

foremi news



Music teaching in Europe

different countries different ways



Since the second half of the 20th century musical practice both instrumental and vocal has known a huge development in Europe. This democratization process favored the spread of many educational bodies employing a large number of musicians. Despite this proliferation the professional situation of music teachers, especially in classical music, still remains anarchic: civil servants, with tenure or not, employees of associations, professionals, undeclared work, several different status co-exist on the European territory and produce

job insecurity and unequal access to music. Mainly in France, Germany, Belgium and the UK music teaching is a professional qualification whereas in most of the other EU member states the teaching career is much less structured. Furthermore proper training material and tools – especially for continuing training - are scarcely available. The situation changes from country to country. Here a short overview on music teacher training in Belgium, France, Italy, Lithuania and Spain.

The Foremi project in short

FOREMI is a project partly financed by Leonardo da Vinci, a subprogramme of the new European Life Long Learning Programme. It will both develop training material and transfer existing e-learning techniques adapting it for music teaching. On-line learning is supposed to suit the flexible working hours of musical jobs and its confidentiality reassures practicing teachers who do not want to make their training need public. The authors entrusted with the writing of the training modules are all professional music teachers. The envisaged **10 training modules** will treat the following technical and transversal subject areas:

- (1) “violin teaching methodology”
 - (2) “analysis of violin repertoires”
 - (3) “piano teaching methodology”
 - (4) “musical analysis in contemporary music”
 - (5) “analysis of piano/keyboard repertoires”
 - (6) “music repertoire in Ibero-America”
 - (7) “alliance of poetry and music”
- (cont. pag.2)

Lithuania

Music education system in Lithuania consists of three levels in general:

1) There are 57 music schools for children in Lithuania currently. There are also 63 arts schools, which include music, dance, and other arts together. These schools are located in almost every big town in Lithuania. Some of these schools are choir schools, training famous Lithuanian children choirs (Azuoliukas, Liepaites etc.). These schools are considered as institutions of informal education, they belong to the Municipalities and are funded from Municipalities' budget.

2) Second level consists of 5 conservatoires (non-University bachelor diploma), 2 State Gymnasiums of the Arts and National M. K. Ciurlionis School of the Arts. These institutions belong to Ministry of Science and Education and are funded from its budget. Exception is National M. K. Ciurlionis School of the Arts, which is funded directly by the Government.

3) For University-type education, main institution in Lithuania is Lithuanian Academy of Music and Theatre, which belongs to the Ministry of Science and Education. It has three levels of study programs: bachelor degree, master degree, and doctoral degree (musicology) or post-graduate

studies for performers. There are some study programs for music education in other Lithuanian Universities (Pedagogical University, Klaipeda University Faculty of the Arts etc.).

Higher levels of this system are supplying educators for lower levels. There are also some professional development centers, based on the same institutions, in example, Methodical Center of National M. K. Ciurlionis School of the Arts or Center of Music Education Studies at Lithuanian Academy of Music and Theatre.

Most of the famous Lithuanian musicians and best educators are teachers and professors at Lithuanian Academy of Music and Theatre.



The Foremi project in short

(cont. from page 1)

- (8) "works for piano and spoken voice and some melodramas",
- (9) "interdisciplinary piano" and
- (10) "psycho-pedagogical approach in training young musicians" on the other.

The activities will be implemented over a period of 24 months in Belgium, Spain, France, Italy and Lithuania. The 6 partners coming from these countries have been selected to provide a range of expertise relevant to this project. Professionally speaking they all deal to some extent with vocational training and/or musical training.

Partners:

Rencontres Musicales en Lorraine (F)

Amitié srl (I)

Fondazione Scuola di Musica di Fiesole Onlus (I)

Lithuanian Music and Theater Academy (LV)

Créations Internationales (B)

Opus Artis (E)

<http://www.foremi.rmlor.eu/>

Italy

Education in Italy is state-controlled and all schools, both public and private, are subjected to comply with the curricula and teaching methods laid down by the Ministry of Public Education (*Ministero della Pubblica Istruzione*). The legislator (Law 30/2000) has provided that the school is articulated in two cycles:

Primary (or basic) cycle: 7 compulsory years of schooling beginning at age 6.

