



Music Schools in Europe

A European study on the organisation of music schools and the preparation of students for professional music training at higher education level.

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Introduction

This study on music schools in Europe has been carried out by the Pre-College Working Group of the ERASMUS Thematic Network for Music 'Polifonia'. 'Polifonia' is a large European project on professional music training in higher education supported by the EU programme ERASMUS and jointly coordinated by the Malmö Academy of Music and the European Association of Conservatoires (AEC), which involves more than 60 organisations in professional music training and the music profession from 32 European countries. The aim of 'Polifonia' is to study the impact of the Bologna Declaration Process on professional music training in Europe, as well as identify the latest trends in music education at all educational levels and in the music profession.

It may seem unexpected to find a working group on pre-college education as part of a project that focuses on the higher education level. But there are good reasons to include pre-college education in the research on the current situation of systems for professional music training in Europe.

1. Firstly, it is a well-known fact that musicians have to start learning to play an instrument at a young age in order to reach a sufficient level for the music profession. The training of a professional musician usually requires a long period of time for technical, physical, psychological and artistic development. By studying this aspect at the European level, the working group aimed at identifying examples of good practice, but also at collecting information that may help to raise awareness of the importance of pre-college music training politically.

It is exactly this last issue that seems to be increasingly under pressure: with the national higher education systems focusing more on the 3-cycle system (Bachelor/Master/Doctorate) at the higher education level, governmental decision makers are less inclined to support higher music education institutions with addressing the levels before higher education, such as by offering preparatory years or junior departments. In order to support higher music education institutions in their discussions with decision makers on this issue, the 'Polifonia' Pre-College Working Group has also launched an extensive literature study of scientific research that has studied issues related to how young musicians learn and which factors are influencing these learning processes. The result of this study shows that there is sufficient scientific evidence to support the opinion that in order to be successful as a musician, the learning process needs to start at a (very) early age.

The subject of pre-college training has also recently received more attention by the higher education community in general. In the recent EU report on 'Equity and efficiency in European Higher Education'¹ published in the framework of 'Education and Training 2010' agenda, a high number of drop-outs was identified in European higher education. Higher music education institutions are well-known for their low numbers of drop-outs as a result of young talent scouting schemes, highly developed selection mechanisms, and creative teaching and learning approaches tailored to the needs of individual students. The experiences with such approaches in the arts in general and in music in particular could be of benefit to (higher) education at large in the framework of the 'Education and Training 2010' agenda. This has already been acknowledged by the 'Creativity Project' recently initiated by the European University Association (EUA)², but further exploration of this point would be beneficial.

2. Secondly, it is important for higher music education institutions level to have information on the levels preceding the higher education level: this is, for example, relevant whenever

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¹ Communication from the Commission to the Council and to the European Parliament 'Efficiency and equity in European education and training systems' – COM(2006)481 final, Brussels 8 September 2006

² See for more information about this project <http://www.eua.be/index.php?id=109>

institutions are confronted with applications from foreign students or if they are engaged in with student recruitment at internationally.

As a result, one of the objectives of the 'Polifonia' Pre-College Working Group was to collect information about levels of education before higher education, and about the preparation and admission of music students to the higher education level. In many European countries music schools exist that provide music education outside the compulsory educational systems to young people and amateur musicians, while often also playing an important role in the preparation of young musicians for higher music education. The working group therefore decided to learn more about music school systems in Europe in general, but especially to collect information on the actual role of music schools in the preparation for the higher education level in the various European countries. A questionnaire was designed by the Pre-College Working Group in cooperation with the European Music School Union (EMU)³, which is the European umbrella organisation of 25 national music school associations in Europe. The EMU is a non-governmental and a non-profit organisation, representing a supranational platform comprised of member associations from various European countries, including countries outside the European Union. It will be clear that the EMU was an important partner in this research effort, and the substantial assistance of the EMU members and the EMU Office in Utrecht should be acknowledged here.

In terms of methodology, a 22-item questionnaire was designed using tick boxes and closed questions. Many questions asked for an additional explanation. The questionnaire had two objects in view:

- To capture the basic structure of music school education in all investigated countries.
- To investigate if, and if so, how, music schools prepare students for professional music training at higher education level.
-

The Pre-College Working Group endeavoured to touch upon common denominators that would be relevant for music school education in all investigated countries. Therefore, the questionnaire asked for information on the following topics: legislation, structure, quality control, finances, curriculum, lesson time, aim of education, links to professional music training, student progress, starting age, entrance examinations and teachers.

The questionnaire was sent to all 25 member organisations of the EMU. 22 organisations responded by sending back a filled-in questionnaire. All responses were included into country overviews that were sent back to the respondents by e-mail for a final check. 10 countries responded to this e-mail and 8 of these suggested corrections to their national description, especially concerning the description of the various types of music schools present in their country. As mentioned above, the working group tried to find common denominators to be able to compare music school education in all investigated countries. However, some countries found it difficult to identify themselves with these denominators and much time had to be spent to learn more about deviating situations through extensive e-mail and telephone contact.

This document consists of 3 parts. In Part A the results of the study are described in the following chapters: chapter 1 offers a summary overview of the results, while more details on these results can be found in the chapter 2. Conclusions and recommendations for further research are included in chapter 3.

In Part B country overviews can be found, in which all information received has been ordered per country. These country overviews will be incorporated into more general national pre-college training descriptions that will also present other information than on music schools alone. These 'national descriptions of pre-college music training systems' will be published on the Bologna website⁴ of the AEC, where they will join the 'national descriptions of professional music training

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³ See for more information about this European organization www.musicschoolunion.eu

⁴ www.bologna-and-music.org

systems' and the 'national descriptions of music teacher training systems' that are available already.

Part C contains the questionnaire as it was sent to all members of the EMU in Appendix 1, while Appendix 2 lists all received answers and additional remarks and Appendix 3 contains a comparison to the results of the questionnaire on Admission Procedures to European Conservatoires.

PART A: RESEARCH RESULTS

1. Summary overview of results

The following pages offer a summary overview of the outcomes based on the answers given to the questions stated in the questionnaire. The outcomes can be found in more detail in the next chapter 'Detailed results'. The questionnaire as it was sent to all members of the EMU can be found in Appendix 1, while Appendix 2 lists all received answers and additional remarks and Appendix 3 contains a comparison to the results of the questionnaire on Admission Procedures to European Conservatoires.

1.1 Legislation

Just over half of the affiliates of the EMU have a music school law, but these laws all have different contents. It is not feasible to give an unequivocal description of a 'music school law', and as a result, it is complicated to define its influence on the music school educational system precisely.

At the same time, the final outcomes of the questionnaire show that countries with a music school law generally have a good system for quality control and for keeping track of student's progress. Almost all countries that have a music school law have a national curriculum as well.

1.2. Structure

To be able to compare music school education in Europe, five categories of types of music schools have been presented.

General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i>
Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i>
Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i>
Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i>
Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i>

It is evident that out of these five categories General Music Schools, and to a lesser extent, Specialised Music Schools are the types of music schools known in almost every country. Music education on an advanced level (Secondary level educational institutions) is common as well. It is most often combined with general education (Secondary level educational institution specialised in music A and B).

However, although these types of schools seem universal, this does not necessarily mean that they provide the same kind of education (see: [Aim of Education](#)).

In some countries, music school education at every level forms an integral part of general education. Respondents from these countries did not always recognise their schools in the categories given.

Most General Music Schools and Specialised Music Schools are affiliated to a member of the EMU, while most of the Secondary level educational institutions A, B and C are not. Consequently, these schools are not required to fulfil the rules and standards the EMU and its member organisations have set.

Many countries know private music schools as well. These schools are mainly different from music schools affiliated to a member of the EMU in the way they are financed and in the curricula they offer.

1.3 Quality control

According to EMU regulations, members of the EMU are required to secure nation-wide standards, and affiliates of EMU-members should have quality standards in structure and curricula. Roughly two-third of all countries knows a system of quality control. It is striking to see that about a third of the respondents states not to know of any system of quality control, while the EMU obliges them to secure nation-wide standards. At the same time, half of this group states to keep track of a student's progress, which could also be seen as a way of quality control.

Asked for the organ that implements this system of quality control/assurance, four options are given:

- Music schools (internal evaluation)
- National music school union⁵
- Government
- Other

The government seems to implement most systems of quality control/assurance, followed by music schools themselves and the national affiliate of the EMU. Some countries ticked more than one box. All countries with a music school law (except one) know a system of quality control. Therefore, it could be stated that a music school law may have a positive influence on quality control.

1.4. Finances

In almost every country, music schools charge a tuition fee. Just over half of the respondents confirm that tuition fees discourage students from taking music lessons. In other words, in these countries music school education could be difficult to access for some. Of course, it is important to keep in mind that 'discouragement' is a subjective term.

About two-third of the countries were it is felt that tuition fees might discourage students from taking music lessons has a music school law.

1.5. Curriculum

Approximately two-third of all countries has a national curriculum. In most cases, this is being implemented by all music schools and for all subjects. Curricula are mostly designed by a state ministry, the national music school association that is affiliated to the EMU, or other experts, or a combination of these. In some cases, local or regional traditions influence the composition of the national curriculum. It is interesting to see that in some countries, music school education falls under the Ministry of Education, while in other countries it is connected to the Ministry of Culture.

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⁵ the affiliate of the EMU

Entrance examinations are mentioned in half of all national curricula. Traditional subjects, like theory and ensemble playing, are often incorporated into the curriculum, while musical cross-over lessons are not. Music schools in countries that do not have a national curriculum most often establish their own curriculum.

One-to-one tuition is the most popular way of teaching. Combinations of one-to-one tuition and group tuition gain popularity as well.

Concluding, music schools in most of the investigated countries use some kind of pre-designed curriculum. The benefit of having a national curriculum is being supported by the fact that all countries that have one declare to feel that music school education in their country generally provides students with enough skills and knowledge to continue their studies in higher education (except for two countries where the national curriculum is not being implemented by all schools or for all subjects). Not having a national curriculum was also named as a reason for feeling the opposite.

1.6. Lesson time

To learn more about the length of instrumental and vocal music lessons, the respondents were asked to explain how long average music lessons take by choosing one of the following categories:

- 0-30 minutes
- 30-60 minutes
- 60- 90 minutes
- more than 90 minutes

In over three-fourth of the investigated countries, instrumental/vocal one-to-one lessons last between 30 and 60 minutes, and are given once or twice a week. In about a third of the countries, lessons last between 0 and 30 minutes (some respondents ticked more than one box).

The category 0-30 minutes proved to be too wide; some respondents wrote that lessons in their country last 15 minutes. The actual differences between countries are significant: the length of lessons ranges from 0 to 30 minutes to over 90 minutes per student.

Most instrumental/vocal group lessons last between 30 and 60 minutes and are given once or twice a week, sometimes even three times a week. However, answers show that group lessons could last anywhere between 0 and 30 minutes to more than 90 minutes.

The length of the lesson time is often influenced by the level of playing of the student, their personal path of study and their year of study.

When respondents state that lessons are given twice a week, it is not always clear whether the lesson time entered is the time of one single lesson, or the time of two lessons together. Therefore it is not possible to say which country has the longest or shortest lesson time.

1.7. Aim of education

Most of the schools affiliated to a member of the EMU provide both amateur training as well as preparation for professional music training. These schools provide most of their training through General Music Schools and Specialised Music Schools, and to a lesser extent through Secondary level educational institutions specialised in music A and B.

The information gained seems to indicate that preparation for professional music training only is mainly provided through Secondary level educational institutions specialised in music A, B and C,

and through some Specialised Music Schools. The Secondary level institutions do generally not seem to be affiliated to an EMU member.

1.8. Links to professional music training

Music schools in more than half of the investigated countries have no formalised links with institutions that provide professional music training at higher education level. This does not seem to be logical, all the more since over half of the respondents state that their national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.

Having formalised links has a positive influence on the proceeding of music school students to higher education: the countries that do stay in touch with institutions that provide professional music training at higher education level all said to feel that music school education in their country generally provides students with enough skills and knowledge to continue their studies in higher education. Respondents who stated the opposite did not have formalised links.

There could be various explanations as to why there seem to be not many formalised links between music schools and institutions for higher education:

- Preparing students for higher education is not the main aim of most music schools.
- Perhaps there are strong informal links.
- Possibly, there are formalised links on another (national) level, for instance between the national affiliate of the EMU or the government and institutions for higher education.

1.9. Student progress

In most countries, a student's progress is being measured at most or even all music schools. Many of these countries know a system of quality control as well: it shows that these two topics are closely related. Most of the countries that have a music school law measure a student's progress as well.

There are different approaches to dealing with 'not sufficient' student progress. It is noteworthy that some countries stated that dismissal is an option, while others explained that this is practically impossible and not in line with their policy. The possibility of dismissal is what would separate music schools from regular education (primary or secondary schools). It means that education is only available for a selected group, excluding unsuccessful students.

In most countries, special pathways for highly talented students are available. It is interesting to see that not all of these countries measure student progress. This means that students are highly dependent on their teachers to recognise and assess their talent. The question arises whether this situation provides equal chances to all students.

1.10. Starting age

Many countries know a system of pre-instrumental education. Some have specific one or two year courses, while others have more broadly orientated pre-music classes. Sometimes these classes are prerequisite to be accepted at a music school.

Children who want to play a string instrument or piano tend to start playing at a younger age (between 6 and 8 years of age) than children who want to play a brass instrument or improvised music/pop music/jazz (8 years or older). Children playing woodwinds sometimes start as early as string players or pianist, but can also start at a later age. The difference in starting age is not very

surprising; children are physically able to start playing string instruments or piano from a very young age, while playing wind instruments, especially brass, requires an advanced level of physical development. For improvised music, and pop and jazz lessons, it could be possible that children have to start with lessons in classical music first to learn some basic technique. It is notable that hardly any students seem to start before their 6th year of age, but students might possibly start at a younger age at private institutions or with private teachers.

It is common knowledge that children are not advised to start with vocal training at a young age, because their vocal cords are not full-grown. To find out at which age children start with vocal training, the respondents were offered the four following categories of starting ages:

- 6-10 years of age
- 10-15 years of age
- 15-20 years of age
- 20 years or older

The respondents' answers were evenly divided over the first three categories; it is therefore only possible to conclude that children start with vocal training between 6 and 20 years of age. Some respondents stated that children often start singing in a choir before taking vocal lessons. It is possible that many respondents chose the first category having choral tuition in mind, instead of vocal training.

1.11. Entrance examinations

In just under half of the investigated countries, entrance examinations are often or always being implemented. It is not always clear whether these exams are being used as a tool for selection, or as a test to define a student's skills and level. Half of the countries with a music school law have music schools that often or always implement entrance exams.

1.12. Teachers

Teachers in almost all of the investigated countries are required to have some kind of professional qualification to be able to teach at music schools. There are differences in the level of diplomas that teachers need to have: in some countries a Bachelor diploma is required, against others that obligate a Master's level. Sometimes a diploma in Pedagogy is necessary as well⁶.

Sometimes, music school teachers teach in primary schools as well. Two-third of all respondents knows of such a system in their country. There are differences in the stages of development of these systems, ranging from implementation on a school to school basis to well-established systems of music studies during school days. Some countries know a system in which music schools work together with regular schools, providing not only general music lessons during school days, but instrumental/vocal lessons as well.

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⁶ For more information on the regulated requirements for music teachers, please read the overview of Regulated Professions in Music in European Countries as published at www.bologna-and-music.org. You will find the overview under 'Country Overviews'.

2. Detailed results

In this chapter, the detailed results based on the answers received to the questionnaire can be found. The chapter describes the results of the questionnaire per question with comments on the outcomes. The outcomes often show trends rather than specific numbers.

A summary overview of the research findings can be found in the previous chapter 'Summary overview of results'. The main conclusions can be found in the chapter 'Conclusions', while the chapter 'Recommendations for further research' presents a range of topics that need clarification if one would want to get a complete overview of music school education in Europe.

The questionnaire itself can be found in Appendix 1. Appendix 2 contains an overview of all received information and additional remarks, while Appendix 3 contains a comparison of outcomes of this questionnaire on music school education in Europe to another questionnaire that was sent out by the Polifonia Pre-College Working Group asking for information about admission procedures in higher music education institutions in Europe.

The EMU, the European umbrella organisation of music schools, has set boundaries to membership of their organisation. For a better understanding of the EMU and its regulations, the following passage is quoted:

"National member associations of the EMU are officially acknowledged to work for the public interest and, as a rule, they receive public funding. Their task is to secure nation-wide standards and to develop infrastructures for the work of their member music schools, such as: curricular development, organisational assistance and further trainings. Some countries have laid down legislation related to music schools. (...)

Music schools in Europe are institutions specially devoted to musical education and chiefly geared towards the practical aspects of music-making. Although the term "music school" is common in nearly all European countries, there are no binding international requirements that a music school has to fulfil.

Membership of one of the national music school associations affiliated to the EMU, however, entails certain conditions, such as: public responsibility and public funding, quality standards in structure and curricula, a wide range of subjects, qualification of teaching staff, public performances and so on.

Music schools are generally attended by children and youngsters but, as a rule, are also open to adults up to senior age. Music schools enable people to participate in music making on every level up to preparation for professional music studies.

A "music school" in Europe is a clearly defined institution, which forms an integral part of the European educational system. Many music schools co-operate closely with regular schools."

(EMU website⁷)

2.1. Legislation

Do the affiliated countries of the EMU have a music school law? Does it protect the right to study music?

1.a. Does your country have a music school law?

12 yes
10 no

	yes	no
Austria	x ⁸	
Belgium ⁹	x	
Czech Republic	x	
Denmark	x	
Estonia		x ¹⁰
Finland	x	
France		x
Germany		x ¹¹
Hungary	x	
Iceland	x	
Ireland		x
Italy		x
Latvia	x	
Luxemburg	x	
The Netherlands		x
Norway	x	
Serbia		x
Slovakia	x	
Spain	x ¹²	
Sweden		x
Switzerland		x
United Kingdom		x

1.b. Does this music school law imply that every individual has the right to study music? Please explain your answer.

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⁸ Austria: 'To be correct, the regions [Bundesländer] have music school laws!'

⁹ Every time 'Belgium' is written, Wallonia (the French speaking part of Belgium) is meant.

¹⁰ Estonia: 'But there is a law for all kind of schools of "interest".'

¹¹ Germany: 'No, we have no national wide music school law. But some Bundesländer (Federal States) have special legal regulations/laws for music schools: Brandenburg, Baden-Württemberg, Sachsen-Anhalt, Bayern, Berlin and Bremen. Theses regulations/laws concern legally binding standards (concerning aims, responsibilities and structure of the music schools, qualification of the teachers and directors, protection of the name "music school" and public financial support/subsidies).'

¹² Spain: 'It is necessary to consider that each community has its own law.'

Answers show that music school laws not necessarily state that every individual has the right to study music. The explanations given can be subdivided in four categories:

- The law states that every individual has the right to study music.
- The law has limitations concerning age (e.g. children have the right to study music).
- The law has limitations concerning skills (in other words: entrance examinations).
- The law states that municipalities should offer music education (but does not mention any rights).

One respondent mentioned that the law may state that every individual has the right to study music, but that it does not oblige municipalities to organise music schools.

Concluding, music school laws do not always state that every person has the right to study music.

2.2 Structure

Music school education is organised differently in every country. To be able to compare music school education in Europe five categories have been presented, summarising the characteristics of different types of music schools¹³. Question 2.b. and c. and question 3 attempt to depict other types of schools.

2.a. We would like to know how institutions offering music education are organised in your country. Below you find 5 different types of institutions. Could you please tick the boxes of the types of music schools existing in your country? They do not have to be affiliated to your association.

This table shows the number of times a box was ticked.

General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i>	20
Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i>	17
Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i>	11
Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i>	14
Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i>	5

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¹³ These five categories have also been used in the questionnaire on Admission Procedures 2, implemented by the Pre-College Working Group. Admission procedures 2, Pre-College Working Group, April 2006. Outcomes will be available at www.polifonia-tn.org

The following table shows the results per country.

	General Music School	Specialised Music School	music A	music B	music C
Austria	x	x		x	
Belgium	x	x	x	x	x
Czech Republic	x				
Denmark	x	x	x	x	x
Estonia	x			x	
Finland	x	x	x	x	x
France	x	x	x		
Germany	x	x	x	x	
Hungary	x	x	x	x	x
Iceland	x	x			
Ireland	x	x	x		
Italy	x ¹⁴	x	x		
Latvia		x ¹⁵		x ¹⁶	
Luxemburg	x	x	x	x	
The Netherlands	x ¹⁷				
Norway	x	x		x	
Serbia		x		x	
Slovakia	x	x		x	
Spain	x	x	x	x	x
Sweden	x				
Switzerland	x				
United Kingdom	x ¹⁸	x	x	x	

It is evident that General Music Schools, and to a lesser extent, Specialised Music Schools are the types of music schools known in almost every country.

Apparently, music education on an advanced level is more often combined with general education (Secondary level educational institution specialised in music A or B). Secondary level educational institutions specialised in music C seem to exist less.

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¹⁴ Italy: 'Music education in Italy is basically divided in three main institutions representing two different levels of studies: Music Schools - run by local governments, or associations, Music schools -officially recognized and enabled to release diplomas (named Istituti Musicali Pareggiati - IMP) and State Music Conservatories.

Music schools are spread all over Italy and some of them, mostly situated in the central and northern part of the country, have an important historical tradition. They are aimed at amateur training, but a number of schools also prepare students for professional music training. Conservatori di Musica and IMP are addressed to professional music training and, in some cases (IMP), to amateur training as well.'

¹⁵ Latvia: 'Music school'

¹⁶ Latvia: 'Secondary music school'

¹⁷ The Netherlands: 'Many music schools are part of a larger Centre for Arts Education, which provides courses and workshops in other art disciplines as well.'

¹⁸ United Kingdom: 'Most of those under the first category are called "Music Services" in this country and deliver much of their teaching in the state schools during the normal school day. In addition they usually provide some instrumental teaching and many ensembles at a centre or school in the evenings or weekends.'

However, although these types of schools seem universal, this does not mean that they provide the same kind of education. Question 11 shows that the aim of the education of a certain type of music school can differ between countries.

In some countries, music education forms an integral part of general education at all levels. Respondents from these countries did not always recognise their schools in the categories given: for instance, there was no category provided for a general education at primary level with a specialisation in music education.

2.b. Do you distinguish any other type of music school in your country than the ones mentioned above?

5 *yes*
15 *no*

	yes	no
Austria		x
Belgium	x	
Czech Republic		x
Denmark		x
Estonia		x
Finland	x	
France		x
Germany		x
Hungary	x	
Iceland		x
Ireland		x
Italy		
Latvia		x
Luxemburg	x	
The Netherlands		x
Norway		x
Serbia		x
Slovakia		x
Spain	x	
Sweden		x
Switzerland		x
United Kingdom		

The respondents named a special private institution for highly talented children¹⁹, schools based on foreign music pedagogical methods (Yamaha) and private music schools²⁰.

2.c. Which of the types of music schools mentioned at 2.a. are affiliated to your organisation?

This table shows the number of times a box was ticked.

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¹⁹ See question 17.

²⁰ See question 3.

General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i>	18
Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i>	11
Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i>	3
Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i>	5
Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i>	3
Other type of school, as mentioned at question 2.b.	2

The following table shows the answers per country.

	General Music School	Specialised Music School	Music A	Music B	Music C	Other type of school
Austria	x	x		x		
Belgium	x					
Czech Republic	x					
Denmark			x	x	x	
Estonia	x					
Finland	x	x	x	x	x	
France	x	x				
Germany	x	x				
Hungary	x	x	x ²¹	x ²²		x ²³
Iceland	x	x				
Ireland	x	x				
Italy	x	x				
Latvia						
Luxemburg	x					
The Netherlands						
Norway	x	x ²⁴				
Serbia		x ²⁵		x		
Slovakia	x	x				
Spain	x				x	x
Sweden	x					

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²¹ Hungary: 'Partly'

²² Hungary: 'Partly'

²³ Hungary: 'Partly'

²⁴ Norway: 'Music and Art Schools are affiliated to the Norwegian Council of Music and Art Schools, through a membership owned by the municipality.'

²⁵ Serbia: 'All music schools at primary and secondary level are affiliated.'

Switzerland	x					
United Kingdom	x					

It is notable that most of the schools affiliated to a member of the EMU are General Music Schools and Specialised Music Schools.

Most of the Secondary level educational institutions A, B and C are not affiliated to EMU members. Consequently, these schools are not required to fulfil the rules and standards the EMU and its member organisation have set.

3.a. Are there private music schools in your country that are not affiliated to your association?

18 *yes*
 4 *no*
 0 *no info*

	yes	no	no info
Austria	x		
Belgium	x		
Czech Republic	x		
Denmark		x	
Estonia	x		
Finland	x		
France	x		
Germany	x		
Hungary	x		
Iceland	x		
Ireland	x		
Italy	x		
Latvia		x	
Luxemburg	x		
The Netherlands	x		
Norway	x		
Serbia		x	
Slovakia	x		
Spain	x		
Sweden		x	
Switzerland	x		
United Kingdom	x		

3.b. Could you please explain in which way these types of music schools are different from the music schools affiliated to your organisation?

Two key differences were perceived:

- Financial
- Curricular

Music schools that are affiliated to a member of the EMU should receive public funding. Private music schools are often only paid for by school fees, and are therefore very expensive. As one respondent said, 'they are for making profit, no musical quality'.

Another demand for membership of one of the national music school associations affiliated to the EMU is having quality standards in structure and curricula. Private music schools do not have to follow these rules. They often do not use the common curricula, and have a limited offer of subjects.

2.3. Quality control

According to EMU regulations²⁶, EMU members are required to secure nation-wide standards. Affiliates of EMU-members are expected to have quality standards in structure and curricula. Having a system of quality control/assurance indicates there are certain standards that are to be pursued. Such a system could contribute to improvement and continuity in the level of education. It could detect complications in music school organisations and help solving these. Is there a system which is being used for quality control or quality assurance? Who implements this system?

4.a. Does any system of quality control/assurance exist in your country, in relation to music schools?

16 yes
6 no

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark		x
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland		x
Italy		x
Latvia	x	
Luxemburg	x	
The Netherlands	x	
Norway	x	
Serbia		x
Slovakia	x	
Spain	x	
Sweden		x
Switzerland		x

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²⁶ For EMU regulations please see page 7, or www.musicschools-emu.net/index.php?mid=11

United Kingdom	x	
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Almost a third of the respondents states not to have any system of quality control/assurance. Since EMU members are required to secure nation-wide standards, some members must have found another way to sustain quality standards in structure and curricula.

