the fact that the end date of the adjustment to the Bologna Declaration is set to 1st of July 2007. It has also been quite obvious in some cases that both new and old information is to be found on the web pages. Notably the presumed new information are attached PDF or doc (Microsoft Word) files.

When the music subject comes within a general teacher education as a second subject or a similar arrangement it's rarely described in detail. Sometimes the music subject seems to play a larger part up to one third of the programme and is usually also given more of attention in the web documents. Still other institutions have a music department that seems rather or totally autonomous in regard to the university and educates what could be called in some contexts music teacher specialists. In these cases the theoretical concept of music is sometimes spoken out and described, but for the rest of the programme types analysed in the study this occurs very seldom. One question that arises is to what extent other non-aesthetic subjects share the same conditions? If the music subject is seen mainly as an aesthetic and expressive subject rather than a subject of knowledge like most common subjects, it might be assumed that the general preconceived understanding benefits from a serious and ambitious declaration. In the long run the identity of the music subject and also the music teacher's identity and sense of significance and value in society will be reflected in this ambition and also influence the over all context (Varkøy, 1996, p. 10). If this takes that changes in society must precede the institutional changes, or if the institutions can manage to take a greater responsibility in this case and influence society is not to be answered here. It is however clear that the final point of concern is the children and the music subject in school education or educational contexts. From this point of view it is of course desirable that institutions in general and common teaching institutions in particular are more concerned with declaring the position and values of the music subject in their programmes.

Between the countries there are many differences and many similarities. All programmes offer more or less musical education of course, but the contents differ in many aspects. Questions arise as to how much the structure of the education affects the final consumer, the child at school. The goal of any music education should naturally be what is best for the children. What music education is presented to the children in grades 1-6 throughout

Europe? Do they get narrow or broad information of existing music genres, how music is produced and distributed? Do they all get opportunities to perform music in school and do they all get education in musical skills? Are they equally prepared to actively choose from music styles and are they equally trained in the awareness of how music can influence their everyday life? What history of music is presented to them and in what way? Surely, one can assume that the content of the music education in schools all over the continent is to a high degree depending on what the different institutions (and nations) choose to offer in their curricula. Some institutions have a clear musical emphasis and some emphasize the pedagogical/didactical side, and very few (if any) manage to balance these two areas. It would be preferable to educate music teachers with both good musical and pedagogical skills. In some countries like Denmark and Sweden (see below) it seems that the amount of musical preparation for generalist teachers teaching in elementary stages leaves something to desire. And in Poland it seems to be the opposite.

In Sweden there is at the moment (Spring 2007) in certain educational circles a discussion about the role of the music subject in the general teachers programme. The scope for the music subject has decreased since the reform 2001 and music often exists in joint art courses, with very little practical music elements, although a few institutions offer broad music courses of up to 90 ECTS. Where the musical training is substantial the education seems to aim at older children. At the same time there is a tendency that specialist music teachers prefer working in secondary and upper secondary schools. This can have severe consequences for a broader musical education, since the foundation for a good artistic growth often lies in the early years. Children have a right to good musical education, as music is for many people an important way of communicating and sharing experiences. It would be interesting to investigate the situation of the music subject in schools all over the EU, and doing this in an empirical way is probably the only way to draw a fair map of what the situation looks like. This map would probably show a vast variety of music educational situations, due to the great differences between the views on the music subject in the European countries.

Returning to the issue on differences and similarities we could ask ourselves if we want a common music education in Europe or not. Should we consider the Swedish curriculum with its ambition to cover almost all music genres, such as pop, rock, jazz, music from all around the world, as the guideline or should we prefer an education more focused on Western art music and traditional music skills? Should the music education in schools be focused on performing rather than being theoretical? The same old question comes into focus; what is good and bad music and who decides? What national interests lie in the design of the music education in the teacher programmes and in the general school?