Secondary cycle: 5 years (the first and the second year are compulsory). This cycle provides for four areas of specialization: classical, scientific, technical and artistic studies. On completion of the 5-year course, students take the exam for the *Diploma di Maturità* in the specialized area they have chosen. This diploma grants admission to an Italian university.

Unfortunately a specific music teacher/educator training program does not yet exist in the Italian education system if not at very basic level. Currently the training path of somebody who aspires to a career as music teacher will start with two weekly hours of music education during the first two years of the secondary cycle (which will be

integrated by further 2 weekly hours of instrumental performance if they are enrolled in a musical session). During the last three years of the secondary cycle they will continue to follow two weekly hours music education. After completing the higher secondary school, students must pass an exam in order to receive their *Diploma di Maturità*. Once our aspirant music teachers/educators will have their diplomas they will move on to the State Music Conservatories or Recognised Music Institutes (*Conservatori di Musica e Istituti Musicali Pareggiati*). The study program is structured into 5 years. The first three years are dedicated to instrumental performance and the last two years to music education. Final qualifications are called diplomas and qualifies for teaching music education or, at the very best, instrumental performance in the first two years of the secondary school cycle (where pupils are generally absolute beginners). It is left to the personal commitment and sensibility of the musicians to major in teaching skills. If they do not show any interest in improving and refining their know-how, they will generally have vague notions of didactics.

Spain



All the teachers come from Superior Conservatories or Superior Schools of Music (or foreign equivalent diploma). Since Spain has different autonomic regions, with their own government and most of the times, their own rules, the names, definitions and programs may vary a lot.

Beside the kind of Schools above mentioned, there are many of Universities and Superior Schools that offer Music Magisterial, graduating professionals who can teach in Music Conservatoires, Music Schools or at Primary and Secondary education

France

LACK OF TRAINING - A REALITY

Following data come from results of few studies made by the department of prospective and statistical studies (DEPS). This organism does not carry out a study about music every year, so we gathered all official results we could find. The

following table allows to know more about the musical teaching scene. Numbers are increasing progressively. Despite reference years are not the same, differences are not relevant.

YEAR	INFLUENCE	NUMBER OF SCHOOLS	NUMBER OF STUDENTS	NUMBER OF TEACHERS	NUMBER OF TEACHERS WITHOUT TENURE
2002-2003	State – municipal level	255			7 673
2007	Private	3 322	520 823		25 000

Table 1. Table showing number of students according kind of school

Private schools take in two thirds of students. Adding local structures, this figures exceeds 80%, which , employ almost 75% of teachers. There are very few studies about private structures. Thus it is difficult to give reliable figures. Anyway let us try to bring out some tendencies for state structures. In year 2005-2006, about 70% of teachers in departmental or more important schools are with tenure and almost 75% of them have a pedagogical diploma. For state schools of the commune, for year 2000-2001, less than 43% of teaching posts are held by teachers with tenure.



TEACHERS WITH TENURE	TOTAL OF TEACHERS	TOTAL OF GRADUATED STUDENTS	% GRADUATED	% OF THE WHOLE
teachers	1 120	840	75%	64%
specialized assistants	1 501	1 123	75%	
assistants	559	77	14%	
WITHOUT TENURE				
Contract employee	2 259	867	38%	36%
Supply teacher	1 949	668	34%	
	7 388	3 575	48%	

Table 2. Teachers graduated of EMMA (CRCD), 2000-2001

This table shows that only 64% of the 43% teachers with tenure ((1120+1501+559)/7388) have a pedagogical diploma and only 36% of the 57% teachers without tenure have a pedagogical diploma. Thus almost one teacher out of two in music schools of the communes does not have a pedagogical diploma. This represents about 6000 teachers in state schools supported by local collectivities.

For private schools that propose musical learning, percentage of teachers without diploma may be even higher in the population that counts at least 23000 teachers for 637000 students.

In most of the cases, these non-graduated have a insecure status as contract employee depending on the state or private sector, which takes the form of a fixed term renewable contract. Teaching in a private structure is possible without any compulsory diploma.