4.b. Who implements this system of quality control/assurance? (You can tick more than one box.) Is it done by:

- 8 Music schools (internal evaluation)
- 7 National music school union²⁷
- 11 Government
- 3 Other

	Music schools (internal evaluation)	National music school union	Government	Other
Austria	x			x
Belgium	x		x	
Czech Republic			x	
Estonia	x	x	x	
Finland		x		
France			x	
Germany	x	x	x	x
Hungary	x	x	x	
Iceland			x	x
Latvia			x	
Luxemburg	x		x	
The Netherlands		x ²⁸		
Norway		x ²⁹		
Serbia	x			
Slovakia			x	
Spain	x		x	
United Kingdom		x		

The government seems to implement most systems of quality control/assurance, followed by music schools themselves and the national affiliate of the EMU. Some countries ticked more than one box.

Examinations for students were mentioned as part of a system of quality control/assurance. Question 15 talks about student progress in detail.

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²⁷ the affiliate of the EMU

²⁸ The Netherlands: 'National association for art education and art participation and the national organisation for amateur arts participation 'Kunstfactor'.'

²⁹ Norway: 'The national music school union offers a programme for quality control/assurance for music and art schools.'

2.4. Finances

Music schools that are affiliated to a member of the EMU are entitled to receive public funding. In most cases, this will not cover all expenses, meaning that students have to pay a tuition fee. Do tuition fees diminish the accessibility of music schools?

5. Do music school students have to pay for their tuition?

- 2 *No, in my country music school education is free.*
 15 *Yes, music school students have to pay tuition for all types of music schools.*
 4 *Music school students have to pay tuition for the majority of music schools.*
 1 *Music school students almost never have to pay tuition for music schools.*

	no	always	majority	almost never
Austria		x		
Belgium	x ³⁰			
Czech Republic		x		
Denmark		x		
Estonia			x	
Finland		x		
France		x		
Germany			x	
Hungary		x		
Iceland		x		
Ireland		x		
Italy		x		
Latvia	x ³¹			
Luxemburg		x		
The Netherlands		x		
Norway		x ³²		
Serbia				x
Slovakia		x		
Spain		x		
Sweden			x	
Switzerland		x		
United Kingdom			x	

The outcomes show that in the majority of countries tuition fees have to be paid for all types of music schools.

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³⁰ Belgium: 'Music school education in Belgium is free of charge for children up to 12 years of age, and can cost up to 200 Euro per year for other students.'

³¹ Latvia: 'Music school education is free in secondary music schools. As for music schools, they have to pay a little for their tuition.'

³² Norway: 'Normally, this is the case.'

6. Are there any subsidies or grants available for students who are not able to pay for their tuition?

15 *yes*
4 *no*

	yes	no
Austria	x	
Belgium		
Czech Republic		x ³³
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland		x
Ireland	x	
Italy	x	
Latvia		
Luxemburg		x
The Netherlands	x ³⁴	
Norway	x	
Serbia		
Slovakia		x
Spain	x	
Sweden	x	
Switzerland	x	
United Kingdom	x	

7. Do you feel that, in music schools in your country, tuition fees discourage students to take music lessons?

11 *yes*
7 *no*

	yes	no	not applicable ³⁵ , see question 5
Austria		x	
Belgium			(x)

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³³ Czech Republic: 'However, the director of a Basic Art School has the authority to grant a student a (full) remission of the tuition fee.'

³⁴ The Netherlands: 'Financial support for those who cannot pay for tuition is possible in most of the municipalities - sometimes with the restriction that it is only available for highly talented students - and via private funds.'

³⁵ This category has been put in for those countries that (almost) never charge tuition fees (see question 5).

Czech Republic		x	
Denmark	x		
Estonia		x	
Finland	x ³⁶		
France	³⁷		
Germany	x		
Hungary	x		
Iceland	x		
Ireland	x		
Italy		x	
Latvia			(x)
Luxemburg	x		
The Netherlands	x		
Norway	x ³⁸		
Serbia			(x)
Slovakia	x		
Spain		x	
Sweden		x	
Switzerland		x	
United Kingdom	x		

11 out of 18 respondents who answered this question confirm that tuition fees discourage students from taking music lessons. In other words; in 11 countries, music school education is not felt to be easily accessible for everybody.

2.5 Curriculum

An officially established curriculum for music education on a national level sets nationwide standards for music education. It can function as a tool to protect the quality of education of music schools.

The contents of national curricula³⁹ can vary. Question 8 asks for these contents, focusing on topics that could contribute to developing a student's level up to the entrance level of professional music training at higher education level.

8.a. Does an officially established curriculum for music education exist on a national level?

15 yes
7 no

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³⁶ Finland: 'Partly'.

³⁷ France: 'It really depends on the situation of each music school.'

³⁸ Norway: 'In some places, yes.'

³⁹ The term 'national curriculum' is being introduced as an abbreviation of 'officially established curriculum for music education on a national level'.

	yes	no
Austria	x ⁴⁰	
Belgium		x ⁴¹
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland		x
Italy		x
Latvia	x	
Luxemburg	x	
The Netherlands	x	
Norway		x
Serbia	x	
Slovakia	x	
Spain	x	
Sweden		x
Switzerland		x
United Kingdom		x

The answers show that roughly two-third of all countries has a national curriculum.

8.b. Is this national curriculum being implemented by all music schools and for all subjects?

11 yes
4 no

The 7 countries that do not have a national curriculum (see 8.a.) will not be mentioned in any of the tables at question 8.

	yes	no
Austria	x	
Czech Republic	x	
Denmark		x
Estonia	x ⁴²	
Finland	x	

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⁴⁰ Austria: 'Officially does not mean by national law, but all regions accept the curriculum of the KOMU, which is a conference of experts of all the regions.'

⁴¹ Belgium: 'Belgium does not have a national curriculum, but it does have an officially established general structure for music education on a national level.'

⁴² Estonia: 'All music schools, belonging to the local authorities, are using this curriculum.'

France	x	
Germany	x	
Hungary	x	
Iceland		x
Latvia	x	
Luxemburg	x	
The Netherlands		x
Serbia	x	
Slovakia	x	
Spain		x

The answers given by the respondents who answered 'no' can be divided into three categories:

- *It is only implemented by schools that are funded by local authorities.*
- *The curriculum is only being implemented for certain subjects.*
- *The curriculum can be implemented on a voluntary base.*

8.c. Who designed this national curriculum?

According to the respondents' answers, national curricula are designed by:

- *The Ministry of Education/The Ministry of Culture/The State's Art Council*
- *The EMU-affiliate and/or various experts, together with The Ministry of Education/The Ministry of Culture*
- *The EMU-affiliates themselves*

A few members mentioned that local or regional traditions have an influence on the composition of the national curriculum.

The following table shows the answers sorted per category.

	The Ministry of Education/The Ministry of Culture/The State's Art Council	The EMU-affiliate and/or various experts, together with The Ministry of Education/The Ministry of Culture	EMU-affiliate
Austria			x
Czech Republic	x		
Denmark	x		
Estonia	x		
Finland		x	
France			
Germany			x
Hungary		x	
Iceland		x	
Italy			

Latvia	x		
Luxemburg	x		
The Netherlands			x
Serbia	x		
Slovakia	x		
Spain	x		

8.d. Does the national curriculum specify anything on entrance exams for music schools and/or admission requirements?

- 7 *yes*
8 *no*

	yes	no
Austria		x
Czech Republic	x	
Denmark		x
Estonia		x
Finland		x
France	x	
Germany		x
Hungary	x	
Iceland		x
Latvia	x	
Luxemburg	x	
The Netherlands		x
Serbia	x	
Slovakia	x	
Spain		x

Countries that answered 'yes' were asked to describe what is stated in their national curriculum. Not all countries answered, and some of their answers were difficult to understand. One respondent stated that there are many different requirements that are influenced by the subject, the age and the former musical education of the student. Another respondent mentions that the entrance exam is used to test a student's skills.

8.e. Are theoretical classes incorporated in the curriculum? Are these classes compulsory or optional?

- 12 *Yes, theoretical classes are incorporated in the curriculum, they are compulsory.*
2 *Yes, theoretical classes are incorporated in the curriculum, they are optional.*
1 *No, theoretical classes are not incorporated in the curriculum.*

	compulsory	optional	not incorporated
Austria	x		
Czech Republic	x		
Denmark			x

Estonia	x		
Finland	x		
France	x		
Germany		x	
Hungary	x		
Iceland	x		
Latvia	x		
Luxemburg	x		
The Netherlands	x		
Serbia	x		
Slovakia	x		
Spain		x	

8.f. Is ensemble playing part of this curriculum? Is it compulsory or optional?

- 8 Yes, ensemble playing is incorporated in the curriculum, it is compulsory.
6 Yes, ensemble playing is incorporated in the curriculum, it is optional.
0 No, ensemble playing is not incorporated in the curriculum.

	compulsory	optional	not incorporated
Austria		x ⁴³	
Czech Republic	x		
Denmark	x		
Estonia	x		
Finland		x	
France		x	
Germany		x	
Hungary		x	
Iceland		x	
Latvia	x		
Luxemburg	x		
The Netherlands			
Serbia	x		
Slovakia	x		
Spain		x	

Question 8.e and 8.f. show that 'traditional' subjects, like theoretical classes and ensemble playing, are incorporated into the national curriculum of almost every country.

8.g. Are musical cross-over projects (e.g. cross-overs between classical music, jazz and pop music), or improvisation lessons, part of this curriculum? Are these lessons compulsory or optional?

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⁴³ Austria: 'In some regions it is compulsory!'

- 0 Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are compulsory.
- 6 Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are optional.
- 6 No, musical cross-over projects or improvisation lessons are not incorporated in the curriculum.

	compulsory	optional	not incorporated
Austria		x	
Czech Republic			
Denmark			x
Estonia		x	
Finland			x
France		x	
Germany			x
Hungary		⁴⁴	
Iceland		x	
Latvia		x	
Luxemburg			x
The Netherlands			
Serbia			x
Slovakia			x
Spain		x	

8.h. Does the national curriculum talk about the use of group tuition or one-to-one tuition?

For a long time, one-to-one tuition has been thought of as the only appropriate way of teaching music. This attitude is changing, for financial reasons as well as for changing pedagogical insights. But has this alteration process started in all countries? Does the national curriculum pronounce upon this subject?

12 Yes
3 No

	yes	no
Austria	x	
Czech Republic	x	
Denmark		x
Estonia	x	
Finland		x
France	x	
Germany	x	
Hungary	x	

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⁴⁴ Hungary: 'These are separate genres in the curriculum.'

Iceland	x ⁴⁵	x
Latvia	x	
Luxemburg	x ⁴⁶	
The Netherlands		
Serbia	x	
Slovakia	x	
Spain	x	

The answers given show three different approaches:

- Only one-to-one tuition
- Combination of one-to-one tuition and group tuition
- Form of tuition depends on the subject (e.g. theory lessons should be taught in groups, instrumental/vocal lessons should be taught one-to-one)

8.i. Are students, according to the national curriculum, allowed to choose between group tuition and one-to-one tuition?

- 4 *Yes, students are allowed to choose between group tuition and one-to-one tuition.*
- 7 *No, students are not allowed to choose between group tuition and one-to-one tuition.*

	yes	no	The national curriculum does not talk about types of tuition (see 8.h.).
Austria	x ⁴⁷		
Czech Republic		x	
Denmark			x
Estonia ⁴⁸			
Finland			x
France		x	
Germany	x		
Hungary		x	
Iceland			x
Latvia		x	
Luxemburg	x	x	
The Netherlands			
Serbia		x	
Slovakia		x	
Spain	x		

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45 Giving two answers to this question is not possible. However, both answers have been entered and count up to the total.

46 Luxemburg: 'The use of group tuition is related to the level.'

47 Austria: 'But of course it also depends on the resources of the school! (Not every one can have one-to-one tuition, because it is the most expensive form...).'

48 This question is not applicable for Estonia, since all instrumental/vocal lessons in this country are to be taught one-to-one (see 8.h.). The same goes for Serbia and Hungary, but they chose to answer 'no'.

8.j. If the national curriculum does not mention the type of tuition that students should take, could you then indicate which type of tuition is generally used for instrumental/vocal lessons at music schools in your country?

- 0 Group tuition
 5 One-to-one tuition
 2 Combination of group tuition and one-to-one tuition

This table shows the countries that answered question 8.h. negatively.

	Group tuition	one to one tuition	combination
Denmark		x	
Finland		x ⁴⁹	x
Iceland		x	

This table shows the countries that answered this question while they should have not answered it (see 8.h.). However, their answers show a trend and are therefore entered.

	Group tuition	one to one tuition	combination
Austria			x ⁵⁰
France		x	
Serbia		x	

Question 8.h., 8.i. and 8.j. show that one-to-one tuition is still the most popular way of teaching. Combinations of one-to-one tuition and group tuition gain popularity as well. There are no countries where group tuition has completely taken over. Unfortunately, it is not always clear whether respondents are talking about instrumental/vocal lessons only or about other classes (e.g. theory) as well.

9. If an officially established curriculum for music education does not exist on a national level, does every music school have to establish its own curriculum?

- 7 Yes
 1 No

This table only shows the countries that do not have a national curriculum, or have a national curriculum which is not being implemented for all subjects (The Netherlands, please see question 8.a.).

	yes	no
Belgium	x	
Hungary	⁵¹	
Ireland	x	

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⁴⁹ Both answers have been entered.

⁵⁰ Austria: 'All three are used...'

⁵¹ Hungary: 'There is a central curriculum and based on that every school makes its own curriculum'.

Hungary has a national curriculum. However, this comment provides valuable information and is therefore quoted.

Italy	x	
The Netherlands	x	
Norway	x	
Sweden		x
Switzerland	x	
United Kingdom	x	

The respondents who answered 'yes' were asked to explain how music schools design their curriculum. According to their answers, there are four ways in which this can be done:

- Every teacher uses its own 'curriculum' (meaning that there is no unambiguous curriculum for the whole music school).
- The curriculum is designed by an internal committee.
- The curriculum is designed by an internal committee, based on binding indications set out by the government.
- Schools voluntarily use a curriculum written by their national affiliate of the EMU.

When every teacher can teach using his own 'curriculum', it is difficult to guarantee the quality of education given. It is interesting to see that the 3 respondents who wrote that teachers use their own curriculum also state that music school education in their country generally does not provide students with enough skills and knowledge to continue their studies in higher education⁵².

Concluding, music schools in most of the investigated countries use some kind of pre-designed curriculum.

2.6. Lesson time

The length of a music lesson can be an element of importance in a student's progress. How long do regular music lessons take? Are there big differences between the various countries?

10.a. How long does an average instrumental/vocal one-to-one lesson take? How many times a week are these lessons given?

- 7 0-30 minutes
18 30-60 minutes
1 60-90 minutes
1 more than 90 minutes
0 no estimation possible

	0-30	30-60	60-90	more than 90	no estimation
Austria		x			
Belgium		x ⁵³			
Czech Republic		x ⁵⁴			
Denmark	x				

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⁵² See question 14.

⁵³ Belgium: '50 minutes. The length of the lesson depends on the level of the student.'

⁵⁴ Czech Republic: 'It depends on plan of study. Fundamental lessons take 45 minutes, but talented students can receive 1,5 or 2 lessons per week.'

Estonia		x			
Finland		x			
France		x			
Germany		x			
Hungary		x			
Iceland		x			
Ireland		x			
Italy		x			
Latvia		x			
Luxemburg	x ⁵⁵	x	x	x	
The Netherlands	x	x ⁵⁶			
Norway	x ⁵⁷				
Serbia	x	x			
Slovakia		x			
Spain	x	x			
Sweden	x				
Switzerland		x			
United Kingdom	x				

In over three-fourth of the investigated countries, instrumental/vocal one-to-one lessons last between 30 and 60 minutes, and are given once or twice a week. In about a third of the countries, lessons last between 0 and 30 minutes (some respondents ticked more than one box). This depends on the level of the student.

The actual differences between countries are big: the length of lessons ranges from 0 to 30 minutes to over 90 minutes per student.

The category 0-30 minutes proved to be too wide; some respondents wrote that lessons in their country last 15 minutes.

10.b. How long does an average instrumental/vocal group lesson take?

- 2 0-30 minutes
- 14 30-60 minutes
- 7 60-90 minutes
- 3 more than 90 minutes
- 1 no estimation possible⁵⁸

	0-30	30-60	60-90	more than 90	no estimation
Austria		x			
Belgium			x	x	

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⁵⁵ Luxemburg: 'Depends on the level.'

⁵⁶ The Netherlands: 'between 0-45 minutes'

⁵⁷ Norway: 'A number of music and art schools, have an average of 15-20 minutes for one pupil. This time is based on group teaching, but often it is not possible to arrange groups. Consequently this then is the one-to one lesson time for a lot of pupils. Students who have a higher level could receive one-to-one tuition for 30 minutes or more.'

⁵⁸ See Appendix 3, Hungary. In Hungary, instrumental/vocal group teaching does not exist.

Czech Republic		x			
Denmark		x			
Estonia		x			
Finland			x		
France			x		
Germany			x		
Hungary					x
Iceland		x			
Ireland		x			
Italy			x	x ⁵⁹	
Latvia		x			
Luxemburg	x	x	x		
The Netherlands		x ⁶⁰			
Norway		x ⁶¹			
Serbia		x			
Slovakia		x			
Spain			x	x	
Sweden		x			
Switzerland		x			
United Kingdom	x				

Most group lessons last between 30 and 60 minutes and are given once or twice a week, sometimes even three times a week. Again, this depends on the level of the student and their personal path of study.

As with question 10.a, the actual differences between countries are huge. Group lessons last anywhere between 0 and 30 minutes to more than 90 minutes.

When respondents state that lessons are given twice a week, it is not always clear whether the lesson time entered is the time of one single lesson, or the time of two lessons together.

2.7. Aim of education

The aim of the educational system of a music school could be decisive when it comes to choosing a music school to study at. Does a music school provide amateur training, does it aim at preparing students for professional music training or a combination of both? Are there any differences between countries?

11. Is music school education in your country aimed at amateur education or at preparing for professional music training?

- a. Only amateur training
- b. Mainly amateur training and some preparation for professional music training

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⁵⁹ Italy: 'sometimes'

⁶⁰ The Netherlands: 'In groups of 2 to 4 students'.

⁶¹ Norway: 'In a number of music and art schools, all basic teaching for young pupils should principally be in groups. Too often this is not the case, because teachers don't have the knowledge of group teaching, or there are not enough pupils at the particular instrument to make a group.'

- c. Amateur training and preparation for professional music training
- d. Mainly preparation for professional music training and some amateur training
- e. Only preparation for professional music training

This table shows the answers sorted per country.

	<i>General Music School</i>	<i>Specialised Music School</i>	Music A	Music B	Music C	Other type of school
Austria	b	c		c		
Belgium	b	d	c	c	c	e
Czech Republic	c					
Denmark	c	c	c	c	c	
Estonia	c			d,e		
Finland	c	c	c	c	e	
France		b				
Germany	c	c	c	c		
Hungary	c	c	a	e	e	a
Iceland	b	b				
Ireland	c	d	d			
Italy	a,b	c				
Latvia		d		e		
Luxemburg	b	d	d	d		
The Netherlands	b					
Norway	b	c	c			
Serbia	b			d		
Slovakia	c	d		e		
Spain	b	e	e	e	e	
Sweden	b					
Switzerland	c					
United Kingdom	b	c	c			

This table shows the number of times a box was ticked.

Type of training	a	b	c	d	e
General Music School	1	11	9	0	0
Specialised Music School	0	2	8	5	1
Secondary level educational institution specialised in music A	1	0	6	2	1
Secondary level educational institution specialised in music B	0	0	5	3	5
Secondary level educational institution specialised in music C	0	0	2	0	3
Other type of school, as mentioned at question. 2.b	1	0	0	0	1
Total (sum up of a, b, c, d and e)	3	13	30	10	11

This table can be read in two ways: horizontally and vertically.

Horizontally

- General Music Schools aim their education mainly at amateur training, and to a lesser extent at preparing students for professional music training.
- Most Specialised Music Schools and Secondary level educational institutions specialised in music A aim their education at amateur training as well as preparation for professional music training.
- There are different types of Secondary level educational institutions specialised in music B and C: their aim ranges from education at amateur training as well as preparation for professional music training to education that focuses only at preparation for professional music training.
- Other types of music schools can aim their education at different levels.

Vertically

- Most music schools aim their education at amateur training as well as preparation for professional music training.
- These schools provide most of their training through General Music Schools and Specialised Music Schools, and to a lesser extent through Secondary level educational institutions specialised in music A and B.
- Preparation for professional music training is mainly provided through Secondary level educational institutions specialised in music A, B and C, and through some Specialised Music Schools.

Comparing the vertical outcomes of this question with the answers to question 2.c. (on affiliated schools), some interesting results come into view.

- Question 11 showed that most General and Specialised Music Schools provide amateur training as well as preparation for professional music training. Question 2.c. showed that these two types of schools appear in most countries.
- Another issue that becomes clear through question 11 is that a lot of preparation for professional music training is provided through Secondary level educational institutions. Question 2.c. shows that these types of schools are often not affiliated to a member of the EMU.

Concluding, most of the schools affiliated to a member of the EMU provide both amateur training as well as preparation for professional music training.

Schools that are mostly aimed at preparation for professional music training do exist, but are generally not affiliated to an EMU member.

2.8. Link to professional music training

As question 11 showed, music schools can aim their education at preparing students for professional music training at higher education level. Entrance examinations at these institutions require certain skills. These skills may vary from institute to institute and from year to year. Therefore, one would expect that music schools wanting to prepare students for entrance examinations at institutions that provide professional music training at the higher education level would want to stay in contact with these institutions.

12. Are there any formalised links between music schools and institutions that provide professional music training at higher education level?

- 9 *Yes, there are formalised links between music schools and institutions that provide professional music training at higher education level.*

- 13 *No, there are no formalised links between music schools and institutions that provide professional music training at higher education level.*
 0 *No information available.*

	yes	no
Austria		x
Belgium		x
Czech Republic	x	
Denmark	x	
Estonia		x
Finland		x
France		x
Germany		x
Hungary	x	
Iceland		x
Ireland		x
Italy	x ⁶²	
Latvia	x	
Luxemburg	x	
The Netherlands		x
Norway		x
Serbia	x	
Slovakia	x	
Spain		x
Sweden		x
Switzerland	x	
United Kingdom		x

It stands out that more than half of the investigated countries have no formalised links.

13.a. In case your country has a national curriculum for music education, as mentioned at question number 8, has it been designed to lead towards the entrance level of professional music training at higher education level?

- 12 *Yes*
 3 *No*
 1 *My country does not have a national curriculum for music education.*

	yes	no	no national curriculum
Austria		x ⁶³	
Belgium			(x)
Czech Republic	x		

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⁶² Italy: 'Few examples'

⁶³ Austria: 'For the pupils that want to study, the music schools provide an education, that makes them fit for professional education - but that's not the majority....'

Denmark	x		
Estonia	x		
Finland	x		
France		x	
Germany	x		
Hungary	x		
Iceland	x		
Ireland			(x)
Italy			(x)
Latvia	x		
Luxemburg	x		
The Netherlands		x	
Norway		⁶⁴ x	(x)
Serbia	x		
Slovakia	x		
Spain	x		
Sweden			x
Switzerland			(x)
United Kingdom	x ⁶⁵		(x)

12 countries state that their national curriculum has been designed to lead towards the entrance level of professional music training at higher education level. Out of these 12 countries, 5 countries answered question 12 negatively. The 3 countries that do not design their curriculum to lead towards higher education answered question 12 in the negative as well.

13.b. Do music schools in your country design their curriculum to lead towards the entrance level of professional music training at higher education level?

- 3 *All music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
- 1 *Most music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
- 5 *Some music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
- 0 *Music schools do not design their curriculum to lead towards the entrance level of professional music training at higher education level.*

This question was meant to be answered exclusively by countries that do not have a national curriculum. However, the question was often misunderstood as the following table shows.

	all	most	some	none
Belgium	x			

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⁶⁴ Denmark does not have a national curriculum, the answer must be a mistake. Therefore, this answer does not count up to the total.

⁶⁵ The United Kingdom does not have a national curriculum. This answer does not count either. However, the United Kingdom has a curriculum that many schools use (see question 9).

France			x ⁶⁶	
Hungary	x			
Ireland			x	
Italy				
Norway			x	
Serbia	x			
Spain		x		
Sweden			x	
Switzerland				
United Kingdom			x	

Not all schools seem to design their curriculum to lead towards the entrance level of professional music training at higher education level.

14. Do you feel that music school education in your country generally provides students with enough skills and knowledge to continue their studies in higher education?

17 Yes
5 No

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland		x
Italy	x	
Latvia	x	
Luxemburg	x	
The Netherlands		x
Norway		x
Serbia	x	
Slovakia	x	
Spain		x
Sweden		x

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⁶⁶ France, Hungary, Serbia and Spain have national curricula and should not have answered this question. But the answers shows a trend and are therefore added.

Switzerland	x	
United Kingdom	x	

The respondents who answered 'yes' gave three different explanations for their success:

- Teachers are well educated/ teach at a high level.
- Former students have proven to be well prepared for studying at higher education.
- The curricula offered are of a high level.

The answers given by the respondents who answered negatively can be divided into four categories:

- Sometimes teachers are unqualified.
- There is no national curriculum.
- There is no system of monitoring standards.
- Preparing students for higher education in music is not the main target of music schools.

2.9. Student progress

Keeping track of the progress of a student not only provides helpful feedback to the student himself, but presents valuable information to the music school as well: It could help reflecting on the curriculum that is being used and the way of teaching that is practised.

15.a. Is a student's progress measured in any way?

- 11 *A student's progress is measured at all music schools in my country.*
6 *A student's progress is measured at most music schools in my country.*
2 *A student's progress is measured at some music schools in my country.*
3 *No, a student's progress is never measured.*

	all	most	some	never
Austria	x			
Belgium	x			
Czech Republic	x			
Denmark				x
Estonia	x			
Finland	x ⁶⁷			
France		x		
Germany			x	
Hungary	x			
Iceland		x		
Ireland		x		
Italy		x		
Latvia	x			
Luxemburg	x			
The Netherlands		x		

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⁶⁷ Finland: 'Private music schools (with no state money) do not necessarily have examinations.'

Norway				x ⁶⁸
Serbia	x			
Slovakia	x			
Spain	x			
Sweden				x
Switzerland			x	
United Kingdom		x		

Out of the 6 countries that stated not to know of any system of quality control/assurance in relation to music schools (see question 4.a.), 3 of them do measure a student's progress at most or even all schools in their country. This could be seen as a way of quality control/assurance.