The questions above lead to another matter. If the music education is so diverse as this paper seems to reveal, what impact does it have on the mobility and the aims of the Bologna process? If the music programmes differ to a great extent it does not really facilitate for teacher students to do some part of their studies in another country, or for a graduated teacher to get an employment abroad. A student should not hesitate to study at an institution in another country out of fear of having to cope with missed courses and maybe entire study years when he or she returns. If we want a European society with these possibilities this issue has to be discussed and investigated. Of course, one solution would be more electives, a flexible music teacher education programme. And still the question lingers, do we want a uniform music teacher profession?

References

Denmark:

<http://www.kdas.dk> (Copenhagen's Day- and evening Seminar)

<http://www.silkeborgsem.dk> (Silkeborg Teacher Seminarium)

<http://www.aardassem.dk> (Aarhus College of Education)

Finland:

<http://www.siba.fi> (Sibelius Academy)

<http://www.helsinki.fi/sokla/english/classteacher.html> (University of Helsinki)

<http://www.vasa.abo.fi/pf/li/ped> (Åbo Academy)

Latvia:

<http://www.music.lv/academy> (Jazeps Vitols Latvian Academy of Music)

<http://www.rpiva.lv> (Riga Teacher Training and Educational Management Academy)

Poland:

<http://www.amuz.gda.pl> (Stanislaw Moniuszko Academy of Music)

<http://www.amu.edu.pl> (Adam Mickiewics University)

<http://www.chopin.edu.pl> (Frederic Chopin Academy of Music)

Slovakia:

<http://www.Comenius> University in Bratislava

<http://www.ukf.sk> (Constantine the Philosopher University in Nitra)

<http://www.umb.sk> (Matej Bel University in Banská Bystrica)

Sweden:

<http://www.mhm.lu.se> (Malmö Academy of Music)

<http://www.lhs.se> (The Stockholm Institute of Education)

<http://www.utbildningar.umu.se> (University of Umeå)

www.evedmus.eselx.ipl.pt (EVEDMUS)

<http://ec.europa.eu/europeaid/projects/alfa> (ALFA programme)

www.emc-imc.org/efmet (EFMET)

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Appendix I

Criteria list for EVEDMUS programme analysis

Rubric for the analysis of curriculum programs

Name of the program _____ Evaluator _____

<i>Category of analysis</i>	Description of the curriculum plan			
	<i>Analysis</i> (circle the most relevant)			<i>Commentaries</i>
1. General description of the program	Adequate Unclear Inadequate			Indicate if the information is included in the document or not. Comments can be made about how program description can be improved
2. Emphasis of the program	Educational Musical Both			
3. How this emphasis is represented in the program documents				
4. Type of studies:	University Non university studies (Schools, institutes, etc.)			Indicate the level of studies or provide more information about this.
5. Duration and structure of the career	<i>N° of quarter terms</i>	<i>N° de Semesters</i>	<i>N° de years</i>	f) Total number of credits, hours described in the program. g) Number of hours or another system). For example, en Malmö 1 credit is equivalent to a week of coursework.
a) Number of quarter terms /semesters/years of duration of the studies.				
b) Number of hours per quarter terms/ semester/ years or similar	N° of Hrs.	N° of Hrs.	N° of Hrs.	
c) Number of subjects per quarter term / semester / year or similar; sequence and number of credits of the program contents.	N° de subjects	N° de subjects	N° de Subjects	
d) Number of class hours per subject in the case of curriculum programs from the ECTS system.	_____			
e) For programs from the ECTS system, number of hours devoted to cover theory and practice during classes or outside class time.	During classroom time _____theory _____practice Outside classroom time _____theory _____practice			

