

**“After Tuning there is articulation”
Towards a stronger subject-specific
dimension of the Bologna
process after 2010, with music as an example**

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- Polifonia, in conjunction with the Tuning Project, has produced Europe-wide learning Outcomes for Higher Music Education
- But how do these connect with the everyday day experience of staff and students in conservatoires and music academies?
- There is still work to be done in strengthening these links – hence articulation

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Practical (skills-based) outcomes
1st cycle
Skills in artistic expression
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.
Repertoire skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study. In the process, they are expected to have had experience of a variety of appropriate styles.
Ensemble skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.
Practising and rehearsing skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study. <p>In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</p>
Reading skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas
Aural, creative and re-creative skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music. At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.
Verbal skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.
Public Performance skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.
Improvisational skills
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to shape and/or create music in ways which go beyond the notated score.
Pedagogical skills (where applicable)
<ul style="list-style-type: none"> Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students are expected to be able to teach music at a variety of levels; Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students are expected to usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.

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Theoretical (knowledge-based) outcomes	
1 st cycle	
Knowledge and understanding of repertoire and musical materials	
<ul style="list-style-type: none"> ▪ At the completion of their studies, students are expected to know the mainstream repertoire of their area of musical study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate. ▪ Students are expected to know the common elements and organisational patterns of music and understand their interaction. 	
Knowledge and understanding of context	
<ul style="list-style-type: none"> ▪ At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it. ▪ Students are expected to be familiar with musical styles and their associated performing traditions. ▪ Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation. ▪ Students are expected to have knowledge of the key financial, business and legal aspects of the music profession. ▪ At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. 	
Improvisational skills	
<ul style="list-style-type: none"> ▪ At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation. 	
Pedagogical skills (where applicable)	
<ul style="list-style-type: none"> ▪ Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education; ▪ Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students are expected to be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level. 	

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Generic outcomes
Independence
<p>At the completion of their studies, students are expected to be able to work independently on a variety of issues,</p> <ul style="list-style-type: none"> ▪Gathering, analysing and interpreting information ▪Developing ideas and arguments critically ▪Being self-motivated and self-managing.
Psychological understanding
<p>At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> ▪their imagination ▪their intuition ▪their emotional understanding ▪their ability to think and work creatively when problem-solving ▪their ability to think and work flexibly, adapting to new and changing circumstances ▪their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance.
Critical awareness
<p>At the completion of their studies, students are expected to be</p> <ul style="list-style-type: none"> ▪critically self-aware ▪able to apply their critical capabilities constructively to the work of others ▪able to reflect on social, scientific or ethical issues relevant to their work.
Communication skills
<p>At the completion of their studies, students are expected to have effective communication and social skills, including the ability to</p> <ul style="list-style-type: none"> ▪work with others on joint projects or activities ▪show skills in teamwork, negotiation and organisation ▪integrate with other individuals in a variety of cultural contexts ▪present work in accessible form ▪have appropriate Information Technology (IT) skills.

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- In order to connect these to the curricula and assessments of individual institutions, we begin by making a grid or matrix
- On the following slides, you will see the Polifonia Learning Outcomes arranged down the left-hand side with a series of blank columns over to the right
- In the first series of slides, these spaces are for elements of the curriculum to be entered

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- A further series of slides does the same for elements of assessment
- Here is just the first slide:-

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- Let us imagine an institution’s curriculum and start to enter the elements across the top row
- The next step is then to read downwards and across the matrix marking a dot whenever it seems that the curriculum element contributes towards a student’s achieving the Learning Outcome:-

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1 st cycle Practical Outcomes	Elements of the Curriculum									
	Principal Study lesson	Chamber coaching	Orchestra	Historical studies	Theory/analysis	Aural	Professional preparation			
Skills in artistic expression										
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression. 	•	•								
Repertoire skills										
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study. 	•	•	•	•						
<ul style="list-style-type: none"> In the process, they are expected to have had experience of a variety of appropriate styles. 	•	•	•							
Ensemble skills										
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style. 		•	•				•			
Practising, rehearsing, reading, aural, creative and re-creative skills										
<u>Practising and rehearsing skills</u>										
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study. 	•	•	•							
<ul style="list-style-type: none"> In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way. 	•						•			
<u>Reading skills</u>										
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas 	•	•	•		•	•				
<u>Aural, creative and re-creative skills</u>										
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music. 	•	•	•		•	•				
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings. 	(•) composer				•	•				

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- Working through the slides in this way, all the elements of the curriculum may be mapped against all of the Polifonia Learning Outcomes
- Most of the results of this exercise should be predictable
- But it is illuminating, and sometimes surprising, to see in this graphic form which curriculum elements contribute to which Learning Outcomes

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- If it is found either that there are some Learning Outcomes not addressed at all or some curriculum elements which do not address any of the Learning Outcomes, this might suggest a re-thinking of the content of the programme
- Many institutions now have their own Learning Outcomes for programmes; this exercise is even more useful when applied to such programme-specific Outcomes

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- Carrying out the same exercise with assessment elements can be even more revealing
- Assessments often have the potential to test more Learning Outcomes at once than may be imagined
- There are also sometimes assessments which simply happen because this is the tradition, but may no longer be well-adapted to the Learning Outcomes of a revised programme

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- As well as comparing assessments with Learning Outcomes, it is useful, finally, to compare all three elements: curriculum, assessment and Outcomes
- The relationship between them may be represented as follows:-

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