14 out of the 17 countries where a student's progress is measured at all or most music schools, stated to have a system of quality control/assurance too. It shows that these two topics are closely related.

10 out of 12 countries that have a music school law state that progress is being measured at all or most music schools in their country.

15.b. In what way is this progress measured? You can tick more than one box.

- 17 Examination
- 17 Annual evaluation by teacher
- 6 Other
- 0 No information available

	examination	annual evaluation	other	no info available	not applicable (see 15.a.)
Austria	x	x			
Belgium	x	x			
Czech Republic	x	x	x		
Denmark					x
Estonia	x	x			
Finland	x	x			
France	x	x			
Germany	x	x			
Hungary	x	x	x		
Iceland	x	x	x		
Ireland	x	x			
Italy	x	x			
Latvia	x	x			
Luxemburg	x	x			
The Netherlands	x	x			
Norway		x	x		(x)

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⁶⁸ In Norwegian music schools, the progress of a student is normally not measured. However, evaluation is done through performances. When applying for higher education, teachers could be asked to write an evaluation and forward some documentation of concerts.

Serbia					
Slovakia	x	x	x		
Spain			x		
Sweden					x
Switzerland	x				
United Kingdom	x	x			

Other possibilities that were mentioned are:

- Concerts/ Public performances
- Competitions
- Final Examination of Arts

16. What happens if a student's progress is judged as 'not sufficient'? Can students be dismissed from a music school?

The answers given to this open question can be categorised as follows:

- Yes, if students fail an exam they have to leave the music school.
- If students fail an exam they can repeat the same grade once.
- Students can be dismissed under special circumstances, but it is exceptional.
- No, students can never be dismissed from a music school.

8 respondents gave an answer that matches one of the first two categories, to 10 respondents who explained that dismissal is not very likely or even not possible.

The possibility of dismissal is what would separate music schools from regular education (primary or secondary schools). It means that education is only available for a selected group, excluding unsuccessful students.

17. What happens if a student shows exceptional talent? Is there a special pathway a student can follow?

18 Yes
4 No

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland		x
Ireland	x	

Italy	x	
Latvia		x
Luxemburg		x
The Netherlands	x	
Norway	x	
Serbia	x	
Slovakia	x	
Spain	x	
Sweden	x	
Switzerland		x
United Kingdom	x	

Asked after this special pathway, the respondents came up with the following answers:

- Students receive more lesson time and/or an adapted curriculum at their own music school (e.g. additional chamber music lessons).
- Students can attend special talent classes/ enrol in a (national) talent programme/ go to a special school for talented young musicians.
- Students can attend pre-conservatoire classes for 1 to 3 years/ study at the talent class of a conservatoire.
- Students can go to private teachers.
- Students can be supported by private funds.

2.10. Starting age

It is a well-known fact that musicians have to start playing an instrument at a young age in order to reach a sufficient level for the music profession. The training of a professional musician requires a long period of time for technical, physical, psychological and musical development. At what age do children get involved with music making?

18. Is it, in your country, common for children to start with pre-instrumental music classes, before starting with instrumental/vocal music lessons at a music school?

18 Yes
4 No

	yes	no
Austria		x ⁶⁹
Belgium		x
Czech Republic	x	
Denmark	x	
Estonia		x
Finland	x	
France	x	

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⁶⁹ Austria: 'Pre-instrumental classes should be the start, but many pupils want to start with the instrument, so it is not the majority (but of course there are differences between the regions).'

Germany	x	
Hungary	x	
Iceland	x	
Ireland	x	
Italy	x	
Latvia	x	
Luxemburg	x	
The Netherlands	x	
Norway		x
Serbia		x
Slovakia	x	
Spain	x	
Sweden	x	
Switzerland	x	
United Kingdom	x	

The respondents who answered 'yes' were asked to explain their answer. Two different categories stand out:

- Pre-music classes for children, between 0 and 8 years.
- One or two years of Basic Music Education classes, starting ages between 4 and 6 years of age.

Also named are Orff or Dalcroze⁷⁰ courses.

Children are not always obliged to enrol in pre-instrumental programmes before starting with instrumental/vocal lessons.

19.a. What is the average age at which children start with instrumental lessons in your country?

This table shows the starting ages as entered by the respondents.

	Strings/ piano	Brass	Woodwinds	Improvised music/ Pop music/ Jazz	Other
Austria	6-8	6-8/8 or older	6-8	8 or older	6-8
Belgium	6-8	6-8	6-8	4-6 ⁷¹ /8 or older ⁷²	6-8
Czech Republic	6-8	8 or older		8 or older	

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⁷⁰ Orff Schulwerk, or Orff Approach, is an approach for music education for children, developed by German composer Carl Orff (1895-1982). E.J. Dalcroze (1865-1950) was a Swiss musician and educator who developed Eurhythmics, a method of learning and experiencing music through movement. (source: www.wikipedia.org).

⁷¹ Belgium: 'Improvisation'

⁷² Belgium: 'Pop/jazz'

Denmark	6-8	8 or older	8 or older	8 or older	6-8
Estonia	6-8	8 or older	6-8	8 or older	
Finland	4-6	4-6	4-6	8 or older	
France	6-8	8 or older	8 or older	8 or older	
Germany	6-8	8 or older	6-8/8 or older	8 or older	6-8/8 or older
Hungary	6-8	8 or older	6-8	8 or older	
Iceland	8 or older	8 or older	8 or older		⁷³
Ireland	4-6	8 or older	6-8	8 or older	8 or older
Italy	6-8/8 or older	8 or older	6-8	8 or older	6-8
Latvia	6-8	8 or older	8 or older		8 or older ⁷⁴
Luxemburg	6-8/8 or older	8 or older	8 or older	8 or older	8 or older
The Netherlands	6-8	6-8	6-8	8 or older	
Norway	2-4/4-6 ⁷⁵ /8 or older ⁷⁶	8 or older	8 or older	8 or older ⁷⁷	
Serbia	6-8	8 or older	8 or older	8 or older	6-8/8 or older
Slovakia	6-8	8 or older	6-8	8 or older	
Spain	4-6				
Sweden	8 or older	8 or older	8 or older	8 or older	8 or older
Switzerland	6-8	8 or older	6-8	8 or older	8 or older
United Kingdom	6-8	8 or older	8 or older	8 or older	

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⁷³ Iceland: '4/6 Suzuki method', '6-8 pre-instrumental classes'

⁷⁴ Latvia: 'Folk'

⁷⁵ Norway: 'Mini-violins. Children start playing the violin between their 3rd and 5th year of age.'

⁷⁶ Norway: 'start piano lessons'

⁷⁷ Norway: 'later'

The following table shows the number of times a box was ticked.

Starting age between:	strings/ piano	brass	woodwinds	improvised music/pop music/ jazz	other
0-2 years of age	0	0	0	0	0
2-4 years of age	1	0	0	0	0
4-6 years of age	4	1	1	1	0
6-8 years of age	16	3	10	0	6
8 years or older	6	18	10	18	7

This table clearly shows that children who want to play a string instrument or piano tend to start playing at a younger age (between 6 and 8 years of age) than children who want to play a brass instrument or improvised music/pop music/jazz (8 years or older). Children playing woodwinds sometimes start as early as string players or pianist, but can also start at a later age.

The difference in starting age is not very surprising; children are physically able to start playing string instruments or piano from a very young age, while playing wind instruments, especially brass, requires an advanced level of physical development.

For improvised music, and pop and jazz lessons, it could be possible that children have to start with lessons in classical music first to learn some basic technique.

It is notable that hardly any students start before their 6th year of age. It could be that children start with music lessons at a younger age, but perhaps not at a music school.

19.b. What is the average age at which children start with vocal lessons in your country?

It is common knowledge that children are not advised to start with vocal training at a young age, because of the fact that their vocal cords are not yet full-grown. Therefore the youngest age-category that the respondents could choose from starts at six years of age.

	starting age
Austria ⁷⁸	15-20
Belgium ⁷⁹	6-10
Czech Republic	6-10
Denmark	10-15
Estonia	15-20
Finland	10-15
France	15-20
Germany ⁸⁰	6-10/10-15
Hungary	15-20
Iceland	15-20
Ireland	10-15
Italy	10-15

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⁷⁸ Austria: 'But there is a trend to teach more younger children.'

⁷⁹ Belgium: 'Mainly choir.'

⁸⁰ Germany: 'Kinderchöre noch früher ab 4 Jahren.'

Latvia	6-10
Luxemburg	15-20
The Netherlands	10-15
Norway	10-15
Serbia	15-20
Slovakia	6-10
Spain	6-10
Sweden	6-10
Switzerland	6-10
United Kingdom	10-15

The following table shows the number of times a box was ticked.

6-10 years of age	8
10-15 years of age	8
15-20 years of age	7
20 years or older	0

The table does not show an unequivocal answer. It illustrates that children start with vocal lessons before their 20th year of age.

Some respondents remarked that children often start with vocal lessons before their 6th year of age, usually in a group (choir). It is possible that other respondents also chose the first age-category having choral tuition in mind, in stead of vocal training.

2.11. Entrance examinations

Entrance examinations could be used as a tool for selection, or to define a student's skills. Institutions that provide professional music training at higher education level always require students to pass an entrance examination. Do music schools implement entrance examinations as well?

20. Do students in your country have to fulfil an entrance exam to be admitted to a music school?

- 7 *Yes, students always have to fulfil an entrance exam to be admitted to a music school.*
- 2 *Students often have to fulfil an entrance exam to be admitted to a music school.*
- 6 *Students sometimes have to fulfil an entrance exam to be admitted to a music school.*
- 7 *Students never have to fulfil an entrance exam to be admitted to a music school.*

	always	often	sometimes	never
Austria				x
Belgium				x
Czech Republic	x			
Denmark				x
Estonia	x			

Finland	x			
France		x		
Germany				x
Hungary	x			
Iceland			x	
Ireland			x	
Italy			x	
Latvia	x			
Luxemburg			x	
The Netherlands				x
Norway				x
Serbia	x			
Slovakia	x			
Spain		x		
Sweden				x
Switzerland			x	
United Kingdom			x	

The respondents who answered that students sometimes have to fulfil an entrance exam to be admitted to a music school specified their answer. It became apparent that most of these schools do not have selective entrance examinations; their examinations are generally being used as a test to define a student's skills and level.

6 out of 9 countries that answered that entrance exams are often or always being used, have a music school law. It is needless to say that selective entrance examinations can prevent certain students from studying at a music school. However, it is not clear whether the respondents use selective entrance examinations or 'tests'.

2.12. Teachers

Teachers have a leading role in the musical and technical development of a student. One of the most objective pieces of evidence whereupon their teaching abilities can be judged is their professional qualification.

21. Are teachers required to have a professional qualification to be able to teach at music schools? If yes, please clarify what kind of professional qualification is required.

21 Yes
1 No⁸¹

The answers given show that there are differences between the countries:

- Teachers need to have a Bachelor Diploma in music (some countries named an additional diploma in pedagogy/specialisation in teaching as well).
- Teachers need to have a Masters Degree in music (some countries named an additional diploma in pedagogy/ specialisation in teaching too).

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⁸¹ See Part B, country overviews; Iceland.

- Musicians (not further specified)

Some respondents named specific diplomas that are difficult to put in one the categories above.

This table shows the answers per country.

	yes	no	type of professional qualification
Austria	x		Instrumental (Gesangs) Pädagogik (or Künstlerisches Diplom)
Belgium	x		Master grade from High schools or university
Czech Republic	x		
Denmark	x		conservatory, university, musicians
Estonia	x		The teachers must have higher education
Finland	x		Master of Music and pedagogical studies
France	x		3 types of diplomas: certificat d'aptitudo, diplome d'Etat, Diplome universitaire de musicien intervenant
Germany	x		Teachers have to have a diploma (from university or conservatory) for music / music education.
Hungary	x		University or college degree in teaching and music
Iceland		x	
Ireland	x		Teachers are required to have a teaching diploma and in most cases a music degree from a recognised third level institution
Italy	x		Conservatory Diploma- University degree (History of Music)
Latvia	x		Higher professional qualification and higher pedagogical qualification
Luxemburg	x		1er prix in a music conservatoire
The Netherlands	x		A diploma from a conservatoire with a specialisation in teaching.
Norway	x		To have tenure a teacher should have higher music education.
Serbia	x		Music school teachers need to have a musical university diploma.
Slovakia	x		

Spain	x		Teacher superior
Sweden	x		Music Teacher examination, 4,5 years
Switzerland	x		
United Kingdom	x		However, in some cases they may be admitted without qualifications. It depends on the nature of the work they are doing.

22. Do you know of any system in your country where music school teachers give structural music lessons in primary schools? Could you please explain how this system is being implemented?

13 Yes
7 No

	yes	no
Austria	x	
Belgium		x
Czech Republic		x
Denmark	x	
Estonia		x
Finland	x	
France	x	
Germany		
Hungary	x	
Iceland	x	
Ireland	x	
Italy	x	
Latvia	x	
Luxemburg		x
The Netherlands	x	
Norway	x	
Serbia		x
Slovakia		x
Spain	x	
Sweden		x
Switzerland	x	
United Kingdom		

The explanations from countries that know such a system show that there are differences in the stage of development of these systems:

- Some countries already have a well established system of music studies during school days, at almost every school. Mostly, music school teachers work at regular schools for one day a week.
- Other countries explained that this system exists, but that it is being implemented on a school to school basis.
- Some countries know a system in which music schools work together with regular schools, providing not only general music lessons during school days, but instrumental/vocal lessons as well.

Music lessons in primary schools are open to all children. No tuition fees have to be paid, no entrance examinations have to be taken. It appears to be an easy way to make children familiar with music.

3. Conclusions

Over the past few years, many changes have been implemented in the structure of higher music education in Europe due to the Bologna Declaration. The 'Polifonia' Pre-College Working Group has been looking into these changes in cooperation with the other working groups active in 'Polifonia', and into the effects these changes could have on the admission procedures of and preparation for higher music education institutions. By learning about different types of pre-college institutions, the group attempted to get a clear image of the current situation in Europe. For obvious reasons, the EMU is a very important interlocutor in this context, as music schools provide pre-professional education in many European countries.

There are several general remarks that can be drawn from the information presented in this document:

- The information shows a vast range of different systems and institutions all over Europe. Although the term 'music school' suggests a similarity in the various types of institutions that exist, it is in fact an overarching term applicable to a rich diversity of different institutions and systems; this is, in a way, similar to the use of the term 'conservatoire'. Additional confusion is added with the international use of the term 'school of music', with which often a higher music education institution is meant. This high level of diversity can be compared to the situation of professional music training systems in Europe prior to the *Bologna* process, which also saw an enormous range of different types of institutions and systems. With the current *Bologna* reforms leading to a more comparable higher education system in all European countries, this will be (partly) resolved, although it is expected that even in the new situation significant differences between systems will remain.
It has been a real challenge for the 'Polifonia' Pre-college Working Group to approach this diverse situation. The group's attempts to create a certain 'comparable' order with the formulation of the 5 categories for the types of schools as mentioned in the questionnaire proved to be only partly successful, as for respondents in many countries the categories were not clear or even relevant. This makes the answers to questions that referred to these categories slightly unreliable and it is clear that this is an issue that needs further study.
- It also seems that music schools find themselves in a challenging situation, operating in the border areas where education and culture come together. They also often provide music education to both amateur musicians and to young students as preparation to higher music education. Choosing one point of attention above the other is often not easy or simply impossible, as music schools are expected to serve a large range of pupils. The results of the questionnaire to the EMU members show that music schools in all countries make a serious effort in trying to provide the best possible music education for as many students as possible. But is it fair to expect music schools to have the specific knowledge to provide a fulfilling educational programme for amateurs as well as for future music professionals? It is notable that schools with a special focus on preparing students for higher music education institutions are often not represented by the EMU and therefore not represented by the information in this survey. In any case, it seems that if music schools would want to continue with catering for such wide target groups, the financial support would need to be sufficient for such a task. Although this has not been the remit of this questionnaire, several respondents did indicate that due to financial challenging situations and continuous budget cuts it was difficult to continue provide a provision for students that needed more attention as part of their preparation to higher music education.
- As the 'Polifonia' Pre-college Working Group's main task was to study the preparation of students to higher music education, it would be interesting to know how many of the music school students actually continue their studies in higher education and therefore to assess the actual role of music schools in pre-college training. However, such a conclusion can only be made on actual statistics that do not seem to exist, as it seems to be unusual for music schools to keep track of student numbers continuing their studies at the professional level and for conservatoires to keep track of the student's preparation in a statistical way. The group did make an effort to at least gain some insight into this issue by comparing information

that had been asked to conservatoires about where their students were coming from at admission in another questionnaire circulated by the working group to conservatoires, with the question in this survey about whether or not the music schools felt they were actually preparing for the professional level adequately. Also here, the above-mentioned confusion caused by the 5 categories created problems and, as a result, no clear conclusion can be drawn, except for the very 'rough' impression (with allowing for national differences) that the role of music schools is less important in the preparation for higher music education than one would expect and that many higher music education have taken their own responsibility in this area by setting up preparatory classes and junior departments. Another question that may arise in relation to this matter, is that there may be differences in musical genres and that the preparation for students in the field of classical music may have a different routing than for students in pop and jazz. Again, these are issues that will need further investigation.

- When addressing the starting age of music students, which is one of the subjects treated by the literature study 'Is early music education necessary in order to reach a professional level?'⁸², evidence that support the results of the literature study seems also to be present in this study on music schools: the conclusion that it is common and desirable to start early with music education is supported by the information presented here, although, as is the case in the literature study, additional questions in relation to differences between instruments and genres arise that need further study.
- Music schools are important employers of future conservatoire graduates. More information should be exchanged about the competences and qualifications the music schools are looking for in their new teachers and whether the higher music education institutions provide training to obtain these. Although this issue is strongly connected to national legislation, it would be important to look into this matter from a European angle with the view on an increased European mobility and therefore to compare how this is being handled in the various European countries.

Finally, as the questionnaire was developed from the point of view of higher music education institutions, it sought to establish whether music school students are being prepared to proceed to higher education in music, and if so, how. The following recommendations, drawn from the outcomes of the questionnaire, should be read with this approach in mind:

- The questionnaire showed that countries that have a music school law generally have a system of quality control and keep track of student's progress. Evaluation and reflection are important tools for preserving the level of a music school. If a music school law supports this, could this then be an example to other countries not having such a law?
- Countries with a music school law often have a national curriculum as well. A national curriculum is a way of ensuring that students build up a solid musical foundation, which gives them a head start when applying for institutions that provide professional music education at higher education level. Not having a national curriculum puts a heavy responsibility on individual teachers and institutions, and possibly withholds equal chances for every student.
- The issue of the existence of formalised links between music schools and higher music education institutions is another that is important. While a majority of the music schools indicate not to have such links, a majority does find that they are adequately preparation for the professional level. Either, therefore, such formal connections are not really necessary or they exist at an informal level, for example with some teachers being active in both levels of education. It would be helpful to ask music schools that do have such formal links about the benefits.

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⁸² 'Is early music education necessary in order to reach a professional level?' Literature study by Fieke Werner. It will be available for download at <http://www.polifonia-tn.org/content.aspx?id=185>

4. Recommendations for further research

The questionnaire helped answering many questions, but it raised questions as well. Therefore, recommendations for further research are being made:

- Further research into the specific contents of national curricula in comparison to the entrance requirements of institutions that provide music education at higher education level is highly recommended. Do institutions that compose national curricula stay in touch with institutions that provide music education at higher education level?
- Vice versa, it would be necessary to investigate whether institutions that provide higher music education make an effort to stay in contact with music schools, and if so, in what way this would be done.
- The questionnaire does not provide information on the graduation year of teachers. The musical landscape is constantly changing and many new insights in teaching have been developed over the last years. Are continuing professional development opportunities being offered to teachers in music schools and are higher music education institutions somehow involved?
- It is important to know when national curricula were composed and whether or not they are regularly updated. Are music schools actively aware of the changes currently being implemented in higher education?
- Some schools that focus specifically at preparing students for higher education in music are not affiliated to the EMU; it is important to identify these schools in order to get a complete overview of pre-college music education in Europe. Information could perhaps be gained through Ministries of Culture or Education, conservatoires or national affiliates of the EMU.
- Do different types of music schools stay in touch with each other? Do students proceed from one type of school to the other? What happens to students who are dismissed from a music school because they failed an exam? Are they directed to other schools or do they stop playing? Do music schools know anything about this?
- Do music schools make a deliberate choice whether they want to educate amateurs or future professionals as well? Is it something they discover 'on the way', depending on the level of their students, or is it influenced by financial limitations? Is this a reason why there are so many broadly orientated schools?
- Do schools that implement selective entrance examinations and that know the possibility of dismissing students in conflict with article 27 of the Universal declaration of Human Rights (*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*)? Or would this only be the case if this type of school would be the only type of school available in a municipality?
- It seems strange that some countries know the possibility of dismissing a student, while others don't. How can it be that they have such contradictory views on music education? Or does it have to do with something else (e.g. funding, governmental policy)?

PART B: NATIONAL INFORMATION

Country overviews

Austria

Organisation: *Konferenz der Österreichischen Musikschulwerke (KOMU)*

www.komu.at

Organisation of music schools

- ⇒ Austria is divided into federal states (Bundesländer): each state has its own music school law. These laws state that “a big number of – especially young – people should have the possibility of visiting (*studying at*) a music school”.
- ⇒ Three types of music schools are known: General Music Schools, Specialised Music Schools and Secondary level educational institutions specialised in Music B. General Music Schools are mainly aimed at amateur training; the other two types of schools are aimed both at amateur training and at preparation for professional music training. All three types of music schools are affiliated to the KOMU.
- ⇒ There are private music schools as well: they are different in the way they are financed (mainly by school fees).
- ⇒ Quality control/assurance of music schools is being implemented by music schools themselves, and by the provinces.
- ⇒ Tuition has to be paid for at all music schools in Austria. Financial support for those who cannot pay for tuition is possible. It is felt that tuition fees do not discourage students to take music lessons.

Curriculum

- ⇒ Austria has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. ‘Officially’ does not mean ‘by national law’, but all provinces accept the curriculum designed by the KOMU.
- ⇒ Entrance exams and/or admission requirements are not mentioned in the curriculum. In Austria, students never have to fulfil an entrance exam to be admitted to a music school.
- ⇒ Theoretical classes are compulsory. Ensemble playing is optional (though compulsory in some regions). Musical cross-over projects or improvisation lessons are optional.
- ⇒ The form of tuition students receive depends on subject, age etc. Students are allowed to choose between one-to-one tuition and group tuition, depending on the financial state of the school. In the end, group tuition, one-to-one tuition and a combination of these two are all commonly used.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30-60 minutes and is given once a week. The same goes for instrumental/vocal group lessons. On top of that, many students attend ensembles lessons.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level. The national curriculum has not been designed to lead towards the entrance level of professional music training at higher education level either. However, music schools can come up with a different curriculum for students who do want to continue their studies in higher education (although this is not the majority of students), and therefore, music school education is considered to provide students with enough skills and knowledge to continue their studies in higher education.
- ⇒ In most provinces there are special programs for exceptionally talented students.
- ⇒ The progress of a student is measured through examinations and annual evaluations by teachers, at all music schools in Austria. Students who do not pass an exam can, in some

provinces, be dismissed from a music school. Otherwise, being dismissed is not very likely. Mostly, students end their studies because of their own choice.

Students

- ⇒ It is not common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school, simply because most children immediately want to start playing an instrument or start singing. Differences between the provinces are recognized.
- ⇒ For classical instruments (strings/piano, brass en woodwinds) the average starting age is between 6 and 8 years of age. Children playing improvised music/jazz/pop music tend to start later; from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 15 and 20 years of age, but there is a trend to teach younger children.

Teachers

- ⇒ Teachers must have a diploma to be able to teach at music schools; an Instrumental or Vocal Pedagogy diploma, or a 'Künstlerisches Diplom'.
- ⇒ Nowadays, music schools and primary schools start working together more often in special music projects at primary schools, for instance 'Klassenmusizieren'.

Belgium Wallonia (French speaking part of Belgium)

Organisation: *Association de l'Enseignement Musical Subventionne (AEMS)*

www.aems.be

Organisation of music schools

- ⇒ Belgium, the French speaking part, has a music school law. The law states that every person is allowed to learn music (children up to 12 do not have to pay for it), but it does not oblige municipalities or associations to organise music schools. However, about 98% of municipalities have art schools.
- ⇒ Five types of music schools are known: General Music Schools, Specialised Music Schools, Secondary level educational institutions specialised in Music A, B and C.
- ⇒ There is a special school for extremely talented teenagers, called 'Chapelle musicale Reine Elisabeth'. Only 12 teenagers are accepted (piano, violin and cello). It is supported by private sponsors.
- ⇒ General Music School education is mainly aimed at amateur training. All Secondary level educational institutions are aimed at amateur training and preparation for professional music training as well.
- ⇒ The aim of Specialised Music Schools mainly is preparing students for professional music training. The Chapelle musicale Reine Elisabeth aims its education only at preparation for professional music training.
- ⇒ On top of that, there are private music schools. They are not supposed to respect the laws and programs of art educational systems. Most of them purpose an alternative system to recognized schools. The AEMS only accepts schools that educate from basic to high level and that offer a complete education system.
- ⇒ Only General Music Schools are affiliated to the AEMS.
- ⇒ Quality control of music schools is being implemented by music schools themselves and by the government.
- ⇒ Music school education in Belgium⁸³ is free of charge for children up to 12 years of age, and can cost till 200 euros per year per other students.

Curriculum

- ⇒ Belgium has an officially established general structure for music education on a national level. Music schools design their own curriculum, which has to be approved by the Government. Ministers and School Inspectors give some indications to respect.
- ⇒ An average instrumental/vocal one-to-one lesson takes 50 minutes. The length of the lesson depends on the level of the student. Lessons are given once a week.
- ⇒ An average instrumental/vocal group lesson takes between 60-90 minutes, or even longer. Lessons are given once or twice a week. Again, this all depends on the level of the student.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ All music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.
- ⇒ It is felt that music school education provides students with enough skills and knowledge to continue their studies in higher education.

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⁸³ When 'Belgium' is mentioned, 'Belgium, Wallonia' is meant.

- ⇒ The progress of students is evaluated at all music schools in Belgium, through examinations and annual evaluation by teachers. It is stressed that it is not possible to dismiss students from a music school when their progress is not up to standard. Alternative solutions are always privileged.
- ⇒ Outstanding students can go to the Chapelle musicale Reine Elisabeth.