	Number Percentage	<i>Commentaries</i>
<p>6. Number of subjects and percentage of these in the program:</p> <p>a. Musical preparation (technical-musical)</p> <p>b. Specific Psicopedagogical preparation (didactics of music, practicum, technological, etc.)</p> <p>c. General Psicopedagogical preparation (evolutional psychology, general didactics, etc.)</p> <p>d. Cultural preparation (aesthetics, arts, etc.)</p> <p>e. Other (physical education, languages, etc.)</p> <p>f. Number of credits of the program</p> <p>g. Form in which the credits are to be covered (percentages).</p> <p>h. Opportunities for approving the subjects, if this applies</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____ credits</p> <p>_____ theory-practice, _____ obligatory _____ elective</p> <p>_____ Opportunities</p>	
<p>7. Way en which the theoretical conception of music is reflected in the purpose of the program</p>	<p>Coherent</p> <p>No coherent</p> <p>Clear</p> <p>Unclear</p>	

<i>Categories</i>	<i>Structure of the curriculum plan</i>			<i>Commentaries</i>
	<i>Evaluation</i> (circle the most relevant)			
8. Objectives of the curriculum plan	Included in the document Not included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest of the program	
9. Initial profile including a description about minimum prerequisite knowledge, skills and values for admission to the program	Included Not included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest of the program	
10. Graduation profile describing the exiting knowledge, skills and values specifically developed by the program	Included No included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest of the program	
11. Procedures for assessing prior musical knowledge, Application admission tests (general or specific)	Included Not included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest of the program	

<i>Category:</i>		Structure of the curriculum program		<i>Commentaries</i>
		<i>Evaluation</i> (circle the most relevant)		
12. Sequence and structure of the subjects in the program	Included Not included	Clear Unclear		
13. Description of academic activities and teaching methods	Included Not included	Clear Unclear	Consistent with the program Not consistent with the program	
14. Assessment of student achievement to verify the accomplishing of program objectives	Included Not included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest of the program	Include this information if this is listed in the program
15. Mechanisms for granting the diploma (thesis, number of additional credits per semester that need to be covered, etc.)	Included Not included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest of the program	List them:
16. Criteria for evaluating the curriculum program	Included Not included	Clear Unclear	Consistent with the rest of the program Not consistent with the rest	

			of the program	
17. Other relevant aspects not included				

(Comment: This list has been scanned because the original one is lost. This explains the somewhat strange format at the end).

Appendix II

Rewritten criteria list

Category	Analysis	Comment	Comment	Comment
1. General description of the programme	Adequate Unclear Inadequate	*		
2. Emphasis of the programme	Educational Musical Both			
3. How is the emphasis represented in programme documents				
4. Type of studies	University Non university	*		
5. Duration and structure	a) Number of quarter terms/semesters/years			
	c) Subject/term and credits			
	e) For ECTS: hours of theory and practice			
	f) Total credits/hours described			
	g) Credit system			
6. Number of subjects and %	Number Percent			
a) Musical preparation	_____ _____			
b) Specific ped.; didactic, practicum	_____ _____			
c) General pedagogy; psychol., general didactics	_____ _____			
	_____ _____			
d) Cultural preparation	_____ _____			
e) Other (physical, language)	_____ _____			
f) N:o of credits of programme	_____ _____			

g) Credits in %	theory___ practice___ ___ obligatory ___ elective			
h) Opportunities for approving subjects	___ opportunities			
7. How theoretical conception of music is reflected in the purpose of the programme	Coherent No coherent Clear Unclear			
8. Objectives of the curriculum plan	Included in document Not included	Clear Unclear	Consistent with rest of programme Not consistent	

9. Initial profile incl. a description of min. prerequisite knowledge, skills and values for admission	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	
10. Graduation profile describing exiting knowledge, skills and values spec. developed by the programme	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	
11. Procedures for assessing prior musical knowledge, appl. tests	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	
12. Sequence/structure of the subjects in the programme	Included Not included	Clear Unclear		

13. Descr. of academic activities and teaching methods	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	
14. Assessment of student achievement to verify the accomplishing of programme activities	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	*
15. Mechanisms for granting diploma (thesis, n:o of extra credits).	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	*
16. Criteria for evaluating the curriculum programme	Included Not included	Clear Unclear	Consistent with rest of programme Not consistent	
17. Other relevant aspects				