Students

- ⇒ In Belgium, it is not common to start with pre-instrumental music classes.
- ⇒ Children start with instrumental lessons between 6-8 years of age (strings/piano, brass, woodwinds, other). With improvised music students tend to start at a younger age, between 4 and 6 years of age, and with pop/jazz music they start later; from 8 years of age onwards.
- ⇒ The average age at which children start with vocal lessons lies between 6 and 10 years of age. At this age, the lessons are mainly given in choirs.
- ⇒ Belgium music schools do not have entrance examinations.

Teachers

- ⇒ Teachers need to have a master grade from High school or University.
- ⇒ There is no system known where music school teachers give structural music lessons in primary schools.

Czech Republic

Organisation: *Association of Basic Artistic Schools*

www.azus-cr.cz

Organisation of music schools

- ⇒ Czech Republic has a music school law.
- ⇒ There is one type of music schools: Basic Art School. In basic music studies, there are two levels: a primary and a secondary level. There is a different level established for adults. Every school has three or four departments: music, dance, drama and painting.
- ⇒ Czech Republic knows private schools too.
- ⇒ Quality control/assurance of music schools is being implemented by the government.
- ⇒ All music schools charge tuition fees. Financial support for those who cannot pay for tuition is not available. However, the director of a Basic Art School has the authority to grant a student a (full) remission of the tuition fee. It is felt that, in most cases, tuition fees do not discourage students to take music lessons.

Curriculum

- ⇒ Czech Republic has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. The national curriculum has been designed by the Ministry of Education.
- ⇒ Entrance exams and/or admission requirements are mentioned in the curriculum. In Czech Republic, students always have to take an entrance exam to be admitted to a music school.
- ⇒ Theoretical classes are compulsory, as is ensemble playing.
- ⇒ The national curriculum talks about the use of one-to-one tuition or group tuition. Students are not allowed to choose between group tuition and one-to-one tuition.
- ⇒ The length of the lesson depends on a student's plan of study: a fundamental instrumental/vocal one-to-one lesson takes 45 minutes, but talented students may receive 1,5 or 2 lessons a week.
- ⇒ The same applies to instrumental/vocal group lessons.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ Music school education is considered to provide students with enough skills and knowledge to continue their studies in higher education, since "good work brings good results".
- ⇒ The progress of a student is measured at all music schools in Czech Republic, through examinations and annual evaluations by teachers, and through concerts and competitions. Students whose progress is judged as 'not sufficient' can be dismissed from a music school.
- ⇒ Students who show exceptional talent can follow a special pathway.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.

- ⇒ The average starting age for string instruments, piano and woodwinds lies between 6 and 8 years of age. The starting age for brass and improvised music/jazz/pop music is 8 years of age or older.
- ⇒ Children start vocal lessons, averagely, between 6 and 10 years of age.

Teachers

- ⇒ Teachers have got to have a professional qualification to be able to teach at music schools.
- ⇒ Czech Republic does not have a system where music school teachers give structural music lessons at primary schools.

Denmark

Organisation: *Dansk Musikskole Sammenslutning (DAMUSA)*

www.damusa.dk

Organisation of music schools

- ⇒ Denmark has a music school law. From 1/1/2007 every person has the right to enter a music school in every community.
- ⇒ Five types of music schools are known: General Music Schools, Specialised Music Schools, Secondary level educational institutions specialised in Music A, B and C.
- ⇒ Every music school aims its education at amateur training as well as preparation for professional music training.
- ⇒ All Secondary level educational institutions (A, B and C) are a member of the DAMUSA, the other types of music schools are not.
- ⇒ There are no private music schools.
- ⇒ There is no system of quality control/assurance in relation to music schools.
- ⇒ All music schools charge a tuition fee. There are grants available for unprivileged students. Tuition fees are considered to discourage students from taking lessons at a music school.

Curriculum

- ⇒ Denmark has an officially established curriculum for music education on a national level, but music schools are free to choose whether they want to implement this national curriculum or not.
- ⇒ The curriculum has been designed by the art council of the state.
- ⇒ Entrance exams and/or admission requirements are not mentioned in the curriculum. In Denmark, students never have to fulfil an entrance exam to be admitted to a music school.
- ⇒ Theoretical classes and musical cross-over projects or improvisation lessons are not incorporated in the curriculum. Ensemble playing is compulsory.
- ⇒ The national curriculum does not talk about the type of tuition that students should receive. Generally, one-to-one tuition is the type of tuition which is used most.
- ⇒ An average instrumental/vocal one-to-one lesson takes between 0-30 minutes. An average instrumental/vocal group lesson takes between 30-60 minutes. All lessons are given once a week.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training.
- ⇒ Music school education is considered to give students enough skills and knowledge to continue their studies in higher education.
- ⇒ Student progress is never measured at music schools in Denmark.
- ⇒ Exceptionally talented students can go to talent classes of pre-conservatory classes for 1 to 3 years.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. There are pre music classes for children from 0 to 8 years of age.
- ⇒ Children wanting to play a string instrument or piano usually start playing between 6 and 8 years of age. With playing brass instruments, woodwinds and improvised music/jazz/pop music, children tend to start later; from 8 years of age onwards. With other instruments, children start, averagely, between 6-8 years of age.
- ⇒ The starting age of vocal lessons lies between 10 and 15 years of age.

Teachers

- ⇒ Teachers who want to teach at a music school need to have a conservatoire or university diploma. Musicians (not specified) are also allowed to teach at music schools.
- ⇒ There is a system known where music school teachers give structural music lessons in primary schools.

Estonia

Organisation: *Eesti Muusikakoolide Liit (Estonian Union of Music Schools)*

www.eestimuusikakoolideliit.ee

Organisation of music schools

- ⇒ Estonia does not have a music school law, but there is a law for all kinds of schools of “interest”.
- ⇒ There are two types of music schools: General Music Schools and Secondary level educational institutions specialised in Music B.
- ⇒ Over the last years, General Music Schools started to continue amateur training in amateur-secondary level too. There are special Secondary level educational institutions specialised in music B that only aim their education at preparation for professional music training.
- ⇒ Only the General music schools are affiliated to the Estonian Union of Music Schools.
- ⇒ There are private music schools as well. These schools do not use the common curricula.
- ⇒ There is a system of quality control/assurance in Estonia. This system is implemented by music schools themselves, the national music school union and by the government.
- ⇒ Tuition fees have to be paid for the majority of music schools. Grants or subsidies are available for those who cannot pay the regular tuition fee. Music school tuition fees are not considered to discourage students to take lessons at a music school.

Curriculum

- ⇒ Estonia has an officially established curriculum for music education on a national level. All music schools belonging to the local authorities are using this curriculum, which has been designed by the Ministry of Education.
- ⇒ The national curriculum does not mention entrance exams and/or admission requirements, although entrance exams have to be taken to enter any music school in Estonia.
- ⇒ Theoretical classes and ensemble playing are incorporated in the curriculum, they are compulsory. Musical cross-over projects or improvisation lessons are optional.
- ⇒ The national curriculum talks about the type of tuition that students should receive: Instrumental lessons should be given on a one-to-one basis while other subjects are to be taught in groups.
- ⇒ An average instrumental/vocal one-to-one lesson takes 45 minutes, and is given once or twice a week. An average group lesson (not instrumental/vocal) takes 45 minutes as well, and is given once or twice a week, depending on the subject.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training. Music school education is believed to provide with students enough skills and knowledge to continue their studies in professional secondary level and in higher education in some professions (e.g. music teacher at regular schools).
- ⇒ Student progress is measured at all music schools in Estonia. This is done through examinations and annual evaluations by teachers.
- ⇒ If a student does not pass an exam he can be dismissed from a music school.
- ⇒ Students who show exceptional talent can study in the secondary school of the Musical Academy.

Students

- ⇒ It is not common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.
- ⇒ Children wanting to play a string instrument or piano or woodwinds usually start playing between 6 and 8 years of age. With playing brass instruments and improvised music/jazz/pop music, children tend to start later; from 8 years of age onwards.
- ⇒ The average starting age of vocal lessons lies between 15 and 20 years of age.

Teachers

- ⇒ Teachers who want to teach at a music school have got to have taken higher education.
- ⇒ There is a system known where music school teachers give structural music lessons in primary schools.

Finland

Organisation: *Suomen musiikkioppilaitosten liitto (Association of Finnish Music Schools)*

www.musicedu.fi

Organisation of music schools

- ⇒ Finland has a music school law. This law states that everybody under school age has the right to study at a music play school. After that, entrance exams have to be fulfilled.
- ⇒ Five types of music schools are known: General Music Schools, Specialised Music Schools, Secondary level educational institutions specialised in Music A, B and C.
- ⇒ The first four types of schools aim their education at amateur training and at preparation for professional music training. Secondary level educational institutions specialised in Music C aim their schooling at preparation for professional music training only.
- ⇒ All types of music schools are affiliated to the Association of Finnish Music Schools.
- ⇒ There are private music schools as well. These schools are business minded; “they make profit, not musical quality”.
- ⇒ Finland knows a system of quality control/assurance. This system is being implemented by the national music school union.
- ⇒ Music school students have to pay for their tuition at all types of music schools in Finland. There are grants available for unprivileged students. Tuition fees are partly considered to discourage students to take lessons at a music school.

Curriculum

- ⇒ Finland has an officially established curriculum for music education on a national level, which is being implemented by all music schools and for all subjects. The national curriculum has been designed by National Board of Education together with the Association of Finnish Music Schools and some other organisations (not further specified).
- ⇒ The national curriculum does not mention entrance exams and/or admission requirements. However, entrance exams have to be fulfilled to be able to enter any music school in Finland. Theoretical classes are incorporated in the curriculum, they are compulsory. Ensemble lessons are optional, while musical cross-over projects or improvisation lessons are not mentioned in the national curriculum at all.
- ⇒ The national curriculum does not talk about the use of one-to-one tuition or group tuition. In general, one-to-one tuition is the most common way of training, although a combination of one-to-one tuition and group tuition also exists.
- ⇒ An average instrumental/vocal one-to-one lesson takes between 30-60 minutes, and is given once or twice a week. An average instrumental/vocal group lesson takes between 60-90 minutes and is given once or twice a week as well.

Link to professional music training

- ⇒ In Finland, there are no formalised links between music schools and institutions that provide professional music training at higher education level. However, the national curriculum has been designed to lead towards the entrance level of professional music training. Music school education is believed to provide students with enough skills and knowledge to continue their studies in higher education.
- ⇒ Student progress is measured at all music schools in Finland. Examinations and annual evaluations by teachers are the most common ways of measuring the progress of a student. Private music schools, with no state money, do not necessarily have examinations.

- ⇒ Students who do not pass their exam will usually not be dismissed from a music school. In these cases, the principle and the teacher will discuss the matter with the student and his/her parents: as a result of that a personal plan of study will be made, or the student decides not to continue his/her studies.
- ⇒ Students who show exceptional talent will get more private teaching and chamber music lessons. Special talented students can get into the youth music department of the Sibelius-Academy (institution of higher education).

Students

- ⇒ Almost half of all Finnish students are studying in pre-instrumental music classes.
- ⇒ In general, children start playing instruments at quite a young age: between 4 and 6 years of age. For improvised music/jazz/pop music this is a different story; children start studying these styles of music averagely from 8 years of age onwards.
- ⇒ The starting age of vocal lessons lies between 10 and 15 years of age.

Teachers

- ⇒ For teaching at music schools a Master of Music degree and pedagogical studies are required.
- ⇒ Almost all children have music studies during their school day (primary school).

France

Organisation: *Fédération Française de l'Enseignement Musical, Chorégraphique et Théâtral (FFEM)*

www.ffemnet.com

Organisation of music schools

- ⇒ France does not have a music school law.
- ⇒ There are many types of music schools: Specialised Music Schools are mainly aimed at amateur training and some preparation for pre-professional music training.
- ⇒ Two “conservatoires nationaux supérieurs” (Paris and Lyon) are training students at higher education level.
- ⇒ Many Specialised Music Schools are affiliated to the FFEM.
- ⇒ France has private music schools as well. The situation in France is very complicated, because of the number and the differences of statuses of music schools. There are about 4 types of public schools (2000) and thousands of private music schools.
- ⇒ Quality control/assurance of music schools is being put into practice by the government.
- ⇒ Music school students have to pay a tuition fee for all types of music schools. Financial support for those who cannot pay for tuition is generally not possible. It is difficult to state whether tuition fees discourage students to take music lessons, since it depends on the situation of each music school.

Curriculum

- ⇒ France has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. The curriculum has been designed by the Ministry of Culture.
- ⇒ The national curriculum mentions the subject of entrance exams and/or admission requirements. In the next months, reforms are going to be implemented. In France, students often have to fulfil an entrance exam to be admitted to a music school. This concerns conservatoires « à rayonnement régional » and « à rayonnement départemental ».
- ⇒ Ensemble playing and theoretical classes are integrated into the national curriculum, they are compulsory. Musical cross-over projects or improvisation lessons are optional.
- ⇒ The national curriculum encourages group tuition. However, one-to-one tuition is generally used. Students are generally not allowed to choose between group tuition and one-to-one tuition.
- ⇒ An average instrumental/vocal one-to-one lesson takes between 30 to 60 minutes and is given once a week. Instrumental/vocal group lessons take between 60 and 90 minutes and are given once or twice a week.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has not been designed to lead towards the entrance level of professional music training at higher education level. However, there are some schools that do design their curriculum to lead up to this level.
- ⇒ It is felt that music school education generally provides students with enough skills and knowledge to continue their studies in higher education.
- ⇒ A student's progress is measured via examinations and annual evaluations by teachers, at most music schools in France.

- ⇒ Students whose progress is judged as 'not sufficient' could be dismissed from a music school: it depends on the school.
- ⇒ Whether or not an exceptionally talented student can follow a special pathway depends on the music school as well.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.
- ⇒ Children wanting to play a string instrument or piano tend to start between 6 and 8 years of age. For all other instruments (brass, woodwinds, improvised music/jazz/pop and others) starting ages go from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 15 and 20 years of age.

Teachers

- ⇒ Teachers wanting to teach at a music school need to have a one of the three following diplomas: Certificat d'aptitude, Diplôme d'Etat, Diplôme universitaire de musicien intervenant.
- ⇒ There are few examples of systems where music school teachers give structural music lessons in primary schools.

Germany

Organisation: *Verband deutscher Musikschulen e.V. (VdM)*

www.musikschulen.de

Organisation of music schools

- ⇒ Germany does not have a music school law, but some Federal States (Bundesländer) have special legal regulations/laws for music schools: Brandenburg, Baden-Württemberg, Sachsen-Anhalt, Bayern, Berlin and Bremen. These regulations/laws concern legally binding standards concerning aims, responsibilities and structure of the music schools, qualification of the teachers and directors, protection of the name “music school” and public financial support/subsidies.
- ⇒ Germany knows four types of music schools: General Music Schools, Specialised Music Schools, Secondary level educational institutions specialised in Music A and B.
- ⇒ All schools aim their education at both amateur training and preparation for professional music training.
- ⇒ Only the General Music Schools and the Specialised Music Schools are affiliated to the VdM.
- ⇒ Germany knows private music schools as well. Public music schools wanting to become a member of the VdM have to fulfil several conditions: they have to receive public subsidies, lessons can only be given by qualified teachers with diploma, they have to offer a full range of music education (strings, wind instruments, plucked instruments, piano etc. and likewise canto), ensemble playing and complementary subjects like theory, harmonics etc. Private music schools do not have to fulfil any of these conditions
- ⇒ A system of quality control/assurance does exist, but not everywhere. In Federal States with music school regulations/laws, financial support depends on the fulfilment of the requirements mentioned above. Music Schools that apply to become a member of the VdM also have to fulfil the necessary requirements. VdM also offers two quality management instruments for self-evaluation: QsM (based on EFQM) and EDuR - inter-municipal benchmark test. (For more information please see www.musicschools-emu.net/index.php?mid=179 and www.musicschools-emu.net/index.php?mid=152)
- ⇒ In short, quality control/assurance is being implemented by music schools (internal evaluation), the government, and the VdM.
- ⇒ Tuition fees have to be paid for the majority of music schools in Germany. Financial support for unprivileged students is possible. It is felt that tuition fees sometimes discourage students from taking music lessons.

Curriculum

- ⇒ Germany has an officially established curriculum for music education, which is being implemented by all music schools affiliated to the VdM. The curriculum is being designed by the VdM.
- ⇒ Entrance exams and/or admission requirements are not mentioned in the curriculum; German music schools do not have entrance exams. Theoretical classes and ensemble playing are optional. Musical cross-over projects or improvisation lessons are not integrated in the national curriculum.
- ⇒ The national curriculum does talk about the use of group tuition and one-to-one tuition. Students are allowed to choose between the two.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30-60 minutes and is given once a week. An instrumental/vocal group lesson takes between 30-90 minutes, and is given once a week as well.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level. However, the national curriculum has been designed to lead towards the entrance level of professional music training at higher education level. Because Public Music Schools offer curricula for starters up to curricula that prepare students for the entrance examinations for higher education in music, music schools are considered to provide their students with enough skills and knowledge to continue their studies in higher education.
- ⇒ At some music schools, a student's progress is measured. This is done through examinations and annual evaluations by teachers.
- ⇒ There are no regulations from the VdM about dismissing students when they have failed an exam, but music schools can establish rules to dismiss students in certain cases.
- ⇒ Exceptionally talented students may get special support, for instance pedagogical or financial.

Students

- ⇒ It is common for children to start with so called 'Musikalische Früherziehung' (4-6 years of age) or with special programs even earlier, before they start their instrumental/vocal lessons at a music school.
- ⇒ The age at which children start their lessons at a music school differs. With strings/piano, children tend to start somewhere between 6-8 years of age, or later. The same goes for woodwinds. Children who want to play brass instruments or improvised music/jazz/pop music tend to start from 8 years of age onwards. For other instruments the starting ages vary between 6 and 8.
- ⇒ The average age at which children start with vocal lessons lies between 6 and 15. Children who want to start singing in choirs can do so from 4 years of age onwards.

Teachers

- ⇒ Teachers have got to have a diploma in music/music education from a university or conservatory to be able to teach at a music school.

Hungary

Organisation: *Association of Hungarian Music and Art Schools (MZMSZ)*

www.mzmsz.hu

Organisation of music schools

- ⇒ Hungary has a music school law. It states that every child has the right to develop his or her talents. Music education financed by the state is part of the general education system.
- ⇒ All five types of music schools are known: General Music Schools, Specialised Music Schools, Secondary level educational institutions specialised in Music A, B and C.
- ⇒ General Music Schools and Specialised Music Schools are aimed at amateur training and preparation for professional music training.
- ⇒ The secondary level educational institutions specialised in music A are aimed at amateur training. Secondary level educational institutions specialised in music B and C are only aimed at preparation for professional music training.
- ⇒ There are music schools being founded that use foreign music pedagogical systems, like 'Yamaha'. These schools are only aimed at amateur training.
- ⇒ There are a few private music schools. They use the instruments of the General Music Schools.
- ⇒ All General Music Schools and Specialised Music Schools are a member of the Association of Hungarian Music and Art Schools. Only a part of the Secondary educational institutions specialised in music A and B, and the 'new' music schools (like Yamaha) are associated to the Association. The Secondary educational institutions specialised in music C are not affiliated of the Association.
- ⇒ Quality control/assurance of music schools is being implemented by music schools themselves, by the national music school union and by the government.
- ⇒ Tuition fees are charged for all music schools in Hungary. There are subsidies or grants available for students who are not able to pay for their tuition. It is felt that tuition fees discourage students from taking music lessons.

Curriculum

- ⇒ Hungary has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. Schools use the national curriculum as a guideline; based on that every school develops its own curriculum.
- ⇒ The national curriculum was designed by experts and published by the minister of education. The Association of Hungarian Music and Art Schools cooperated in this process.
- ⇒ The national curriculum touches upon the topic of entrance exams and admission requirements. All Hungarian music schools use a gradation system. Every grade asks for certain skills and knowledge. At the entrance exam these are examined. It is possible to start with a preparatory year in theory and instrument.
- ⇒ Theoretical classes are incorporated in the national curriculum, they are compulsory. Ensemble playing is optional. In the national curriculum, musical cross-over projects or improvisation lessons are regarded as separate genres.
- ⇒ According to the national curriculum, instrumental/vocal lessons should be given on a one-to-one basis, while theoretical classes should be taught in groups. Consequently, students are not allowed to choose between one-to-one tuition and group tuition.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30-60 minutes and is given twice a week. As said before, instrumental/vocal group lessons do not exist.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level. The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level. Music schools develop their own curriculum after the national curriculum; consequently, their curricula are always designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ Music school education is believed to provide students with enough skills and knowledge to continue their studies in higher education.
- ⇒ The progress of a student is measured through examinations and annual evaluations by teachers at all music schools in Hungary. Starting in 2007, there will be a final examination of arts.
- ⇒ Students who do not pass an exam can repeat the same grade only once.
- ⇒ Exceptionally talented students can get more classes.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.
- ⇒ For strings/piano and woodwinds the average starting age lies between 6 and 8 years of age. Children playing a brass instrument or improvised music/jazz/pop music tend to start later; from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 15 and 20 years of age.

Teachers

- ⇒ Teachers need a university or college degree in teaching and music to be allowed to teach at a music school.
- ⇒ There are systems where music school teachers give structural music lessons at primary schools.

Iceland

Organisation: *Association of Music School Teachers*

www.ki.is

Iceland does not yet have an official organisation of music schools. However, most music school teachers as well as directors of music schools are a member of The Association of Music School Teachers in Iceland (FT). FT was granted a two year temporary membership to EMU in November 2005 in Prato, Italy. FT has committed itself to establish an official organisation of Music Schools in Iceland before this temporary membership expires.

Organisation of music schools

- ⇒ Iceland has a music school law. "Law regarding financial support to music schools was first passed in 1963. This law was last modified in 1989 when financial responsibility moved entirely to the local governments. Prior to 1989 the state and local governments split the cost. Existing law only deals with financial support and requires that support from local government can be used only to pay salaries of teachers and headmasters. Other costs should be covered by student tuition.
Music schools in the capital, Reykjavik, are roughly 20, almost all owned by individuals or organisations, but subsidised by the city in accordance with the above mentioned law. Most music schools outside of Reykjavik are, however, owned and run by the local municipalities. Student fees are thus somewhat higher in Reykjavik.
- ⇒ New and broader law regarding music schools is now being prepared. The curriculum guide also requires modifications. Even though one-to-one tuition has been the predominant form of teaching, flexibility has increased in recent years (more group teaching, mixed group and individual teaching etc.). Pressure has also grown from the municipalities that the music schools serve more people and that waiting lists are eliminated.
The law does not state that every person has "the right to study music". This "right" has been taken for granted and everyone with interest has been able to apply for admission to music schools (however, many music schools have had long waiting lists). The curriculum guide, published by the Ministry of Education, states that music schools shall provide education to all who wish to study music. This attitude towards access is now changing and some municipalities have suggested rules that limit access to people below the age of 25 or 27 (voice students) and to students who have a permanent living address within the particular municipality."
- ⇒ Two types of music schools are known: General Music Schools and Specialised Music Schools.
- ⇒ General Music Schools and Specialised Music Schools are mainly aimed at amateur training and some preparation of professional music training as well.
- ⇒ General Music Schools and Specialised Music Schools are affiliated to the Society of Music School Teachers in Iceland.
- ⇒ There are private music schools too.
- ⇒ In Iceland, music school studies are divided into three levels: basic, intermediate and advanced. FT, the Icelandic Musicians' Union, the Association of Music School Headmasters and the Association of Local Authorities in Iceland together run an independent organisation that guarantees that exams from each of these three levels are properly executed and judges sufficiently trained. In this way the quality of music schools is being protected.
- ⇒ All types of music schools charge a tuition fee. Financial support for those who cannot pay for tuition is not available. It is felt that tuition fees discourage students to take music lessons.

Curriculum

- ⇒ Iceland has an officially established curriculum for music education. It is designed by various committees, specialist and experienced music teachers hired by the Ministry of Education and Culture. The national curriculum is not being implemented by all music schools. Most music schools who are owned or financially supported by local municipalities claim to use the official curriculum guide. Service of the independent organisation as described above is voluntary. Most instrument types (keyboards, strings, wood wind instruments, etc.) are covered by the curriculum guide. One booklet is devoted to all theory subjects, including music history.
- ⇒ Entrance exams and/or admission requirements are not mentioned in the curriculum. In Iceland, formal entrance examinations do not exist. However, students who move between music schools or have some level of skill when entering a music school usually have to demonstrate their proficiency and perhaps take some theory exams so that they can be properly placed.
- ⇒ Theoretical classes are mentioned in the national curriculum, they are compulsory. Ensemble playing and musical cross-over projects or improvisation lessons are optional.
- ⇒ One-to-one tuition has been the general rule in Iceland and the curriculum guide sees this form of teaching as giving the best results. Small group teaching is briefly discussed and considered economical and useful, especially with respect to beginning students on instruments. Flexibility is underlined (group size, a combination of one-to-one and group teaching) as well the use of appropriate teaching material.
- ⇒ An average instrumental/vocal one-to-one lesson lasts between 30 and 60 minutes. It is generally given once (60 minutes) or twice (30 minutes) a week. So called "full time students" usually get 60 minutes once a week or 30 minutes twice a week. Part time students (called "half students") usually get 30 minutes once a week.
- ⇒ Instrumental/vocal group lessons usually take 30-60 minutes and are given once or twice a week.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level. The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ Icelandic music school education is considered to provide students with enough skills and knowledge to continue their studies in higher education, since music school graduates have generally proven well prepared for continuing their studies abroad or at the Iceland Academy of Arts.
- ⇒ The progress of a student is measured through examinations, annual evaluations by teachers and public performances at most music schools in Iceland.
- ⇒ Students who do not pass an exam are not very likely to be dismissed from a music school. The rules about a student's progress are not very rigid. Usually students give up their studies because of their own will.
- ⇒ There is no special pathway a student can follow when he or she shows exceptional talent.

Students

- ⇒ In Iceland it is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. In fact, most music schools require children to enrol in these classes for one or two years. This requirement is not as strict with regards to older children or teenagers.
- ⇒ Children usually start playing an instrument from 8 years of age onwards.
- ⇒ Averagely, children start vocal lessons between their 15th and 20th year of age.

Teachers

- ⇒ Teachers do not need to have a diploma to be able to teach in music schools in Iceland, provided that someone is willing to study with them or hire them to teach. Current salary agreement between FT and the Icelandic Musicians' Union, on the one hand, and the salary committee of the Association of Local Authorities in Iceland on the other, grants teachers with professional qualification, either as teachers or instrumentalists/singers, higher salaries depending on certain degrees and/or years of study in qualified institutions or with qualified instructors. Music teachers in Iceland are generally well educated.
- ⇒ Iceland knows a system where music school teachers give structural music lessons in primary schools. Some music schools provide instrumental music lessons in co-operation with primary schools where students attend lessons during their regular school day. This arrangement is increasing in popularity due to the difficulties arriving from longer school day in primary schools.

Ireland

Organisation: *Irish Association of Music School (IAMS)*

Organisation of music schools

- ⇒ Ireland does not have a music school law.
- ⇒ There exist three types of music schools: General Music Schools, Specialised Music Schools, Secondary level educational institutions specialised in Music A.
- ⇒ General Music Schools are aimed at both amateur training as well as preparation for professional music studies. Specialised Music Schools and Secondary level educational institutions specialised in Music A aim their education mainly at preparation for professional music studies, but provide some amateur training as well.
- ⇒ General Music Schools and Specialised Music Schools are affiliated to the IAMS.
- ⇒ There are private music schools too. They are not necessarily different from the music schools mentioned above, they just chose not become a member of the IAMS.
- ⇒ In relation to music schools, Ireland does not know a system of quality control/assurance.
- ⇒ All music schools in Ireland charge a tuition fee. Financial support for those who cannot pay for tuition is possible. It is felt that tuition fees discourage students to take music lessons.

Curriculum

- ⇒ Ireland does not have an officially established curriculum for music education.
- ⇒ Every music school designs its own curriculum according to the current teaching staff, following the curriculum each particular teacher studied under. But individual teachers may differ in their teaching methods and material so it is done on an ad-hoc basis from school to school.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30-60 minutes and is given once a week. The same goes for instrumental/vocal group lessons.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ General Music Schools design their curriculum to prepare students towards the entrance level of professional music training.
- ⇒ It is felt that music school education does not provide students with enough skills and knowledge to continue their studies in higher education. There is no national curriculum and no system of monitoring standards and this leaves music schools devising their own program of work, sometimes with unqualified teachers who do not have the experience to impart sufficient knowledge and skills to their students.
- ⇒ The progress of a student is measured through examinations and annual evaluations by teachers, at most music schools in Ireland.
- ⇒ Students who do not pass an exam can be dismissed from a music school.
- ⇒ Students who show exceptional talent can follow a special pathway. However, it depends on the music school that must promote and nurture exceptional talent at a local and national level. There are various performing and scholarship opportunities for gifted musicians in some of Ireland's third level institutions.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. Most music schools have a pre-instrumental

course for age 3 to 7, but it is not always necessary for a student to have completed this course to commence instrumental/vocal lessons.

- ⇒ Children who want to play a string instrument or piano tend to start around 6 years of age. For brass instruments, and for instance percussion, the starting age lies around 10 years of age. For woodwinds the starting age lies around 7 or 8 years of age, and for improvised music/jazz/pop music it lies around 9 years of age.
- ⇒ Children start vocal lessons, averagely, between 10 and 15 years of age.
- ⇒ Some General Music Schools will have an audition process for accepting students, but this is at the discretion of the administration of the schools concerned.

Teachers

- ⇒ Teachers are required to have a teaching diploma and, in most cases, a music degree from a recognised third level institution to be able to teach at music schools.
- ⇒ Ireland knows a system where music school teachers give structural music lessons at primary schools. It would be implemented on a school to school basis as part of an Outreach programme. Music teachers go out to primary schools usually one day per week for instrumental and or vocal/choral tuition.

Italy

Organisation: *Associazione Italiana delle Scuole di Musica (AIdSM)*

www.aidsm.it

Organisation of music schools

- ⇒ Italy does not have a music school law.
- ⇒ Music education in Italy is basically divided in three main institutions representing two different levels of studies: Music Schools - run by local governments, or associations, Music schools -officially recognized and enabled to release diplomas (named Istituti Musicali Pareggiati - IMP) and State Music Conservatories.
- ⇒ Music schools are spread all over Italy and some of them, mostly situated in the central and northern part of the country, have an important historical tradition. They are aimed at amateur training, but a number of schools also prepare students for professional music training. Conservatori di Musica and IMP are addressed to professional music training and, in some cases (IMP), to amateur training as well.
- ⇒ Music Schools and some Istituti Musicali Pareggiati are associated to AIdSM, Conservatori di Musica are not.
- ⇒ Italy knows private music schools; they are said to be profit oriented.
- ⇒ In relation to music schools, there is no system of quality control/assurance.
- ⇒ All music schools in Italy charge a tuition fee. There are subsidies or grants available for those who cannot pay for tuition. It is felt that tuition fees do not discourage students to take music lessons.

Curriculum

- ⇒ Italy does not have an officially established curriculum for music education.
- ⇒ Music schools design their own curriculum; some schools have a special committee, others use guidelines for the curriculum from the local municipality.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30-60 minutes and is given once a week. A group lesson usually lasts between 60-90 minutes, sometimes even longer than that, and is given once or twice a week.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ It is felt that Italian music schools provide students with enough skills and knowledge to continue their studies in higher education. Although not lately revisited, teaching offered is considered to be "quite good".
- ⇒ At most music schools in Italy a student's progress is measured. This is being done via annual evaluations by teachers, and sometimes through examinations.
- ⇒ Students will never be dismissed from a music school when failing an exam, but will be encouraged to reconsider their commitment.
- ⇒ Outstandingly talented students can follow a regular examination programme supplied by a Conservatoire. In that case, longer individual lessons are given. If these students fail an exam, they can be re-addressed to amateur studies.

Students

- ⇒ In Italy, it is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. Orff or Dalcroze or similar classes are available.
- ⇒ Most children start playing string instruments or piano between their 6th and 8th year of age, although some children start later. Woodwind students start between 6 and 8 years of age as well.
- ⇒ Children wanting to study brass or improvised music/jazz/pop music start from 8 years of age onwards.
- ⇒ For other instruments, the starting ages lie between 6 and 8 years of age.
- ⇒ On average, children start vocal lessons between 10 and 15 years of age. These are individual lessons. Children can start singing in choirs earlier.
- ⇒ Sometimes, students have to take an entrance exam to be able to take lessons at a music school. This mainly happens when there are too many applications for specific courses (e.g. pop singing, drums).

Teachers

- ⇒ Teachers have got to have a diploma to be able to teach at music schools; a Conservatoire Diploma, or University Degree (History of Music).
- ⇒ In Italy, it is rather common for music school teachers to give structural music lessons in primary schools.

Latvia

Organisation: *Association of leaders of Latvian Musical Educational Establishment (LMMIVA)*

Organisation of music schools

- ⇒ Latvia has a music school law. This law implies that every person has the right to study music.
- ⇒ Latvia knows Specialised Music Schools, called 'music schools', and Secondary level educational institutions specialised in music B, called 'secondary music schools'.
- ⇒ Specialised Music Schools aim their education mainly at preparation for professional music training, although some amateur training is provided as well. Secondary level educational institutions specialised in music B only prepare students for professional music training.
- ⇒ Both types of schools are affiliated to the LMMIVA.
- ⇒ Latvia does not have any private music schools.
- ⇒ Quality control/assurance of music schools is being put into practice by the government.
- ⇒ Secondary music schools do not charge a tuition fee. For tuition at music schools, students have to pay a small fee.

Curriculum

- ⇒ Latvia has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. This national curriculum was designed by the Arts Education Centre of Latvia on charge of the Ministry of Culture, to which all music schools are submitted.
- ⇒ The national curriculum mentions the subject of entrance exams and/or admission requirements. In Latvia, students always have to take an entrance exam before being admitted to a music school.
- ⇒ Theoretical classes and ensemble playing are integrated into the national curriculum, they are compulsory. Musical cross-over projects or improvisation lessons are incorporated into the national curriculum as well, but these lessons are optional.
- ⇒ The national curriculum mentions the topic of one-to-one tuition and group tuition. Both types of teaching are included. Students are not allowed to choose between group tuition and one-to-one tuition.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30 to 60 minutes, and is given twice a week. The same applies to instrumental/vocal group lessons.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ It is felt that music school education provides students with enough skills and knowledge to continue their studies in higher education.
- ⇒ A student's progress is measured by the use of examinations and annual evaluations by teachers at all music schools in Latvia.
- ⇒ Students, whose progress is judged as 'not sufficient', can be dismissed from a music school.
- ⇒ In Latvia, there are no special pathways an exceptionally talented student can take.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.
- ⇒ The average starting age for children wanting to play a string instruments or piano lies between 6 and 8 years of age. For brass and woodwinds and folk music the average starting age lies at 8 years of age or older.
- ⇒ The average starting age for vocal lessons lies between 6 and 10 years of age.

Teachers

- ⇒ Teachers wanting to teach at a music school need to have a higher professional qualification and a higher pedagogical qualification.
- ⇒ Latvia knows a system where music school teachers give structural music lessons at primary schools: there are schools with an accent on music studies, where music subjects are offered and one-to-one tuition and group lessons are available.

Luxemburg

Organisation: *Association des Ecoles de Musique du Grand-Duché de Luxembourg*

www.em-echternach.com

Organisation of music schools

- ⇒ Luxembourg has a music school law. This law implies that every person from 7 years up has the right to study music.
- ⇒ General Music Schools, Specialised Music Schools and Secondary level educational institutions specialised in Music A and B are the types of music schools that can be identified in Luxembourg.
- ⇒ General Music Schools are mainly aimed at amateur training and some preparation for professional music training. The other three types of schools are mainly aimed at preparation for professional music training and to a lesser extent to amateur training.
- ⇒ Only General Music Schools are affiliated to the Association des Ecoles de Musique du Grand-Duché de Luxembourg.
- ⇒ Luxembourg knows private music schools (music education outside the general education system); the level is said to be different than that of public music schools.
- ⇒ Quality control/assurance of music schools is being put into practice by music schools themselves, and by the government.
- ⇒ Tuition has to be paid for at all music schools in Luxembourg. Financial support for those who cannot pay for tuition is not possible. It is felt that tuition fees discourage students from taking music lessons.

Curriculum

- ⇒ Luxembourg has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. The curriculum is designed by the government, harmonising traditions of music schools.
- ⇒ The national curriculum mentions the subject of entrance exams and/or admission requirements. In Luxembourg, students sometimes have to fulfil an entrance exam to be admitted to a music school. There are many different admission requirements regarding the age and former musical education of the student, and they are different for every subject.
- ⇒ Theoretical classes are integrated into the national curriculum, they are compulsory. The same applies to ensemble playing. Musical cross-over projects or improvisation lessons are not mentioned in the national curriculum.
- ⇒ As stated by the national curriculum, the use of group tuition is related to the level of the student.
- ⇒ Depending on the level, an average instrumental/vocal one-to-one lesson takes between 0 to 90 minutes or longer and is given once a week. Instrumental/vocal group lessons take between 0 and 90 minutes and are given once a week as well.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ In view of the fact that many students from music schools in Luxembourg continue their studies in higher education in a foreign country, it is felt that music school education provides students with enough skills and knowledge to continue their studies in higher education.

- ⇒ A student's progress is measured via examinations and annual evaluations by teachers, at all music schools in Luxemburg.
- ⇒ Students who do not pass an exam can repeat the lessons of the past year and try to pass the examination once again. If they fail, they are dismissed from the music school.
- ⇒ There are no special programs for exceptionally talented students.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school, but this applies only to string and percussion music lessons.
- ⇒ Children wanting to play a string instrument or piano tend to start between 6 and 8 years of age. For all other instruments (brass, woodwinds, improvised music/jazz/pop and others) starting ages go from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 15 and 20 years of age.

Teachers

- ⇒ Teachers wanting to teach at a music school need to have a 'premier prix' from a conservatoire.
- ⇒ There are no systems known in which music school teachers give structural music lessons at primary schools.

The Netherlands

Organisation: *Kunstconnectie (Dutch association for art education and art participation)*

www.kunstconnectie.nl

Organisation of music schools

- ⇒ The Netherlands do not have a music school law.
- ⇒ The only type of music school known is the General Music School, which aims its education at amateur training and some preparation for professional music training. Many music schools are part of a larger Centre for Arts Education, which provides courses and workshops in other art disciplines as well.
- ⇒ Besides the General Music Schools, there are private music schools. They are not subsidised by the local government; for that reason they have a limited offer of subjects (only more 'contemporary' instruments). Mostly, private music school education is more expensive as well.
- ⇒ Only General Music Schools are affiliated to Kunstconnectie
- ⇒ Quality control/assurance of music schools is being implemented by Kunstconnectie and the national organisation for amateur arts participation 'Kunstfactor'.
- ⇒ Tuition fees have to be paid for all music schools in the Netherlands. Financial support for those who cannot pay for tuition is possible in most of the municipalities - sometimes with the restriction that it is only available for highly talented students - and via private funds.
- ⇒ It is felt that tuition fees discourage students from taking music lessons.

Curriculum

- ⇒ The Netherlands have an officially established curriculum for music education; it is a curriculum for Harmony, Fanfare and Brass bands only. It's up to each music school to decide whether or not they want to implement this curriculum.
- ⇒ The national curriculum has been designed by the Association for art schools and the national amateur art institute.
- ⇒ The national curriculum does not mention entrance exams and/or admission requirements. In The Netherlands, students never have to fulfil an entrance exam to be admitted to a music school.
- ⇒ An average instrumental/vocal one-to-one lesson takes 0-45 minutes and is given once a week. An average instrumental/vocal group lessons lasts between 30-60 minutes, and is given in groups of 2 to 4 pupils.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level. The national curriculum has not been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ Music school education is considered not to provide students with enough skills and knowledge to continue their studies in higher education. This can be explained by the fact that it is not the main target of music schools in The Netherlands. The main target of Dutch music schools is to provide the opportunity for as many people - children as well as adults - to receive training in music, in their leisure time or during school hours (in cooperation with regular schools). Another explanation can be found in the demands of the professional/higher education: the entrance requirements are changing and they are different for each conservatoire.

- ⇒ The progress of a student is measured through examinations and annual evaluations by teachers, at most music schools in The Netherlands.
- ⇒ When a student fails an exam, it depends on the policy of the music school whether the student will be dismissed or not. This depends mostly on the subsidising law of the local government.
- ⇒ If a student shows exceptional talent there are special pathways a student can take; students can go to private teachers, or make use of private funds.

Students

- ⇒ In the Netherlands most children start with General Music Education before starting their instrumental/vocal studies at a music school. Sometimes these General Music Education classes are given at regular schools.
- ⇒ Children playing string instruments, piano, brass or woodwinds tend to start between their 6th and 8th year of age, while children wanting to study music/jazz/pop music are likely to start later; from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 10 and 15 years of age.

Teachers

- ⇒ Teachers wanting to teach at a music school need to have a diploma from a conservatoire with a specialisation in teaching.
- ⇒ There is a system where music school teachers give structural music lessons at primary schools.

Norway

Organisation: *Norsk Kulturskoleråd (The Norwegian Council of Music and Art Schools)*

www.kulturskoleradet.no

Organisation of music schools

- ⇒ Norway has a music school law. The law is one paragraph, stating that 'all municipalities should, by themselves or in cooperation with other municipalities, have a music and culture school offer for children and youngsters, organised in connection to the compulsory school system or the local cultural organisations'.
- ⇒ Norway knows three types of music and art schools: Music as a subject in general schools, music schools with talent programmes (Saturday Schools) and Secondary level educational institutions specialised in music and art subjects (music, dance and theatre).
- ⇒ In general Music and Art Schools are aimed at amateur training and some preparation for professional music training. The other types of schools are aimed both at amateur training and at preparation for professional music training.
- ⇒ Music and Art Schools are affiliated to the Norwegian Council of Music and Art Schools, through a membership owned by the municipality.
- ⇒ There is only one private music school in Norway, which is located in Oslo. It is a privately owned school, but it is supported by the municipality. The school offers special education to talented children and teenagers. Oslo has a 'normal' municipal music and art school as well, where music is taught at all levels.
- ⇒ The national music school union offers a programme for quality control/assurance for music and art schools.
- ⇒ Tuition normally has to be paid for at all music schools in Norway. Financial support for those who cannot pay for tuition is possible. It is felt that tuition fees in some places discourage students to take music lessons.

Curriculum

- ⇒ Norway does not have an officially established curriculum for music education. Normally, music schools do not design their own curriculum; instead, teachers have the responsibility for making a plan of study for each student. However, there are a few music schools that use international based exams as a free offer to their students.
- ⇒ A number of music and art schools has an average lesson time of 15 to 20 minutes for each student. This is based on group teaching, but often it is not possible to set up groups. Consequently, quite a number of students have one-to-one tuition for 15 to 20 minutes, once a week. Students who have a higher level could get one-to-one tuition for 30 minutes or more.
- ⇒ An average group lesson lasts between 30 and 60 minutes and is given once a week. In quite a few music and art schools, young children should in principal be taught in groups. Too often this is not the case, because teachers do not have enough knowledge of group teaching or, as mentioned above, there are not enough pupils to form a group.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ Some music schools design their curriculum to lead towards the entrance level of professional music training at higher education level. This mainly applies to music and art schools with Saturday schools or similar advanced offers for students. The average music school is dependent on the qualification of the teachers.

- ⇒ Music school education in Norway is generally not considered to provide students with enough skills and knowledge to continue their studies in higher education. The main reason for this is that many schools are small institutions where teachers often not have a diploma from an institute that provides higher music education. On the other hand, the larger music schools do have high quality teachers. During the last decade, the level of students applying for higher music education has improved greatly.
- ⇒ In Norwegian music schools, the progress of a student is normally not measured. However, evaluation is done through performances. When applying for higher education, teachers could be asked to write an evaluation and forward some documentation of concerts.
- ⇒ Under normal circumstances, students cannot be dismissed from a music school because of slow development. Dismissal only happens when a student does not attend his or her lessons. If a student does not function properly, the teacher will discuss the matter with the parents. Normally, these kinds of students will leave the music and art school.
- ⇒ Students who show exceptional talent can attend Saturday schools or a national Talent program for Young Musicians, managed by the National Academy of Music and the regional Conservatoires of Music in cooperation with the County board of Music and Art schools in the main cities.

Students

- ⇒ It is not common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. Nonetheless, some schools have preparatory classes, a kind of music kindergarten, and there are also special offers for mothers with babies etc.
- ⇒ Children averagely start playing the violin between their 3rd and 5th year of age (mini-violins). Children tend to start playing all other instruments (piano, brass, woodwinds and improvised music/jazz/pop music) from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 10 and 15 years of age.

Teachers

- ⇒ To have tenure at a music school, a teacher should have had higher music education.
- ⇒ Norway knows a system in which music school teachers give structural music lessons at primary schools. In fact, many teachers have a combined position in music and art schools and primary schools.

Serbia

Organisation: *Association of Music and Ballet Schools of Serbia*

www.zmbss.org.yu

Organisation of music schools

- ⇒ Serbia does not have a music school law.
- ⇒ In Serbia, there are Specialised Music Schools at primary and secondary level. The primary music schools give elementary musical-instrumental education; they are aimed at amateur training, and prepare children for the next level of education as well.
- ⇒ The Secondary level educational institutions mainly aim their education at preparation for professional music training and provide some amateur training as well.
- ⇒ All schools at primary and secondary level are affiliated to the Association of Music and Ballet Schools of Serbia.
- ⇒ There are no private music schools.
- ⇒ Quality control/assurance in relation to music schools is being implemented by music schools themselves.
- ⇒ Music school students hardly ever have to pay a tuition fee to be able to study at a music school.

Curriculum

- ⇒ Serbia has an officially established curriculum for music education. The national curriculum has been designed by the Ministry of Education.
- ⇒ Entrance exams and/or admission requirements are mentioned in the curriculum. In Serbia, students always have to fulfil an entrance exam to be admitted to a music school.
- ⇒ Theoretical classes and ensemble playing are compulsory. Musical cross-over projects or improvisation lessons are not incorporated in the curriculum.
- ⇒ The national curriculum talks about the use of one-to-one tuition and group tuition; there are no instrumental/vocal group lessons. In general, one-to-one tuition is used most.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30 or 45 minutes and is given twice a week (at primary level) or three times a week (at secondary level).
- ⇒ Other lessons which are taught in groups (solfege, theory lessons, chamber music classes and orchestra or choir lessons) last 45 minutes and are given two or three times a week.
- ⇒ In primary and secondary music education both individual and group lessons exist.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level. The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ Music school education is considered to provide students with enough skills and knowledge to continue their studies in higher education.
- ⇒ The progress of a student is measured through examinations, at all music schools in Serbia.
- ⇒ There are special programs for exceptionally talented students. These students can take talent classes or pre-conservatoire classes for 1 to 3 years.

Students

- ⇒ It is not common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. However, there are pre-music classes for children from 5 to 8 years of age.
- ⇒ The average age at which children start playing string instruments or piano lies between 6 and 8 years of age. For brass, woodwinds and improvised music/jazz/pop music, this starting age lies higher; from 8 years of age onwards.
- ⇒ For all other instruments the starting age lies between 6 and 8 years of age, or older.
- ⇒ Generally, children start with vocal lessons between 15 and 20 years of age.

Teachers

- ⇒ Teachers who want to teach at music schools need to have a musical university diploma.
- ⇒ Serbia does not have a system where music school teachers give structural music lessons in primary schools.

Slovakia

Organisation: *Association of Basic Arts Schools of Slovak Republic*

Organisation of music schools

- ⇒ Slovakia has a music school law. It guarantees the right of education and the right to develop skills for each member of the Slovak society.
- ⇒ Three types of music schools are known: General Music Schools, Specialised Music Schools and Secondary level educational institutions specialised in Music B.
- ⇒ General Music Schools aim their education at amateur education as well as preparation for professional music training. Specialised Music Schools mainly prepare their students for professional music training, but provide some amateur training too. Secondary level educational institutions specialised in Music B prepare their students for professional music training only.
- ⇒ General Music Schools and Specialised Music Schools are affiliated to the Association of Basic Arts Schools of Slovak Republic.
- ⇒ There are private music schools as well; these are not associated to the Association of Basic Arts Schools of Slovak Republic.
- ⇒ Quality control/assurance of music schools is being implemented by the government.
- ⇒ Tuition fees have to be paid for all music schools in Slovakia. Financial support for those who cannot pay for tuition is not available. It is felt that tuition fees discourage students to take music lessons.

Curriculum

- ⇒ Slovakia has an officially established curriculum for music education, which is being implemented by all music schools and for all subjects. This national curriculum has been designed by the Ministry of Education.
- ⇒ The national curriculum mentions entrance exams and/or admission requirements, but only in relation to Specialised Music Schools. In Slovakia, students always have to pass an entrance exam to be admitted to a music school.
- ⇒ Theoretical classes are incorporated in the curriculum, they are compulsory, as is ensemble playing. Musical cross-over projects or improvisation lessons are not integrated into the curriculum.
- ⇒ The national curriculum specifies which subjects have to be taught in groups and which in one-to-one tuition. As a result, students are not allowed to choose between one-to-one tuition and group tuition.
- ⇒ An average instrumental/vocal one-to-one lesson takes 30-60 minutes, and is usually divided into two lessons.
- ⇒ Instrumental/vocal group lessons take between 30-60 minutes, and are given once or twice a week.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level.
- ⇒ It is felt that music school education provides students with enough skills and knowledge to continue their studies in higher education.
- ⇒ The progress of a student is measured through examinations, annual evaluations by teachers and other ways (not specified), at all music schools in Slovakia.

- ⇒ Students who do not pass an exam can be dismissed from a music school. Dismissal will be based on the judgement of the exam committee.
- ⇒ Exceptionally talented students can become an extraordinary student of The Music Conservatoire (Secondary Level Educational Institution).

Students

- ⇒ In Slovakia, it is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. Most students start with a preparatory pre-instrumental class, which usually lasts for a year.
- ⇒ The average starting age for strings/piano and woodwinds lies between 6 and 8 years of age. Children playing improvised music/jazz/pop music or brass instruments tend to start later; from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 6 and 10 years of age.

Teachers

- ⇒ Teachers are required to have a professional qualification to be able to teach at music schools.
- ⇒ Slovakia does not have a system where music schools teachers give structural music lessons in primary schools.

Spain

Organisation: *Unión de Escuelas de Música y Danza (UEMYD)*

Organisation of music schools

- ⇒ Spain has a music school law. It is essential to keep in mind that each community has its own law. The national music school law does not imply that every person has the right to study music: the music education in music schools is a free option.
- ⇒ Five types of music schools are known: General Music Schools, Specialised Music Schools and Secondary level educational institutions specialised in Music A, B and C.
- ⇒ General Music Schools aim their education mainly at amateur education and some preparation for professional music training as well.
- ⇒ All other music schools are only aimed at preparation for professional music training.
- ⇒ The General Music Schools and Secondary level educational institutions specialised in Music C are affiliated to the UEMYD.
- ⇒ Spain knows private schools too. They cannot become a member of the UEMYD because they are not publicly funded, and therefore have different interests.
- ⇒ Quality control/assurance of music schools is being implemented by music schools themselves and by the government.
- ⇒ Tuition has to be paid for at all music schools in Spain. There is financial support available for those who cannot pay for tuition. It is felt that tuition fees do not discourage students to take music lessons.

Curriculum

- ⇒ Spain has an officially established curriculum for music education. This national curriculum has been designed by the Ministry of Education. The Ministry of Education has a curricular decree of minimums, but each community has its own law. Consequently, not every music school uses the national curriculum. Each music school can come up with its own curriculum, elaborating its interests, the characteristics of the municipality and the objectives of the centre.
- ⇒ The national curriculum does not mention entrance exams and/or admission requirements, although students in Spain often have to fulfil an entrance exam to be admitted to a music school.
- ⇒ Theoretical classes are incorporated in the curriculum. Ensemble playing and musical cross-over projects or improvisation lessons are optional.
- ⇒ The national curriculum talks about the use of group tuition and one-to-one tuition. Students are allowed to choose between one-to-one tuition and group tuition.
- ⇒ An average instrumental/vocal one-to-one lesson takes 0-60 minutes, and is given once a week.
- ⇒ Instrumental/vocal group lessons take between 60 and 90 minutes or longer, and are given once a week as well.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ The national curriculum has been designed to lead towards the entrance level of professional music training at higher education level. Most music schools design their curriculum towards the entrance level of professional music training at higher education level as well.
- ⇒ It is felt that music school education does not provide students with enough skills and knowledge to continue their studies in higher education. Music schools are said 'to make fans

and lovers of music, but no talents'. Music schools do identify students with capacities and abilities to study music at a professional level.

- ⇒ The progress of a student is measured through continuous evaluations, at all Spanish music schools.
- ⇒ If a student's progress is judged as 'not sufficient', a student will not be dismissed from a music school, but the school will attempt to adapt the curriculum so that it suits the student.
- ⇒ Exceptionally talented students receive more lesson hours and another curriculum.

Students

- ⇒ In Spain it is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. Young children start with lessons in music and movement, with percussion instruments.
- ⇒ The average starting age for strings/piano lies between 4 and 6 years of age.
- ⇒ Children start with vocal lessons, averagely, between 6 and 10 years of age.

Teachers

- ⇒ Teachers are required to have a professional qualification (so called 'teacher superior') to be able to teach at music schools.
- ⇒ Spain knows a system where music schools teachers give structural music lessons in primary schools.

Sweden

Organisation: *Sveriges Musik- och Kulturskolerad (SMoK) (Swedish Arts School Council)*

www.smok.se

Organisation of music schools

- ⇒ Sweden does not have a music school law.
- ⇒ There is one type of music schools: General Music Schools. They are mostly aimed at amateur education, and some preparation for professional music training.
- ⇒ General Music Schools are affiliated to the SMoK.
- ⇒ There are no private music schools.
- ⇒ Sweden does not have a system of quality control/assurance in relation to music schools.
- ⇒ For the majority of music schools, tuition fees have to be paid.

Curriculum

- ⇒ Sweden does not have an officially established curriculum for music education.
- ⇒ Music schools do not establish their own curriculum either: Each teacher uses his or her own 'curriculum'.
- ⇒ An average instrumental/vocal one-to-one lesson takes 0-30 minutes and is given once a week.
- ⇒ An average instrumental/vocal group lessons lasts 30-60 minutes and is given once a week as well.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ Some music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.
- ⇒ Music school education is not considered to provide students with enough skills and knowledge to continue their studies in higher education.
- ⇒ The progress of a student is never measured at Swedish music schools.
- ⇒ Students who show exceptional talent can receive more lessons time.

Students

- ⇒ In Sweden, it is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.
- ⇒ The average age at which children start playing an instrument is 8 years of age or older.
- ⇒ Children usually start with vocal lessons between their 6th and 10th year of age.
- ⇒ Music schools do not have entrance examinations.

Teachers

- ⇒ Teachers who want to teach at music schools in Sweden are required to have a professional qualification: they need to have a Music Teacher diploma, which can be obtained after 4,5 years of study.
- ⇒ Sweden does not have a system where music school teachers give structural music lessons in primary schools.

Switzerland

Organisation: *Verband Musikschulen Schweiz (VMS)*

www.verband-musikschulen.ch

Organisation of music schools

- ⇒ Switzerland does not have a music school law.
- ⇒ Switzerland only knows one type of music schools: General music schools.
- ⇒ General Music Schools are aimed at amateur education and preparation for professional music training at higher education level.
- ⇒ General music schools are affiliated to the Verband Musikschulen Schweiz.
- ⇒ There are private music schools as well. These schools are not supported by the State. They only provide tuition.
- ⇒ Switzerland does not have a system of quality control/assurance in relation to music schools.
- ⇒ Music school students have to pay for tuition at all music schools in Switzerland.
- ⇒ Grants or subsidies are available for those who cannot pay the regular tuition fee.
- ⇒ Tuition fees are not considered to discourage students to take lessons at a music school.

Curriculum

- ⇒ Switzerland does not have an officially established curriculum for music education on a national level. Each music school has to establish its own curriculum.
- ⇒ An average instrumental/vocal one-to-one lesson takes between 30-60 minutes, and is given once a week. This applies to average instrumental/vocal group lessons too.

Link to professional music training

- ⇒ There are formalised links between music schools and institutions that provide professional music training at higher education level.
- ⇒ Music school education is believed to provide students with enough skills and knowledge to continue their studies in higher education. This can be explained by the fact that music school teachers have had a good education at a 'Hochschule'.
- ⇒ Student progress is measured at some music schools in Switzerland, by examinations.
- ⇒ If a student's progress is judged as 'not sufficient', he or she can still not be dismissed from a music school.
- ⇒ Students who show exceptional talent cannot follow a special pathway.

Students

- ⇒ It is common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school. From 6 years of age, children can go to 'Musikalische Früherziehung' (music education for young children).
- ⇒ Children wanting to play a string instrument or piano or woodwinds usually start playing between 6 and 8 years of age. With playing brass instruments and improvised music/jazz/pop music or other instruments, children tend to start later; from 8 years of age onwards.
- ⇒ The average starting age of vocal lessons lies between 6 and 10 years of age.
- ⇒ Students sometimes have to fulfil an entrance test to be admitted to a music school.

Teachers

- ⇒ Teachers who want to teach at a music school are required to have a professional qualification.
- ⇒ There is a system known where music school teachers give structural music lessons in primary schools. Pre-instrumental tuition is given in kindergarten and at primary schools. Children receive one or two lessons a week.

United Kingdom

Organisation: *Federation of Music Services*

www.federationmusic.org.uk

Organisation of music schools

- ⇒ The United Kingdom does not have a music school law.
- ⇒ There are four types of music schools: General Music Schools, Specialised Music Schools and Secondary level educational institutions specialised in Music A and B.
- ⇒ Most music schools under the first category are called “Music Services” and deliver much of their teaching in the state schools during the normal school day.
- ⇒ Almost every city or county has a music service. Most of these provide instrumental lessons for pupils in their schools. So a large secondary school might have as much as 30 hours of teaching which could include almost anything – orchestral and band instruments, guitars, steel pans etc. A primary school would probably have more limited provision. For most of these lessons which take place on a weekly basis the children will come out of their normal school class (maths, history etc) to attend their instrumental or singing lesson. The instrumental/singing lesson will probably be in a small group of 2, 3 or 4 children. As children get older and they are faced with examinations, more will have their lesson before or after school or over the school mid day break. In many schools parents will pay something towards this instrumental lesson but in most the cost will be subsidised to some extent.
The majority of schools will have some sort of ensemble in which the children can play but in addition each music service will run one or more music centres which will operate in the evenings or at the weekends. Children can go to these to take part in orchestras, bands, choirs etc and in some cases to have a group or individual lesson.
In some places, children who have made good progress in school will have the chance of additional tuition or individual tuition at the music centre.
- ⇒ General Music Schools (Music Services) aim their education mainly amateur education and some preparation for professional music training. Specialised Music Schools and Secondary level educational institutions specialised in Music A are aimed at amateur education as well as preparation for professional music training.
- ⇒ General Music Schools (Music Services) are affiliated to the Federation of Music Services.
- ⇒ The United Kingdom knows some private music schools as well. They are not different from ‘normal’ music services, but chose not to become a member of the Federation of Music Services.
- ⇒ Quality control/assurance of music schools is being implemented by the national music school union.
- ⇒ Students have to pay a tuition fee for the majority of music schools in the UK. It is possible, for unprivileged students, to get financial support. It is felt that tuition fees discourage students to take music lessons.

Curriculum

- ⇒ The UK does not have an officially established curriculum for music education. Consequently, music schools have to create their own curriculum. Many schools follow a curriculum based around one created by the Federation of Music Services called ‘A Common Approach’, but this is not formally established as the national curriculum. All mainstream schools (i.e. not music schools) have to follow the National Curriculum in Music.
- ⇒ An average instrumental/vocal one-to-one lesson takes 0-30 minutes, and is given normally once a week. The same applies to instrumental/vocal group lessons.

Link to professional music training

- ⇒ There are no formalised links between music schools and institutions that provide professional music training at higher education level. Most music schools design their curriculum to lead up towards the entrance level of professional music training and higher education level.
- ⇒ It is felt that music school education provides students with enough skills and knowledge to continue their studies in higher education.
- ⇒ The progress of a student is being measured at most music schools in the UK, through examinations and annual evaluations by teachers.
- ⇒ Students whose progress is judged as 'not sufficient' could be dismissed from a music school, although it would be very rare.
- ⇒ Exceptionally talented students can follow a special pathway.

Students

- ⇒ In the United Kingdom, it is becoming more and more common for children to start with pre-instrumental classes before starting with instrumental/vocal lessons at a music school.
- ⇒ The average starting age for strings/piano and woodwinds lies between 6 and 8 years of age. Children playing improvised music/jazz/pop music or brass instruments tend to start later; from 8 years of age onwards.
- ⇒ Children start vocal lessons, averagely, between 10 and 15 years of age.
- ⇒ Students sometimes have to fulfil an entrance exam to be admitted to a music school. In Music Services it will be just a test, for a specialist music school it will be a full exam.

Teachers

- ⇒ Teachers are required to have a professional qualification to be able to teach at music schools. However, in some cases they may be admitted without qualifications. It depends on the nature of the work they are doing.
- ⇒ The UK does not have a system where music schools teachers give structural music lessons in primary schools.

PART C: APPENDICES

Appendix 1

Questionnaire for the members of the European Music School Union

Polifonia Pre-College Working Group

Questionnaire for the members of the European Music School Union

Introduction

This questionnaire is part of the research being done by the Pre-College Working Group of the Thematic Network Project 'Polifonia' (2004-2007). The Polifonia Project is being implemented by the European Association of Conservatoires (AEC) and supported by the Erasmus Programme.

The main objectives of the Polifonia Pre-College Working Group are to collect information about levels of education before higher education and about various issues in relation to the preparation and admission of music students for higher education.

This questionnaire will focus on a type of music education, which in case of some music students will precede the professional music training level: music school education.

Therefore it has been sent out to all the members of the European Music School Union (EMU).

The outcomes of this questionnaire are meant to give an idea of music school education in Europe. We are looking for national trends rather than specific numbers.

Please note that all questions are on music schools in your country.

If you fill out this questionnaire electronically, please tick boxes in the following way: Double click on an empty box . A screen will pop up: go to 'Default value', select 'Checked', and click 'Ok'. After that the box looks like this .

Contact person:	
Country:	
E-Mail:	
Phone:	Fax:

Organisation of music schools

Yes

No (If you answered 'no', please continue with question number 2.)

- 1.b. Does this music school law imply that every person has the right to study music?
Please explain your answer.

.....

- 2.a. We would like to know how music school education is organised in your country. Below you find 5 different types of music schools. Could you please tick the boxes of the types of music schools existing in your country? They do not have to be affiliated to your association.

General music school Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.	<input type="checkbox"/>
Specialised music school Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.	<input type="checkbox"/>
Secondary level educational institution specialised in music <u>A</u> School on secondary level offering general education with a specialisation in music education.	<input type="checkbox"/>
Secondary level educational institution specialised in music <u>B</u> School on secondary level offering music education on an advanced level including general education.	<input type="checkbox"/>
Secondary level educational institution specialised in music <u>C</u> School on secondary level offering music education on an advanced level without general education.	<input type="checkbox"/>

- 2.b. Do you distinguish any other type of music school in your country than the ones mentioned above?

Yes (Please describe how this type of music school is organised.)

.....

No

- 2.c. Which of the types of music schools, mentioned in question 2.a. and 2.b., are affiliated to your association?

General music school Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.	<input type="checkbox"/>
Specialised music school Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher	<input type="checkbox"/>

education level.	
Secondary level educational institution specialised in music <u>A</u> School on secondary level offering general education with a specialisation in music education.	<input type="checkbox"/>
Secondary level educational institution specialised in music <u>B</u> School on secondary level offering music education on an advanced level including general education.	<input type="checkbox"/>
Secondary level educational institution specialised in music <u>C</u> School on secondary level offering music education on an advanced level without general education.	<input type="checkbox"/>
Other type of music school, as mentioned at question 2.b.	<input type="checkbox"/>

3.a. Are there private music schools in your country that are not affiliated to your association?

- Yes
- No (If you answered 'no', please continue with question number 4.)
- Information not available (Please continue with question number 4.)

3.b. Could you please explain in which way these types of music school are different from the music schools affiliated to your organisation?

.....

.....

.....

.....

4.a. Does any system of quality control/assurance exist in your country, in relation to music schools?

- Yes
- No (If you answered 'no', please continue with question number 5.)

4.b. Who implements this system of quality control/assurance? (*You can tick more than one box.*) Is it done by:

- Music schools (*internal evaluation*)
- National music school union
- Government
- Other (please name)

.....

.....

.....

Tuition fee

5. Do music school students have to pay for their tuition?

- No, in my country music school education is free. (If you answered 'no', please continue with question number 8.)
- Yes, music school students have to pay tuition for all types of music schools.
- Music school students have to pay tuition for the majority of music schools.
- Music school students almost never have to pay tuition for music schools.

6. Are there any subsidies or grants available for students who are not able to pay for their tuition?

- Yes
- No

7. Do you feel that, in music schools in your country, tuition fees discourage students to take music lessons?

- Yes
- No

Curriculum

8.a. Does an officially established curriculum for music education exist on a national level?

- Yes (Could you please provide us with a copy of this curriculum?)
- No (If you answered 'no', please continue with question number 9.)

Please note: all questions from 8.b. to 8.j. relate to this officially established curriculum for music education on a national level (national curriculum). If you are not able to answer questions on the content of your national curriculum, please tick this box , and continue with question number 9.

8.b. Is this national curriculum being implemented by all music schools and for all subjects?

- Yes
- No (please explain)

.....

.....

.....

8.c. Who designed this national curriculum?

.....

.....

.....

8.d. Does the national curriculum specify anything on entrance exams for music schools and/or admission requirements?

Yes (Please describe what is stated in the national curriculum.)

.....
.....
.....

No, the national curriculum does not mention entrance exams and/or admission requirements.

8.e. Are theoretical classes incorporated in the curriculum? Are these classes compulsory or optional?

Yes, theoretical classes are incorporated in the curriculum, they are compulsory.

Yes, theoretical classes are incorporated in the curriculum, they are optional.

No, theoretical classes are not incorporated in the curriculum.

8.f. Is ensemble playing part of this curriculum? Is it compulsory or optional?

Yes, ensemble playing is incorporated in the curriculum, it is compulsory.

Yes, ensemble playing is incorporated in the curriculum, it is optional.

No, ensemble playing is not incorporated in the curriculum.

8.g. Are musical cross-over projects (e.g. cross-overs between classical music, jazz and pop music), or improvisation lessons, part of this curriculum? Are these lessons compulsory or optional?

Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are compulsory.

Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are optional.

No, musical cross-over projects or improvisation lessons are not incorporated in the curriculum.

8.h. Does the national curriculum talk about the use of group tuition or one-to-one tuition?

Yes (Please describe what is stated in the curriculum.)

.....
.....

No (If you answered 'no', please continue with question number 8.j.)

8.i. Are students, according to the national curriculum, allowed to choose between group tuition and one-to-one tuition? (After this question, please continue with question number 10.)

- Yes, students are allowed to choose between group tuition and one-to-one tuition.
- No, students are not allowed to choose between group tuition and one-to-one tuition.

8.j. If the national curriculum does not mention the type of tuition that students should take, could you then indicate which type of tuition is generally used for instrumental/vocal lessons at music schools in your country?

- Group tuition
- One-to-one tuition
- Combination of group tuition and one-to-one tuition

After completing question number 8, please continue with question number 10.

9. If an officially established curriculum for music education does not exist on a national level, does every music school have to establish its own curriculum?

- Yes (If you answered 'yes', please explain how music schools design their curriculum.)

.....

- No (If you answered 'no', please explain what kind of curriculum music schools use.)

.....

10.a. How long does an average instrumental/vocal one-to-one lesson take?

- 0- 30 minutes
- 30-60 minutes
- 60- 90 minutes
- more than 90 minutes
- No estimation possible (please explain why)

.....

How many times a week are these lessons given?

.....

10.b. How long does an average instrumental/vocal group lesson take?

- 0- 30 minutes
- 30-60 minutes
- 60- 90 minutes

- more than 90 minutes
 No estimation possible (please explain why)
-

How many times a week are these lessons given?

.....

11. Is music school education in your country aimed at amateur education or at preparing for professional music training? Please put the letter (a, b, c, d, e) which describes the kind of training at a certain type of music school, in the cell next to the type of music school that exist in your country.
- Only amateur training
 - Mainly amateur training and some preparation for professional music training
 - Amateur training and preparation for professional music training
 - Mainly preparation for professional music training and some amateur training
 - Only preparation for professional music training

General music school Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.	
Specialised music school Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.	
Secondary level educational institution specialised in music <u>A</u> School on secondary level offering general education with a specialisation in music education.	
Secondary level educational institution specialised in music <u>B</u> School on secondary level offering music education on an advanced level including general education.	
Secondary level educational institution specialised in music <u>C</u> School on secondary level offering music education on an advanced level without general education.	
Other type of music school, as mentioned at question 2.b.	

Link to professional music training

12. Are there any formalised links between music schools and institutions that provide professional music training at higher education level?
- Yes, there are formalised links between music schools and institutions that provide professional music training at higher education level.
 No, there are no formalised links between music schools and institutions that provide professional music training at higher education level.
 No information available.

13.a. In case your country has a national curriculum for music education, as mentioned at question number 8, has it been designed to lead towards the entrance level of professional music training at higher education level?

- Yes (If you answered 'yes', please continue with question number 14.)
- No (If you answered 'no', please continue with question number 14.)
- My country does not have a national curriculum for music education. (Please continue with question number 13.b.)

13.b. Do music schools in your country design their curriculum to lead towards the entrance level of professional music training at higher education level?

- All music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.
- Most music schools design their curriculum to lead towards the entrance level of professional music training at higher education level. (Could you please specify which types of music schools are concerned?)

.....
.....
.....

- Some music schools design their curriculum to lead towards the entrance level of professional music training at higher education level. (Could you please specify which types of music schools are concerned?)

.....
.....
.....

- Music schools do not design their curriculum to lead towards the entrance level of professional music training at higher education level.

14. Do you feel that music school education in your country generally provides students with enough skills and knowledge to continue their studies in higher education?

- Yes (Please explain your answer.)

.....
.....
.....

- No (Please explain your answer.)

.....
.....
.....

15.a. Is a students' progress measured in any way?

- A student's progress is measured at all music schools in my country.

- A student's progress is measured at most music schools in my country.
- A student's progress is measured at some music schools in my country
- No, a student's progress is never measured. (If you answered 'no', please continue with question number 17.)

15.b. In what way is this progress measured? You can tick more than one box.

- Examination
- Annual evaluation by teacher
- Other (please name)

.....

.....

.....

- No information available

16. What happens if a student's progress is judged as 'not sufficient'? Can students be dismissed from a music school?

.....

.....

.....

17. What happens if a student shows exceptional talent? Is there a special pathway a student can follow?

- Yes (please explain)

.....

.....

.....

- No

Students

18. Is it, in your country, common for children to start with pre-instrumental music classes, before starting with instrumental/vocal music lessons at a music school?

- Yes (please explain)

.....

.....

.....

- No

19.a. What is the average age at which children start with instrumental lessons in your country? Starting age between:

years	Strings/piano	brass	woodwinds	Improvise d music/jazz /pop music	other
0-2					
2-4					
4-6					
6-8					
8 or older					

19.b. What is the average age at which children start with vocal lessons in your country? Starting age between:

- 6-10
- 10-15
- 15-20
- 20 or older

20. Do students in your country have to fulfil an entrance exam to be admitted to a music school?

- Yes, students always have to fulfil an entrance exam to be admitted to a music school.
- Students often have to fulfil an entrance exam to be admitted to a music school. (Could you please specify which types of music schools are concerned?)

.....

- Students sometimes have to fulfil an entrance exam to be admitted to a music school. (Could you please specify which types of music schools are concerned?)

.....

- Students never have to fulfil an entrance exam to be admitted to a music school.

Teachers

21. Are teachers required to have a professional qualification to be able to teach at music schools?

Yes (Please clarify what kind of professional qualification is required.)

.....
.....

No (Please explain how teachers are selected.)

.....
.....

22. Do you know of any system in your country where music school teachers give structural music lessons in primary schools?

Yes (Could you please explain how this system is being implemented?)

.....
.....
.....

No

Additional comments

.....
.....
.....
.....

Please send the completed questionnaire by e-mail, mail or fax to: Ms. Eleonor Tchernoff, student intern, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), PO Box 805, NL-3500 AV Utrecht, The Netherlands
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As asked at question 8.a.; Could you please provide us with a copy of your national curriculum (if available)? You can send it together with the questionnaire.

Appendix 2

Overview of received answers

1.a. Does your country have a music school law?

Yes 12

No 10

	yes	no
Austria	x ⁸⁴	
Belgium ⁸⁵	x	
Czech Republic	x	
Denmark	x	
Estonia		x ⁸⁶
Finland	x	
France		x
Germany		x ⁸⁷
Hungary	x	
Iceland	x	
Ireland		x
Italy		x
Latvia	x	
Luxemburg	x	
The Netherlands		x
Norway	x	
Serbia		x
Slovakia	x	
Spain	x ⁸⁸	
Sweden		x
Switzerland		x
United Kingdom		x

1.b. Does this music school law imply that every person has the right to study music? Please explain your answer.

Austria: There is no right for every person but usually the laws say, that a big number of - especially young - people should have the possibility of visiting a music school (“breite Kreise der Bevölkerung, vorzugsweise Kinder und Jugendliche...”)

Belgium: It’s allowed to everybody to learn music (children up to 12 do not have to pay for it), but the law doesn’t oblige municipalities or associations to organize music schools. However, about 98% of municipalities has art schools.

CIX_____

⁸⁴ Austria: ‘To be correct, the regions [Bundesländer] have music school laws!’

⁸⁵ Every time ‘Belgium’ is written, Wallonia (the French speaking part of Belgium) is meant.

⁸⁶ Estonia: ‘But there is a law for all kind of schools of "interest".’

⁸⁷ Germany: ‘No, we have no national wide music school law. But some Bundesländer (Federal States) have special legal regulations/laws for music schools: Brandenburg, Baden-Württemberg, Sachsen-Anhalt, Bayern, Berlin and Bremen. Theses regulations/laws concern legally binding standards (concerning aims, responsibilities and structure of the music schools, qualification of the teachers and directors, protection of the name “music school” and public financial support/subsidies).’

⁸⁸ Spain: ‘It is necessary to consider that each community has its own law.’

Denmark: From 1/1-2007 every person has the right to enter music school in every community

Finland: For tuition under school age/ music play school for everybody. After that entrance exam.

Hungary: Every child has the right to develop his or her talents. It is the 10th § of the law. Music education financed by the state is part of the general education system.

Iceland: Law regarding financial support to music schools was first passed 1963. The law does not state that every person has "the right to study music". This "right" has however been taken for granted and everyone with interest has been able to apply for admission to music schools (many schools have however had long waiting lists). The curriculum guide published by the Ministry of Education states that music schools shall provide education to all who wish to study music. This attitude towards access is now changing and some municipalities have suggested rules that limit access to people below the age of 25 or 27 (voice students) and to students who have permanent living address within the particular municipality.

Latvia: Yes

Luxembourg: Every person has the right to study music from 7 years up.

Norway: The Norwegian law is one paragraph, saying that all municipals should have a music and culture school offer.

Slovakia: The Constitution of Slovak Republic guarantees the right of education and the developing of skills for each member of Slovak society

Spain: No. The education of music in the music schools is of free option.

2.a. We would like to know how music school education is organised in your country. Below you find 5 different types of music schools. Could you please tick the boxes of the types of music schools existing in your country? They do not have to be affiliated to your association.

20 *General Music School*

17 *Specialised Music School*

11 *Secondary level education institution specialised in music A*

14 *Secondary level education institution specialised in music B*

5 *Secondary level education institution specialised in music C*

	General Music School	Specialised Music School	music A	music B	music C
Austria	x	x		x	
Belgium	x	x	x	x	x
Czech Republic	x				
Denmark	x	x	x	x	x
Estonia	x			x	
Finland	x	x	x	x	x
France	x	x	x		
Germany	x	x	x	x	
Hungary	x	x	x	x	x
Iceland	x	x			
Ireland	x	x	x		

Italy	x ⁸⁹	x	x		
Latvia		x ⁹⁰		x ⁹¹	
Luxemburg	x	x	x	x	
The Netherlands	x ⁹²				
Norway	x	x		x	
Serbia		x		x	
Slovakia	x	x		x	
Spain	x	x	x	x	x
Sweden	x				
Switzerland	x				
United Kingdom	x ⁹³	x	x	x	

2.b. Do you distinguish any other type of music school in your country than the ones mentioned above?

5 *yes*
15 *no*

	yes	no
Austria		x
Belgium	x	
Czech Republic		x
Denmark		x
Estonia		x
Finland	x	
France		x
Germany		x
Hungary	x	
Iceland		x
Ireland		x
Italy		

CXI_____

⁸⁹ Italy: 'Music education in Italy is basically divided in three main institutions representing two different levels of studies: Music Schools - run by local governments, or associations, Music schools -officially recognized and enabled to release diplomas (named Istituti Musicali Pareggiati - IMP) and State Music Conservatories.

Music schools are spread all over Italy and some of them, mostly situated in the central and northern part of the country, have an important historical tradition. They are aimed at amateur training, but a number of schools also prepare students for professional music training. Conservatori di Musica and IMP are addressed to professional music training and, in some cases (IMP), to amateur training as well.'

⁹⁰ Latvia: 'Music school'

⁹¹ Latvia: 'Secondary music school'

⁹² The Netherlands: 'Many music schools are part of a larger Centre for Arts Education, which provides courses and workshops in other art disciplines as well.'

⁹³ United Kingdom: 'Most of those under the first category are called "Music Services" in this country and deliver much of their teaching in the state schools during the normal school day. In addition they usually provide some instrumental teaching and many ensembles at a centre or school in the evenings or weekends.'

Latvia		x
Luxemburg	x	
The Netherlands		x
Norway		x
Serbia		x
Slovakia		x
Spain	x	
Sweden		x
Switzerland		x
United Kingdom		

If you answered ‘yes’, please describe how this type of music school is organised:

Belgium: Chapelle musicale Reine Elisabeth accepts only 12 talented teenagers (piano, violin, cello). It’s supported by Private sponsors.

Finland: Business minded private schools.

Hungary: Schools based on foreign music pedagogical methods are being founded (Yamaha).

Luxemburg: Private music schools (music education outside the general education on a low level)

Spain: Schools of music for all the ages

2.c. Which of the types of music schools mentioned at 2.a. are affiliated to your organisation?

- 18 General Music School
- 11 Specialised Music School
- 3 Secondary level education institution specialised in music A
- 5 Secondary level education institution specialised in music B
- 3 Secondary level education institution specialised in music C
- 2 Other type of school, as mentioned at question 2.b.

	General Music School	Specialised Music School	Music A	Music B	Music C	Other type of school
Austria	x	x		x		
Belgium	x					
Czech Republic	x					
Denmark			x	x	x	
Estonia	x					
Finland	x	x	x	x	x	
France	x	x				
Germany	x	x				
Hungary	x	x	x ⁹⁴	x ⁹⁵		x ⁹⁶
Iceland	x	x				

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⁹⁴ Hungary: ‘Partly’

⁹⁵ Hungary: ‘Partly’

⁹⁶ Hungary: ‘Partly’

Ireland	x	x				
Italy	x	x				
Latvia						
Luxemburg	x					
The Netherlands						
Norway	x	x ⁹⁷				
Serbia		x ⁹⁸		x		
Slovakia	x	x				
Spain	x				x	x
Sweden	x					
Switzerland	x					
United Kingdom	x					

3.a. Are there private music schools in your country that are not affiliated to your association?

18 yes
4 no
0 no info

	yes	no	no info
Austria	x		
Belgium	x		
Czech Republic	x		
Denmark		x	
Estonia	x		
Finland	x		
France	x		
Germany	x		
Hungary	x		
Iceland	x		
Ireland	x		
Italy	x		
Latvia		x	
Luxemburg	x		
The Netherlands	x		
Norway	x		
Serbia		x	
Slovakia	x		
Spain	x		
Sweden		x	

CXIII _____

⁹⁷ Norway: 'Music and Art Schools are affiliated to the Norwegian Council of Music and Art Schools, through a membership owned by the municipality.'

⁹⁸ Serbia: 'All music schools at primary and secondary level are affiliated.'

Switzerland	x		
United Kingdom	x		

3.b. Could you please explain in which way these types of music school are different from the music schools affiliated to your organisation?

Austria: They are financed only by school fees from the parents or in some cases by school fees and municipalities.

Belgium: "They are not supposed to respect the laws of programs and art education systems. Most of them purpose an alternative system to recognized schools. Our association only accept schools that educate from basic to high level and they offer a complete education system."

Estonia: They are private schools, who do not use the common curricula.

Finland: They are for making profit, no musical quality.

Germany: "Public Music Schools, which want to be member of our association (VdM), have to fulfil several conditions like: they have to get public subsidies, lessons by qualified teachers with diploma, they have to offer the full range of music education (strings, wind instruments, plucked instruments, piano etc. and likewise canto), ensemble playing and complementary subjects like theory, harmonics etc. Private music schools do not have to fulfil none of these conditions."

Hungary: There are few. They use the instruments of the general music schools.

Ireland: They are not necessarily different; they just chose not to be a member of our association.

Iceland: No official organisation of music schools currently exists in Iceland. However, most music school teachers in Iceland as well as directors of music schools are members of The Society of Music School Teachers in Iceland (FT). FT was granted a two year temporary membership to EMU last November in Prato, Italy. FT has committed itself to establish an official organisation of Music Schools in Iceland before this temporary membership expires.

Italy: These are private music schools and profit oriented.

Luxemburg: They are different in their level.

The Netherlands: Not subsidised by local government. Therefore limited offer (only more current instruments). Mostly more expensive.

Norway: One only is a private owned but supported by municipality school in Oslo. The school is giving special offers for talented children/youth. Also Oslo has a municipal music and art school with all levels of teaching music.

Spain: The associate schools of music are public and the private ones cannot belong because they do not have public financing and therefore have different interests.

Switzerland: Werden nicht durch den Staat unterstützt. Vermitteln nur Unterrichtslektionen.

United Kingdom: 97% of the services are affiliated. The others are no different but have chosen to go their own way.

4.a. Does any system of quality control/assurance exist in your country, in relation to music schools?

16 yes
6 no

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark		x
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland		x
Italy		x
Latvia	x	
Luxemburg	x	
The Netherlands	x	
Norway	x	
Serbia		x
Slovakia	x	
Spain	x	
Sweden		x
Switzerland		x
United Kingdom	x	

**4.b. Who implements this system of quality control/assurance? (You can tick more than one box.)
Is it done by:**

8 *Music schools (internal evaluation)*
7 *National music school union*
11 *Government*
3 *Other*

	Music schools (internal evaluation)	National music school union	Government	Other
Austria	x			x
Belgium	x		x	
Czech Republic			x	
Estonia	x	x	x	
Finland		x		
France			x	
Germany	x	x	x	x
Hungary	x	x	x	

Iceland			x	x
Latvia			x	
Luxemburg	x		x	
The Netherlands		x ⁹⁹		
Norway		x ¹⁰⁰		
Serbia	x			
Slovakia			x	
Spain	x		x	
United Kingdom		x		

Other, please name:

Austria: The regions (Bundesländer)

Germany: Verband Deutscher Musikschulen (VdM)

Iceland: A curriculum guide in music has recently been published by the Ministry of Education and Culture. Music school studies are divided into three levels: basic, intermediate and advanced. FT, the Icelandic Musicians' Union, the Association of Music School Headmasters and the Association of Local Authorities in Iceland together run an independent organisation that guarantees that exams from each of these three levels are properly executed and judges sufficiently trained.

5. Do music school students have to pay for their tuition?

2 *No, in my country music school education is free.*

15 *Yes, music school students have to pay tuition for all types of music schools.*

4 *Music school students have to pay tuition for the majority of music schools.*

1 *Music school students almost never have to pay tuition for music schools.*

	no	always	majority	almost never
Austria		x		
Belgium	x ¹⁰¹			
Czech Republic		x		
Denmark		x		
Estonia			x	
Finland		x		
France		x		
Germany			x	
Hungary		x		
Iceland		x		

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⁹⁹ The Netherlands: 'National association for art education and art participation and the national organisation for amateur arts participation 'Kunstfactor'.'

¹⁰⁰ Norway: 'The national music school union offers a programme for quality control/assurance for music and art schools.'

¹⁰¹ Belgium: 'Music school education in Belgium is free of charge for children up to 12 years of age, and can cost up to 200 Euro per year for other students.'

Ireland		x		
Italy		x		
Latvia	x ¹⁰²			
Luxemburg		x		
The Netherlands		x		
Norway		x ¹⁰³		
Serbia				x
Slovakia		x		
Spain		x		
Sweden			x	
Switzerland		x		
United Kingdom			x	

6. Are there any subsidies or grants available for students who are not able to pay for their tuition?

15 *yes*

4 *no*

	yes	no
Austria	x	
Belgium		
Czech Republic		x ¹⁰⁴
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland		x
Ireland	x	
Italy	x	
Latvia		
Luxemburg		x
The Netherlands	x ¹⁰⁵	
Norway	x	
Serbia		

CXVII

¹⁰² Latvia: 'Music school education is free in secondary music schools. As for music schools, they have to pay a little for their tuition.'

¹⁰³ Norway: 'Normally, this is the case.'

¹⁰⁴ Czech Republic: 'However, the director of a Basic Art School has the authority to grant a student a (full) remission of the tuition fee.'

¹⁰⁵ The Netherlands: 'Financial support for those who cannot pay for tuition is possible in most of the municipalities - sometimes with the restriction that it is only available for highly talented students - and via private funds.'

Slovakia		x
Spain	x	
Sweden	x	
Switzerland	x	
United Kingdom	x	

7. Do you feel that, in music schools in your country, tuition fees discourage students to take music lessons?

11 *yes*
7 *no*

	yes	no	not applicable ¹⁰⁶ , see question 5
Austria		x	
Belgium			(x)
Czech Republic		x	
Denmark	x		
Estonia		x	
Finland	x ¹⁰⁷		
France	¹⁰⁸		
Germany	x		
Hungary	x		
Iceland	x		
Ireland	x		
Italy		x	
Latvia			(x)
Luxemburg	x		
The Netherlands	x		
Norway	x ¹⁰⁹		
Serbia			(x)
Slovakia	x		
Spain		x	
Sweden		x	
Switzerland		x	
United Kingdom	x		

8.a. Does an officially established curriculum for music education exist on a national level?

15 *yes*
7 *no*

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¹⁰⁶ This category has been put in for those countries that (almost) never charge tuition fees (see question 5).

¹⁰⁷ Finland: 'Partly'.

¹⁰⁸ France: 'It really depends on the situation of each music school.'

¹⁰⁹ Norway: 'In some places, yes.'

	yes	no
Austria	x ¹¹⁰	
Belgium		x ¹¹¹
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland		x
Italy		x
Latvia	x	
Luxemburg	x	
The Netherlands	x	
Norway		x
Serbia	x	
Slovakia	x	
Spain	x	
Sweden		x
Switzerland		x
United Kingdom		x

8.b. Is this national curriculum being implemented by all music schools and for all subjects?

11 yes
4 no

All 7 countries that do not have a national curriculum (see 8.a.) will not be mentioned in any of the tables at question 8.

	yes	no
Austria	x	
Czech Republic	x	
Denmark		x
Estonia	x ¹¹²	
Finland	x	
France	x	

CXIX

¹¹⁰ Austria: 'Officially does not mean by national law, but all regions accept the curriculum of the KOMU, which is a conference of experts of all the regions.'

¹¹¹ Belgium: 'Belgium does not have a national curriculum, but it does have an officially established general structure for music education on a national level.'

¹¹² Estonia: 'All music schools, belonging to the local authorities, are using this curriculum.'

Germany	x	
Hungary	x	
Iceland		x
Latvia	x	
Luxemburg	x	
The Netherlands		x
Serbia	x	
Slovakia	x	
Spain		x

If no, please explain:

Denmark: They are voluntary.

Iceland: (See answer to question 4.b.) Most music schools who are owned or financially supported by local municipalities claim to use the official curriculum guide. Service of the independent organisation described in question 4.b. is voluntary. Most instrument types (keyboards, strings, wood wind instruments, etc.) are covered by the curriculum guide. One booklet is devoted to all theory subjects, including music history.

The Netherlands: There is only a curriculum for Harmony, Fanfare and Brass bands. It's up to each music school to decide whether or not they want to implement this curriculum.

Spain: The education ministry has a curricular decree of minimums, since we have said in the first question, each community of Spain has competitions in education and each one of them has its own law.

8.c. Who designed this national curriculum?

Austria: The KOMU (Konferenz der österreichischen Musikschulwerke), which is a conference of experts of all the regions.

Czech Republic: Ministry of Education

Denmark: The art council, state

Estonia: Ministry of education

Finland: National Board of Education with Finnish Music School association and some other organisations.

Germany: The Association of German Music Schools (Verband deutscher Musikschulen VdM)

Hungary: Experts and it was published by the minister of education. The national association cooperated in it.

Iceland: Various committees, specialists and experienced music teachers hired to do the job by the Ministry of Education and Culture

Latvia: Arts Education Centre of Latvia on charge of Ministry of Culture to which all music schools are submitted.

Luxemburg: Tradition of music schools harmonized by government

The Netherlands: Association for art schools and the national amateur arts institute

Serbia: Ministry of education

Slovakia: Ministry of Education

Spain: The education ministry

8.d. Does the national curriculum specify anything on entrance exams for music schools and/or admission requirements?

7 *yes*

8 *no*

	yes	no
Austria		x
Czech Republic	x	
Denmark		x
Estonia		x
Finland		x
France	x	
Germany		x
Hungary	x	
Iceland		x
Latvia	x	
Luxemburg	x	
The Netherlands		x
Serbia	x	
Slovakia	x	
Spain		x

If you answered 'yes', please describe what is stated in the national curriculum:

Czech Republic: Look at 2a

France: New reforms are going to take place in the next months.

Hungary: There is certain knowledge necessary for every grade. At the entrance exam skills are examined. There is a preparatory year in theory and instrument.

Luxemburg: Different for every subject. Many different admission requirements concerning the age and the former musical education of student.

Slovakia: See 2a /2

8.e. Are theoretical classes incorporated in the curriculum? Are these classes compulsory or optional?

12 *Yes, theoretical classes are incorporated in the curriculum, they are compulsory.*

2 *Yes, theoretical classes are incorporated in the curriculum, they are optional.*

1 *No, theoretical classes are not incorporated in the curriculum.*

	compulsory	optional	not incorporated
Austria	x		
Czech Republic	x		
Denmark			x
Estonia	x		
Finland	x		
France	x		
Germany		x	
Hungary	x		
Iceland	x		
Latvia	x		
Luxemburg	x		
The Netherlands	x		
Serbia	x		
Slovakia	x		
Spain		x	

8.f. Is ensemble playing part of this curriculum? Is it compulsory or optional?

- 8 *Yes, ensemble playing is incorporated in the curriculum, it is compulsory.*
6 *Yes, ensemble playing is incorporated in the curriculum, it is optional.*
0 *No, ensemble playing is not incorporated in the curriculum.*

	compulsory	optional	not incorporated
Austria		x ¹¹³	
Czech Republic	x		
Denmark	x		
Estonia	x		
Finland		x	
France		x	
Germany		x	
Hungary		x	
Iceland		x	
Latvia	x		
Luxemburg	x		
The Netherlands			
Serbia	x		
Slovakia	x		
Spain		x	

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¹¹³ Austria: 'In some regions it is compulsory!'

8.g. Are musical cross-over projects (e.g. cross-overs between classical music, jazz and pop music), or improvisation lessons, part of this curriculum? Are these lessons compulsory or optional?

- 0 Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are compulsory.
 6 Yes, musical cross-over projects or improvisation lessons are incorporated in the curriculum, they are optional.
 6 No, musical cross-over projects or improvisation lessons are not incorporated in the curriculum.

	compulsory	optional	not incorporated
Austria		x	
Czech Republic			
Denmark			x
Estonia		x	
Finland			x
France		x	
Germany			x
Hungary		¹¹⁴	
Iceland		x	
Latvia		x	
Luxemburg			x
The Netherlands			
Serbia			x
Slovakia			x
Spain		x	

8.h. Does the national curriculum talk about the use of group tuition or one-to-one tuition? If you answer ‘no’, please continue with question 8.j.

- 12 Yes
 3 No

	yes	no
Austria	x	
Czech Republic	x	
Denmark		x
Estonia	x	
Finland		x
France	x	

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¹¹⁴ Hungary: ‘These are separate genres in the curriculum.’

Germany	x	
Hungary	x	
Iceland	x ¹¹⁵	x
Latvia	x	
Luxemburg	x ¹¹⁶	
The Netherlands		
Serbia	x	
Slovakia	x	
Spain	x	

If you answered ‘yes’, please describe what is stated in the curriculum:

Austria: The form of tuition depends on subject, age etc.

Estonia: Instrumental lessons are one-to-one, other subjects use group tuition.

Hungary: In instrumental tuition there are only one-to-one classes. Theoretical classes are in groups.

Iceland: One-to-one tuition has been the general rule in Iceland and the curriculum guide sees this form of teaching as giving the best results. Small group teaching is briefly discussed and considered economical and useful, especially with respect to beginning students on instruments. Flexibility is underlined (group size; mixed private and group teaching) as well the use of appropriate teaching material.

Latvia: Both types are included.

Serbia: There is no instrumental/vocal group teaching available.

Slovakia: The national curriculum specifies which subjects have to be taught as group tuition and which as one-to-one tuition

8.i. Are students, according to the national curriculum, allowed to choose between group tuition and one-to-one tuition? (After this question, please continue with question number 10.)

4 *Yes, students are allowed to choose between group tuition and one-to-one tuition.*

7 *No, students are not allowed to choose between group tuition and one-to-one tuition.*

	yes	no	The national curriculum does not talk about types of tuition (see 8.h.).
--	-----	----	--

CXXIV

¹¹⁵ Giving two answers to this question is not possible. However, both answers have been entered and count up to the total.

¹¹⁶ Luxemburg: ‘The use of group tuition is related to the level.’

Austria	x ¹¹⁷		
Czech Republic		x	
Denmark			x
Estonia		¹¹⁸	
Finland			x
France		x	
Germany	x		
Hungary		x	
Iceland			x
Latvia		x	
Luxemburg	x	x	
The Netherlands			
Serbia		x	
Slovakia		x	
Spain	x		

8.j. If the national curriculum does not mention the type of tuition that students should take, could you then indicate which type of tuition is generally used for instrumental/vocal lessons at music schools in your country?

- 0 *Group tuition*
5 *One-to-one tuition*
2 *Combination of group tuition and one-to-one tuition*

This table shows the countries that answered question 8.h. negatively.

	group tuition	one to one tuition	combination
Denmark		x	
Finland		x ¹¹⁹	x
Iceland		x	

The following table shows the countries that answered this question while they should have not answered it (see 8.h.). However, their answers show a trend and are therefore entered.

	group tuition	one to one tuition	combination
Austria			x ¹²⁰
France		x	
Serbia		x	

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¹¹⁷ Austria: 'But of course it also depends on the resources of the school! (Not every one can have one-to-one tuition, because it is the most expensive form...).'

¹¹⁸ This question is not applicable for Estonia, since all instrumental/vocal lessons in their country are to be taught one-to-one (see 8.h.). The same goes for Serbia and Hungary, but they chose to answer 'no'.

¹¹⁹ Both answers have been entered.

¹²⁰ Austria: 'All three are used...'

9. **If an officially established curriculum for music education does not exist on a national level, does every music school have to establish its own curriculum?**

7 *Yes*
1 *No*

This table only shows the countries that do not have a national curriculum, or have a national curriculum which is not being implemented for all subjects (The Netherlands). Please look at question 8.a. to see which countries do have a national curriculum.

	yes	no
Belgium	x	
Hungary	¹²¹	
Ireland	x	
Italy	x	
The Netherlands	x	
Norway	x	
Sweden		x
Switzerland	x	
United Kingdom	x	

If you answered ‘yes’, please explain how music schools design their curriculum:

Belgium: Music schools design their own curriculum, but it has to be approved by the Government. Ministers and School Inspectors give to schools some indications to respect.

Ireland: They design their curriculum according to the current teaching staff, following whatever curriculum each particular teacher studied under. But individual teachers may differ in their teaching methods and material so it is really done on an ad-hoc basis from school to school.

Italy: Some schools have a special committee; others have the guidelines for their curriculum from the local municipality.

The Netherlands: Music schools are free if they would like to use the “Reglement” or their own curriculum.

Norway: Normally teachers have the responsibility for making plans for each student. Some few schools, however, use international based exams as a free offer for their students.

Spain: Each school of music, their curriculum elaborates, considering its interests, the characteristics of the municipality, and the objectives of the centre.

United Kingdom: Many follow a curriculum based around one created by The Federation of Music Services called "A Common Approach" but this is not formally established as the national curriculum. All mainstream schools (i.e. NOT music schools) have to follow the National Curriculum in Music.

If you answered ‘no’, please explain what kind of curriculum music schools use:

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¹²¹ Hungary: ‘There is a central curriculum and based on that every school makes its own curriculum’. *Hungary has a national curriculum. However, this comment provides valuable information and is therefore quoted.*

Sweden: Each teacher has its own “curriculum”.

10.a. How long does an average instrumental/vocal one-to-one lesson take?

- 7 0- 30 minutes
- 18 30-60 minutes
- 1 60- 90 minutes
- 1 more than 90 minutes
- 0 No estimation possible

	0-30	30-60	60-90	more than 90	no estimation
Austria		x			
Belgium		x ¹²²			
Czech Republic		x ¹²³			
Denmark	x				
Estonia		x			
Finland		x			
France		x			
Germany		x			
Hungary		x			
Iceland		x			
Ireland		x			
Italy		x			
Latvia		x			
Luxemburg	x ¹²⁴	x	x	x	
The Netherlands	x	x ¹²⁵			
Norway	x ¹²⁶				
Serbia	x	x			
Slovakia		x			
Spain	x	x			
Sweden	x				
Switzerland		x			
United Kingdom	x				

How many times a week are these lessons given?

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¹²² Belgium: ‘50 minutes. The length of the lesson depends on the level of the student.’

¹²³ Czech Republic: ‘It depends on plan of study. Fundamental lessons take 45 minutes, but talented students can receive 1,5 or 2 lessons per week.’

¹²⁴ Luxemburg: ‘Depends on the level.’

¹²⁵ The Netherlands: ‘between 0-45 minutes’

¹²⁶ Norway: ‘A number of music and art schools, have an average of 15-20 minutes for one pupil. This time is based on group teaching, but often it is not possible to arrange groups. Consequently this then is the one-to one lesson time for a lot of pupils. Students who have a higher level could receive one-to-one tuition for 30 minutes or more.’

Austria: Usually one time, but many pupils come a second time for ensembles.

Belgium: one

Czech Republic: Depends on plan of study. Fundamental lessons take 45 minutes. Talented students can receive 1,5 or 2 lessons a week.

Denmark: one

Estonia: 1-2

Finland: 1-2

France: once a week

Germany: One time a week (average)

Hungary: Twice

Ireland: Once

Iceland: Generally once (60 minutes) or twice (30 minutes) a week. So called "full time students" usually get 60 minutes once a week or 30 minutes twice a week. Part time students (called "half students") usually get 30 minutes once a week.

Italy: Once (average)

Latvia: Two times a week

Luxemburg: Once the week

The Netherlands: Once a week

Norway: Normally once

Serbia: twice a week (at primary level) or three times a week (at secondary level)

Slovakia: 30 – 60 minutes a week, usually divided into 2 lessons

Spain: a day to the week

Sweden: 1

Switzerland: Once a week

United Kingdom: Normally once

10.b. How long does an average instrumental/vocal group lesson take?

- 2 *0- 30 minutes*
- 14 *30-60 minutes*
- 7 *60- 90 minutes*
- 3 *more than 90 minutes*
- 1 *No estimation possible*

	0-30	30-60	60-90	more than	no
--	------	-------	-------	-----------	----

				90	estimation
Austria		x			
Belgium			x	x	
Czech Republic		x			
Denmark		x			
Estonia		x			
Finland			x		
France			x		
Germany			x		
Hungary					x
Iceland		x			
Ireland		x			
Italy			x	x ¹²⁷	
Latvia		x			
Luxemburg	x	x	x		
The Netherlands		x ¹²⁸			
Norway		x ¹²⁹			
Serbia		x			
Slovakia		x			
Spain			x	x	
Sweden		x			
Switzerland		x			
United Kingdom	x				

If no estimation is possible, please explain why:

Hungary: No such classes

How many times a week are these lessons given?

Austria: Usually one time, but many pupils come a second time for ensembles.

Belgium: 1 or 2 depending of level

Czech Republic: One or two times

Denmark: one

Estonia: 1-2, depending of subject

Finland: 1-2

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¹²⁷ Italy: 'sometimes'

¹²⁸ The Netherlands: 'In groups of 2 to 4 students'.

¹²⁹ Norway: 'In a number of music and art schools, all basic teaching for young pupils should principally be in groups. Too often this is not the case, because teachers don't have the knowledge of group teaching, or there are not enough pupils at the particular instrument to make a group.'

Germany: One time a week (average)

Ireland: Once

Iceland: Once or twice per week

Italy: Once or twice

Latvia: Two times a week

Luxemburg: Once a week

Norway: Normally once

Serbia: two or three times¹³⁰

Slovakia: 30 – 60 minutes a week, in 1, or 2 lessons

Spain: a day to the week

Sweden: 1

Switzerland: Once a week

United Kingdom: normally once

11. Is music school education in your country aimed at amateur education or at preparing for professional music training? Please put the letter (a, b, c, d, e) which describes the kind of training at a certain type of music school, in the cell next to the type of music school that exist in your country.

- a. Only amateur training
- b. Mainly amateur training and some preparation for professional music training
- c. Amateur training and preparation for professional music training
- d. Mainly preparation for professional music training and some amateur training
- e. Only preparation for professional music training

a=1, b=11, c=9, d=0, e=0 General Music School

a=0, b=2, c=8, d=5, e=1 Specialised Music School

a=1, b=0, c=6, d=2, e=1 Secondary level education institution specialised in music A

a=0, b=0, c=5, d=3, e=5 Secondary level education institution specialised in music B

a=0, b=0, c=2, d=0, e=3 Secondary level education institution specialised in music C

a=1, b=0, c=0, d=0, e=1 Other type of school, as mentioned at question 2.b.

	<i>General Music School</i>	<i>Specialised Music School</i>	Music A	Music B	Music C	Other type of school
Austria	b	c		c		
Belgium	b	d	c	c	c	e
Czech Republic	c					
Denmark	c	c	c	c	c	
Estonia	c			d,e		

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¹³⁰ Serbia: 'Secondary music education'

Finland	c	c	c	c	e	
France		b				
Germany	c	c	c	c		
Hungary	c	c	a	e	e	a
Iceland	b	b				
Ireland	c	d	d			
Italy	a,b	c				
Latvia		d		e		
Luxemburg	b	d	d	d		
The Netherlands	b					
Norway	b	c	c			
Serbia	b			d		
Slovakia	c	d		e		
Spain	b	e	e	e	e	
Sweden	b					
Switzerland	c					
United Kingdom	b	c	c			

12. Are there any formalised links between music schools and institutions that provide professional music training at higher education level?

9 *Yes, there are formalised links between music schools and institutions that provide professional music training at higher education level.*

13 *No, there are no formalised links between music schools and institutions that provide professional music training at higher education level.*

0 *No information available.*

	yes	no
Austria		x
Belgium		x
Czech Republic	x	
Denmark	x	
Estonia		x
Finland		x
France		x
Germany		x
Hungary	x	
Iceland		x
Ireland		x
Italy	x ¹³¹	
Latvia	x	
Luxemburg	x	

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¹³¹ Italy: 'Few examples'

The Netherlands		x
Norway		x
Serbia	x	
Slovakia	x	
Spain		x
Sweden		x
Switzerland	x	
United Kingdom		x

13.a. In case your country has a national curriculum for music education, as mentioned at question number 8, has it been designed to lead towards the entrance level of professional music training at higher education level?

12 Yes

3 No

1 My country does not have a national curriculum for music education.

Some countries that do not have a national curriculum forgot to tick the appropriate box. To clarify the table, the answer they should have given is put in between brackets.

	yes	no	no national curriculum
Austria		x ¹³²	
Belgium			(x)
Czech Republic	x		
Denmark	x		
Estonia	x		
Finland	x		
France		x	
Germany	x		
Hungary	x		
Iceland	x		
Ireland			(x)
Italy			(x)
Latvia	x		
Luxemburg	x		
The Netherlands		x	
Norway		¹³³ x	(x)
Serbia	x		
Slovakia	x		
Spain	x		
Sweden			x

CXXXII

¹³² Austria: 'For the pupils that want to study, the music schools provide an education, that makes them fit for professional education - but that's not the majority....'

¹³³ Denmark does not have a national curriculum. Therefore, this answer does not count.

Switzerland			(x)
United Kingdom	x ¹³⁴		(x)

13.b. Do music schools in your country design their curriculum to lead towards the entrance level of professional music training at higher education level?

- 3 *All music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
1 *Most music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
5 *Some music schools design their curriculum to lead towards the entrance level of professional music training at higher education level.*
0 *Music schools do not design their curriculum to lead towards the entrance level of professional music training at higher education level.*

This question was meant to be answered exclusively by countries that do not have a national curriculum. However, the question was often misunderstood as the following table shows.

	all	most	some	none
Belgium	x			
France			x ¹³⁵	
Hungary	x			
Ireland			x	
Italy				
Norway			x	
Serbia	x			
Spain		x		
Sweden			x	
Switzerland				
United Kingdom			x	

Could you please specify which types of music schools are concerned?

Ireland: General Music Schools would prepare students towards the entrance level of professional music training.

Norway: Primarily this is music and art schools with Saturday schools or similar advanced offers for students. The average music school in this respect will be dependent on the qualification of the teachers.

14. Do you feel that music school education in your country generally provides students with enough skills and knowledge to continue their studies in higher education?

- 17 *Yes*
5 *No*

CXXXIII—

¹³⁴ *The United Kingdom does not have a national curriculum either. This answer does not count. However, the United Kingdom has a curriculum that many schools use (see question 9).*

¹³⁵ *France, Hungary, Serbia and Spain have national curricula and should not have answered this question. But the answers shows a trend and are therefore added.*

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland		x
Italy	x	
Latvia	x	
Luxemburg	x	
The Netherlands		x
Norway		x
Serbia	x	
Slovakia	x	
Spain		x
Sweden		x
Switzerland	x	
United Kingdom	x	

If you answered ‘yes’, please explain your answer:

Austria: In the cases where it is done, yes – see 13a

Czech Republic: Good work bring good results

Germany: Public Music Schools offer curricula from the beginning up to special preparation for the entrance to higher education at universities / conservatories.

Iceland: Those who graduate from Icelandic music schools have generally proven well prepared for continuing their studies abroad or at the Iceland Academy of the Arts.

Italy: Even it is not lately revisited, teaching offered is quite good

Luxemburg: Many students continue their studies in higher education in others countries after the music school education in Luxembourg.

Switzerland: Weil unsere Professoren an einer Hochschule ausgebildet wurden.

If you answered ‘no’, please explain your answer:

Ireland: There is no National Curriculum and no system of monitoring standards and this leaves Music Schools devising their own program of work, sometimes with unqualified teachers who do not have the experience to impart sufficient knowledge and skills to their students.

The Netherlands: 1). It's not the main target of our music schools. The main target of Dutch music schools is to provide the opportunity for as many people - children as well as adults - to receive training in music, in their leisure time or during school hours (in cooperation with regular schools). 2). It depends of the demands or the professional/higher education.

Norway: A lot of the schools are small institutions where teachers often do not have higher music education. The larger ones, however, have teachers of high quality. During the last decade, the level of students applying for higher music education has improved very much.

Spain: The music schools make fans and lovers to music and nontalents. But if that detects students with capacities and abilities to study superior studies of music.

15.a. Is a students' progress measured in any way?

- 11 *A student's progress is measured at all music schools in my country.*
 6 *A student's progress is measured at most music schools in my country.*
 2 *A student's progress is measured at some music schools in my country*
 3 *No, a student's progress is never measured.*

	all	most	some	never
Austria	x			
Belgium	x			
Czech Republic	x			
Denmark				x
Estonia	x			
Finland	x ¹³⁶			
France		x		
Germany			x	
Hungary	x			
Iceland		x		
Ireland		x		
Italy		x		
Latvia	x			
Luxemburg	x			
The Netherlands		x		
Norway				x ¹³⁷
Serbia	x			
Slovakia	x			
Spain	x			
Sweden				x
Switzerland			x	
United Kingdom		x		

15.b. In what way is this progress measured? You can tick more than one box.

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¹³⁶ Finland: 'Private music schools (with no state money) do not necessarily have examinations.'

¹³⁷ Looking at the answer that Denmark gave to question 15.b., this answers is probably a mistake.

- 17 Examination
 17 Annual evaluation by teacher
 6 Other
 0 No information available

	examination	annual evaluation	other	no info available	not applicable (see 15.a.)
Austria	x	x			
Belgium	x	x			
Czech Republic	x	x	x		
Denmark					x
Estonia	x	x			
Finland	x	x			
France	x	x			
Germany	x	x			
Hungary	x	x	x		
Iceland	x	x	x		
Ireland	x	x			
Italy	x	x			
Latvia	x	x			
Luxemburg	x	x			
The Netherlands	x	x			
Norway		x	x		(x)
Serbia					
Slovakia	x	x	x		
Spain			x		
Sweden					x
Switzerland	x				
United Kingdom	x	x			

Other, please name:

Czech Republic: through concerts, competitions

Hungary: From 2007 there will be a final exam of arts.

Iceland: Public performances

Norway: Evaluation mostly through performances, concerts given to parents and common audiences. Normally no measurements. When applying higher education, the teacher could be asked to write an evaluation and forward some documentation of concerts etc.

Spain: Continuous evaluation

16. **What happens if a student's progress is judged as 'not sufficient'? Can students be dismissed from a music school?**

Austria: Usually they end their studies, in some regions it is possible to make an exam and – when negative – the pupil has to leave the school.

Belgium: NO!!!!!! We always privilege constructive alternative solutions.

Czech Republic: Yes

Estonia: Yes

Finland: Teacher and principle will talk with parents and student. There will be new personal program for the student or student will decide not to continue his/her studies. It's rather uncommon that student will be dismissed.

Germany: There exists no regulation from our Association, but music schools can establish rules to dismiss students in determined cases

Hungary: Once he or she can repeat the same grade

Ireland: Yes

Iceland: Generally this action is not taken (though there must be examples of this). Rules as to the progress of students are generally not rigid in Icelandic music schools. Usually students give up their studies at their own free will because their interest disappears or for some other reasons.

Italy: Students are never dismissed, but are encouraged to consider again their commitment; sometimes they are re-addressed to amateur studies.¹³⁸

Latvia: Yes

Luxemburg: A student who is judged "not sufficient" can repeat the lessons of the past year and try to pass the examination once again. If he is judged "not sufficient" again, he is dismissed from the music school.

The Netherlands: Every music school has his own policy. It's mostly dependent on the subsidising law of the local government.

Norway: I believe only if the student is not meeting at lessons. If the pupil/student is not doing any homework preparation, the teacher will discuss the matter with her or the parents. Normally these kinds of students will leave the music and art school.

Slovakia: Based on the judgement of a commission exam, the student with a not sufficient result can be dismissed from the Music school.

Spain: If the students have their attitudes and therefore curricular adaptations become. They never take leave.

Switzerland: No

United Kingdom: In some cases yes, but it would be very rare.

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¹³⁸ In Italy, there is a small group of ambitious students who study at a music school (approximately 10% of all music school students), but who use a special curriculum made by the Ministry of Education, which is the same curriculum used in higher education, at Conservatoires.

17. What happens if a student shows exceptional talent? Is there a special pathway a student can follow?

18 Yes
4 No

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland		x
Ireland	x	
Italy	x	
Latvia		x
Luxemburg		x
The Netherlands	x	
Norway	x	
Serbia	x	
Slovakia	x	
Spain	x	
Sweden	x	
Switzerland		x
United Kingdom	x	

If you answered ‘yes’, please explain:

Austria: In most of the region there are programs for talented pupils.

Belgium: See 2b

Denmark: Talent classes or pre conservatory classes for 1 – 3 years

Estonia: The student can study in the secondary school by the Musical Academy.

Finland: Student will get more private teaching, chamber music etc. Special talented students can have a studying place in Sibelius-Academy youth music department.

Germany: Students may get special support (pedagogical, financial etc.).

Hungary: He or she gets more classes.

Ireland: It depends on the Music School who must promote and nurture exceptional talent at a local and National level. There are various performing and scholarship opportunities in some of our third level institutions for gifted musicians.

Italy: They are able to follow a regular examination programme supplied by Conservatorio. Longer individual lessons are given in this case.

The Netherlands: Via private teachers or via private funds.

Norway: Yes, Saturday schools or a national Talent program for Young Musicians managed by the National Academy of Music and the regional Conservatories of Music in cooperation with the County board of Music and Art Schools and the schools in the main cities.

Serbia: Talent classes or pre conservatory classes for 1 – 3 years.

Slovakia: The Music school student with an exceptional talent can become an extraordinary student of The Music Konzervatorium (it is a secondary level educational institution).

Spain: The students with special talent receive more hours and another curriculum.

Sweden: More time.

18. Is it, in your country, common for children to start with pre-instrumental music classes, before starting with instrumental/vocal music lessons at a music school?

18 Yes

4 No

	yes	no
Austria		x ¹³⁹
Belgium		x
Czech Republic	x	
Denmark	x	
Estonia		x
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland	x	
Ireland	x	
Italy	x	
Latvia	x	
Luxemburg	x	
The Netherlands	x	

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¹³⁹ Austria: 'Pre-instrumental classes should be the start, but many pupils want to start with the instrument, so it is not the majority (but of course there are differences between the regions).'

Norway		x
Serbia		x
Slovakia	x	
Spain	x	
Sweden	x	
Switzerland	x	
United Kingdom	x	

If you answered ‘yes’, please explain:

Denmark: 0-8 years of age, pre music classes

Finland: Almost half of the all students in Finland are in pre-instrumental music classes.

Germany: It is common that children start with so called “Musikalische Früherziehung” (4 – 6 years) or with special programs even earlier.

Ireland: Most music schools have a pre-instrumental course for age 3 to 7 but it is not always necessary for a student to have completed this course to commence instrumental/vocal lessons.

Iceland: Most music schools require children to enrol in pre-instrumental music classes for one or two years. This requirement is not as strict with regards to older children and teenagers.

Italy: Orff or Dalcroze or similar classrooms are offered.

Luxemburg: Only for string and percussion music lessons.

The Netherlands: General Music Education (sometimes also via the regular school).

Norway: Some schools have preparatory classes, a kind of music kindergarten, and also special offers for mothers with babies etc.

Serbia: 5-8 years of age, pre music classes

Slovakia: The most of students start with the “preparatory pre - instrumental“class, which usually lasts for a year.

Spain: The small students, they begin working music and movement and percussion instruments.

Switzerland: Musikalische Früherziehung ab 6 Jahren.

United Kingdom: It is becoming more and more common.

19.a. What is the average age at which children start with instrumental lessons in your country? Starting age between:

- 0-2 years of age
- 2-4 years of age
- 4-6 years of age
- 6-8 years of age
- 8 years or older

This table shows the starting ages:

	Strings/ piano	Brass	Woodwinds	Improvised music/ Pop music/ Jazz	Other
Austria	6-8	6-8/8 or older	6-8	8 or older	6-8
Belgium	6-8	6-8	6-8	4-6 ¹⁴⁰ /8 or older ¹⁴¹	6-8
Czech Republic	6-8	8 or older		8 or older	
Denmark	6-8	8 or older	8 or older	8 or older	6-8
Estonia	6-8	8 or older	6-8	8 or older	
Finland	4-6	4-6	4-6	8 or older	
France	6-8	8 or older	8 or older	8 or older	
Germany	6-8	8 or older	6-8/8 or older	8 or older	6-8/8 or older
Hungary	6-8	8 or older	6-8	8 or older	
Iceland	8 or older	8 or older	8 or older		142
Ireland	4-6	8 or older	6-8	8 or older	8 or older
Italy	6-8/8 or older	8 or older	6-8	8 or older	6-8
Latvia	6-8	8 or older	8 or older		8 or older ¹⁴³
Luxemburg	6-8/8 or older	8 or older	8 or older	8 or older	8 or older
The Netherlands	6-8	6-8	6-8	8 or older	
Norway	2-4/4-6 ¹⁴⁴ /8 or older ¹⁴⁵	8 or older	8 or older	8 or older ¹⁴⁶	
Serbia	6-8	8 or older	8 or older	8 or older	6-8/8 or older
Slovakia	6-8	8 or older	6-8	8 or older	
Spain	4-6				
Sweden	8 or older	8 or older	8 or older	8 or older	8 or older

CXLI

¹⁴⁰ Belgium: 'Improvisation'

¹⁴¹ Belgium: 'Pop/jazz'

¹⁴² Iceland: '4/6 Suzuki method', '6-8 pre-instrumental classes'

¹⁴³ Latvia: 'Folk'

¹⁴⁴ Norway: 'Mini-violins. Children start playing the violin between their 3rd and 5th year of age.'

¹⁴⁵ Norway: 'start piano lessons'

¹⁴⁶ Norway: 'later'

Switzerland	6-8	8 or older	6-8	8 or older	8 or older
United Kingdom	6-8	8 or older	8 or older	8 or older	

19.b. What is the average age at which children start with vocal lessons in your country? Starting age between:

- 8 6-10
- 8 10-15
- 7 15-20
- 0 20 or older

	Vocal training
Austria ¹⁴⁷	15-20
Belgium ¹⁴⁸	6-10
Czech Republic	6-10
Denmark	10-15
Estonia	15-20
Finland	10-15
France	15-20
Germany ¹⁴⁹	6-10/10-15
Hungary	15-20
Iceland	15-20
Ireland	10-15
Italy	10-15
Latvia	6-10
Luxemburg	15-20
The Netherlands	10-15
Norway	10-15
Serbia	15-20
Slovakia	6-10
Spain	6-10
Sweden	6-10
Switzerland	6-10
United Kingdom	10-15

20. Do students in your country have to fulfil an entrance exam to be admitted to a music school?

- 7 *Yes, students always have to fulfil an entrance exam to be admitted to a music school.*

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¹⁴⁷ Austria: 'But there is a trend to teach more younger children.'

¹⁴⁸ Belgium: 'Mainly choir.'

¹⁴⁹ Germany: 'Kinderchöre noch früher ab 4 Jahren.'

- 2 *Students often have to fulfil an entrance exam to be admitted to a music school.*
- 6 *Students sometimes have to fulfil an entrance exam to be admitted to a music school.*
- 7 *Students never have to fulfil an entrance exam to be admitted to a music school.*

	always	often	sometimes	never
Austria				x
Belgium				x
Czech Republic	x			
Denmark				x
Estonia	x			
Finland	x			
France		x		
Germany				x
Hungary	x			
Iceland			x	
Ireland			x	
Italy			x	
Latvia	x			
Luxemburg			x	
The Netherlands				x
Norway				x
Serbia	x			
Slovakia	x			
Spain		x		
Sweden				x
Switzerland			x	
United Kingdom			x	

Could you please specify which types of music schools are concerned?

Ireland: Some general music schools will have an audition process for accepting students; this is at the discretion of the administration of the school(s) concerned.

Iceland: Formal entrance examination does not exist. However, students who move between music schools or have some level of skill when entering a music school usually have to demonstrate their skill and perhaps take some theory exams so that they can be properly placed as to their continuing study.

Italy: Sometimes when too many applications for specific courses (e.g. pop singing, drums, etc).are submitted.

Switzerland: Aufnahmetest.

United Kingdom: In music services it will probably be just a test. For a specialist music school it will be a full exam.

21. Are teachers required to have a professional qualification to be able to teach at music schools?

21 *yes*
1 *no*

	yes	no
Austria	x	
Belgium	x	
Czech Republic	x	
Denmark	x	
Estonia	x	
Finland	x	
France	x	
Germany	x	
Hungary	x	
Iceland		x
Ireland	x	
Italy	x	
Latvia	x	
Luxemburg	x	
The Netherlands	x	
Norway	x	
Serbia	x	
Slovakia	x	
Spain	x	
Sweden	x	
Switzerland	x	
United Kingdom	x	

Please clarify what kind of professional qualification is required:

Austria: Instrumental (Gesangs) Pädagogik (or Künstlerisches Diplom)

Belgium: Master grade from High schools or university

Denmark: conservatory, university, musicians

Estonia: The teachers must have higher education

Finland: Master of Music and pedagogical studies

France: 3 types of diplomas: certificat d'aptitudo, diplome d'Etat, Diplome universitaire de musicien intervenant

Germany: Teachers have to have a diploma (from university or conservatory) for music / music education.

Hungary: University or college degree in teaching and music

Ireland: Teachers are required to have a teaching diploma and in most cases a music degree from a recognised third level institution

Italy: Conservatory Diploma- University degree (History of Music)

Latvia: Higher professional qualification and higher pedagogical qualification

Luxemburg: 1er prix in a music conservatoire

The Netherlands: A diploma from a conservatoire with a specialisation in teaching.

Norway: To have tenure a teacher should have higher music education.

Serbia: Music school teachers need to have a musical university diploma.

Spain: Teacher superior

Sweden: Music Teacher examination, 4,5 years

United Kingdom: However, in some cases they may be admitted without qualifications. It depends on the nature of the work they are doing.

If you answered ‘no’, please explain how teachers are selected:

Iceland: Anyone can teach music in Iceland - provided of course that someone is willing to study with them or hire them to teach. Current salary agreement between FT and the Icelandic Musicians' Union, on the one hand, and the salary committee of the Association of Local Authorities in Iceland on the other, grants teachers with professional qualification, either as teachers or instrumentalists/singers, higher salaries depending on certain degrees and/or years of study in qualified institutions or with qualified instructors. Music teachers in Iceland are generally well educated.

22. Do you know of any system in your country where music school teachers give structural music lessons in primary schools?

13 *yes*

7 *no*

	yes	no
Austria	x	
Belgium		x
Czech Republic		x
Denmark	x	
Estonia		x
Finland	x	
France	x	
Germany		
Hungary	x	
Iceland	x	
Ireland	x	
Italy	x	

Latvia	x	
Luxemburg		x
The Netherlands	x	
Norway	x	
Serbia		x
Slovakia		x
Spain	x	
Sweden		x
Switzerland	x	
United Kingdom		

Could you please explain how this system is being implemented?

Austria: There is a growing number of cooperations between music schools and primary schools – “Klassenmusizieren” and other projects.

Finland: Children have almost all music studies during the school day.

Ireland: It would be implemented on a school by school basis as part of an Outreach programme. Music teachers go out to Primary schools usually one day per week for instrumental and or vocal/choral tuition.

Iceland: Some music schools provide instrumental music lessons in co-operation with primary schools where students attend lessons during their regular school day. This arrangement is increasing in popularity due to the difficulties arriving from longer school day in primary schools.

Italy: It is rather common in Italy.

Latvia: There are schools with the accent on music studies, where music subjects are offered and both types of education are available (one-to-one / group lessons).

Norway: A lot of teachers have combined position in music and art school and primary school.

Switzerland: Kindergarten und Primarschule als Musikalische Früherziehung und musikalische Grundschule. 1-2 Lektionen pro Woche!

Additional comments

Iceland: “Music schools in Iceland are now roughly 80. Law regarding financial support to music schools was first passed 1963, as mentioned in question 1.b. This law was last modified 1989 when financial responsibility moved entirely to local governments. Prior to 1989 the state and local governments did split the cost. Existing law only deals with financial support and requires that support from local government be used only to pay salaries of teachers and headmasters. Other costs should be covered by student tuition. Music schools in the capital, Reykjavik, are roughly 20, almost all owned by individuals or organisations, but subsidised by the city in accordance with the above mentioned law. Most music schools outside of Reykjavik are, however, owned and run by the local municipalities. Student fees are thus somewhat higher in Reykjavik. New and broader law regarding music schools is now being prepared. The curriculum guide also requires modifications. Even though one-to-one tuition has been the predominant form of teaching, flexibility has increased in recent years (more group teaching, mixed group and

individual teaching etc.). Pressure has also grown from the municipalities that the music schools serve more people and that waiting lists be eliminated. The national curriculum guide in music is currently only available in Icelandic. If the guide is still wanted, please mail us back and we will mail the guide to the address indicated below.

Appendix 3

Comparison to the questionnaire on Admission Procedures to European Conservatoires

Comparison to the questionnaire on Admission Procedures to European Conservatoires

The Pre-College Working Group implemented a questionnaire on Admission procedures to European Conservatoires, before designing the questionnaire on music school education (EMU questionnaire) in Europe. The questionnaire was distributed to the 224 member institutions of the AEC. 103 answers were received.

The questionnaire focuses on different topics related to admission procedures. One question is particularly important in view of the research on music school education in Europe:

Question 14. *Which type of previous education have students from your country received before they enter the 1st cycle (Bachelor) at your institution? Please note: It is not necessary to have exact numbers about this issue; we are just looking for trends; your personal experience should be sufficient to answer the following question.*

The respondents were offered the exact same categories as given at question 2.a. in the EMU questionnaire plus three extra categories, and were asked to use numbers from 1 to 8 to mark the frequency: **8** meaning **most** students in my institution origin form this type of education – **1** **no** students in my institution origin from this type of education; **0** not applicable.

Junior department/Preparatory Class/Foundation year <i>Course <u>within</u> the higher education institution preparing students for training in higher music education.</i>
General music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering education in music to students of all ages and stages.</i>
Specialised music school <i>Independent institution for music education <u>outside</u> of the compulsory education system, offering special curricula preparing students for professional music training at higher education level.</i>
Secondary level educational institution specialised in music <u>A</u> <i>School on secondary level offering general education with a specialisation in music education.</i>
Secondary level educational institution specialised in music <u>B</u> <i>School on secondary level offering music education on an advanced level including general education.</i>
Secondary level educational institution specialised in music <u>C</u> <i>School on secondary level offering music education on an advanced level without general education.</i>
Private lessons
Other –which?

The EMU questionnaire posed the following questions:

Question 2.a. *We would like to know how music school education is organised in your country. Below you find 5 different types of music schools. Could you please tick the boxes of the types of music schools existing in your country? They do not have to be affiliated to your association.*

Question 2.c. *Which of the types of music schools mentioned at 2.a. are affiliated to your organisation?*

The outcomes of question 14 from the Admission Procedures questionnaire were compared to the outcomes of question 2.a. and 2.c. of the EMU questionnaire.

Unfortunately, the outcomes of this comparison are most often unclear, and difficult to interpret.

The two main problems that occur are:

- The numbers (0 to 8) given to each type of school often differentiate highly within the same category of schools. (For example: one conservatoire states that most of their students come from General Music Schools, while other conservatoires state that they hardly receive any students from this type of school.) This could indicate that there are regional differences: possibly, certain conservatoires accept many students from schools within their region that they might have a professional relationship with. Another possibility could be that the level of a type of music school is not consistent throughout the country.

Because the numbers often diverge so much it is not representative to give an average number of frequencies. Another reason for not presenting average numbers is that not all conservatoires put a number down after each type of school.

- The EMU questionnaire revealed which types of music schools exist. However, conservatoires often state to receive students from schools that, according to the EMU questionnaire, do not exist at all.

In the questionnaire on Admission Procedures, the categories of schools were presented as 'types of previous education (before higher education)'. In the EMU questionnaire these categories were presented as 'music schools'. Some types of schools might not fall under the collective noun 'music school', but would provide music education to youngsters. This would explain why some respondents in the Admission Procedures questionnaire chose categories of schools that, according to the outcomes of the EMU questionnaire, not exist.

However, it is possible as well that some respondents did not recognise their types of music schools in the categories given.

The EMU questionnaire has five categories of music schools in common with the questionnaire on Admission Procedures. These five categories have been compared.

The following table presents, per country, the types of schools that exist, according to the respondents of the EMU questionnaire, and the types of schools that are affiliated to the EMU. 'Frequency' shows the numbers that conservatoires entered.

Country	General Music School	Specialised Music School	Music A ¹⁵⁰	Music B	Music C
Austria					
Which schools exist?	x	x		x	
Which schools are affiliated?	x	x		x	
frequency	2, 4	3, 4	2, 3, 7	2, 4	6
Belgium, Wallonia					
Which schools exist?	x	x	x	x	x
Which schools are affiliated?	x				
frequency	1	1	3	3	8
Czech Republic					
Which schools exist?	x	x		x	
Which schools are affiliated?	x	x			
frequency		8		8	
Denmark					
Which schools exist?	x	x	x	x	x

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¹⁵⁰ Music A, B and C is being used as an abbreviation of Secondary level education institution specialised in music A, B or C.

Which schools are affiliated? frequency	2,3,4,6,6,7	1,5,7,7,8	x 0,2,2,2,4,6	x 0,1,2,2	x 0,5,6,7
Estonia					
Which schools exist? Which schools are affiliated? frequency	x x 2	0	x 2	x 8	5
Finland					
Which schools exist? Which schools are affiliated? frequency	x x 2, 5, 6, 7, 8, 8	x x 0, 0, 2, 2, 6, 8	x x 0,0,2,2,2,5	x x 2,4,5,6,6	x x 2,2,4,5,7
France					
Which schools exist? Which schools are affiliated? frequency	x x 1,3,3,3,6,8,8	x x 0,6,7,7,8,8,8,8	x 0,0,2,4,8	0,0,2,3	0,0,2,8
Germany					
Which schools exist? Which schools are affiliated? frequency	x x 4,4,4,6,6,7,8,8,8,	x x 0,0,1,2,3,3,5,7	x 0,2,2,3,3,3,3,3,	x 0,2,2,3,3,3,3,6	0,0,0,0,2,2
Hungary					
Which schools exist? Which schools are affiliated? frequency	x x	x x	x x 1	x x	x 6
Iceland					
Which schools exist? Which schools are affiliated? frequency	x x 8	x x 8	0	0	0
Ireland					
Which schools exist? Which schools are affiliated? frequency	x x 1,3,4	x x 4	x 0	0	0
Italy					
Which schools exist? Which schools are affiliated? frequency	x x 0,1,1,1	x x 0,1,1,2,4	x 0,0,0,1,1	0,0,0,1,1	0,0,0,1,1
Latvia					
Which schools exist? Which schools are affiliated? frequency		x	8	x 8	
Luxemburg					
Which schools exist?	x	x	x	x	

Which schools are affiliated? frequency	x 2,6	0,6	0,2	0,0	0,0
The Netherlands					
Which schools exist? Which schools are affiliated? frequency	x x 2,2,4,4,4	3,4,4,6	2,2,3,4	2,2,3	2,2,3
Norway					
Which schools exist? Which schools are affiliated? frequency	x x 1,3,5,6,8	x x 0,0,3,5	5,5,6,7	x 0,1,5,7	0,0,0
Serbia					
Which schools exist? Which schools are affiliated? frequency		x		x x	
Slovakia					
Which schools exist? Which schools are affiliated? frequency	x x 0	x x 3	0	x 0	8
Spain					
Which schools exist? Which schools are affiliated? frequency	x x 0,0,4,6	x 0,4,7,8	x 0,2	x 0,0	x x 0,7
Sweden					
Which schools exist? Which schools are affiliated? frequency	x x 3,7,8	6,6,7	1,5	2,5,8	0,0
Switzerland					
Which schools exist? Which schools are affiliated? frequency	x x 1,2,2,2,	1,1,3,4,4,6,7	0,1,2,4,5,6	0,0,1,3,3,4	0,0,0,0
United Kingdom					
Which schools exist? Which schools are affiliated? frequency	x x 0,0,2,4,5,7	x 0,1,1,2,4,5	x 2,2,2,	x 0,3,8	0,1,2