Belgium



There are three Royal Music conservatories in the French speaking part of Belgium (Bruxelles,

Mons and Liège) in which both musicians and music teachers get trained. Qualified music teachers can teach in these conservatories or, in alternative, in the Academy of Music. The Academy can be compared to the French National Music Schools in which pupils can follow a degree course which is not leading to any professional qualification. Music teaching

with arranged timetables exists in schools and secondary schools; it is called artistic secondary education. After secondary school, the most gifted students usually enter a *Conservatoire Royal de Musique* (*Conservatoire Supérieur in France*).

Interview

THIS LAST PART OF OUR NEWSLETTER IS DEDICATED TO INTERVIEWS WITH MUSIC TEACHERS. FOR THE FIRST NUMBER WE ASKED CLASSICAL PIANIST AND MUSIC TEACHER SABRINA FERETTI ABOUT HER WORK EXPERIENCE AND PERSONAL TRAINING PATH.

Philippe: «Hello, could you please introduce yourself?»

Sabrina: «My name is Ferretti, I am 25 years old and I am a classical pianist. I passed my *Diplôme d'Etudes Musicales* at the end of the professionalizing specialized cycle. I would like to prepare for a *Diplôme d'Etat*. I have been teaching for almost 6 years in music schools. »

Philippe: «Can we talk about your musical path?»

Sabrina: «I was a student in the Conservatoire de Luxembourg, I entered then the Conservatoire de Nancy and the musical section at the secondary school, and then the *Ecole Normale de Musique de Paris* Alfred Cortot to improve myself with Germaine Mounier. I got my medals and diplomas at the conservatory: chamber music, musical culture, piano. I practiced composition, I still do. I also do musical analysis.»

Philippe: «You have been teaching for six years, Where did you begin?»

Sabrina: «I began in an association, at the School of musics in the *Maison des Jeunes et de la Culture in Lillebonne* (Nancy). I also tough music theory at the town school of Ludres (Nancy suburb) during three or four years and piano as soon as a place had been available, while continuing teaching in Lillebonne. I did several replacements and accompanied choirs.»

Philippe: «Was this equivalent to a full-time post?»

Sabrina: «No, holding currently several schools, I sometimes reached 20 hours a week, which is equivalent to a full service. In private schools, hours are not counted the same way. I tried to enroll for a competition but I could not because my total of hours was insufficient regarding the professional category I was aiming. Applicants had to justify for a full-time but I could not. This is a real problem. But now, I have a full-time teaching job. »

Philippe: «Which classes have you been teaching since you began?»

Sabrina: «Actually, in associative school as well as in town school, you meet very varied pupil profiles, with pupils from 5 to 65 years old. This is one of the greatest difficulties. You have to adapt yourself to each one. However, this leads to question yourself. For some of the pupils, there is to look for pleasure, whereas there is to build solid technical basis for others, in parallel with conservatory learning which tallies with teachings I received. »

Philippe: «How occurs recruitment in a music school?»

Sabrina:« I mainly did spontaneous applications. I received some feedbacks, among which an interview with the manager and a teacher of a school that lead to a positive answer. This is how I began my carrier. For hours realised in state music schools, the manager received me but it had to be validated by town council. »

Philippe:« So you had several employers at the same time? »

Sabrina:« Yes, but for me, it never exceeded two employers. In piano, there is demand. Therefore, for some other instruments, a teacher can be forced to have several employers. Anyway, even for piano or violin, it is not that simple to get a full-time job in only one school. It depends on pupils' registrations which vary from a year to another.»

Philippe:« When are you informed of your charge of work? »

Sabrina:« Now I have a permanent contract, so that the problem is not formulated the same way. We are informed just before reopening of school. Pupils are asked to confirm their enrollment in September and we meet new pupils, but it remains uncertain. I got a permanent contract after two years. . »

Philippe:« We tackled difficulties. They seem to be linked with the status. »

Sabrina:« Yes they are. At the end of the year, we wonder if we will keep the same number of hours at the reopening. For music theory course, it is not such a big question: you know you will have a class, with 5 pupils or 12. For instrument it depends on the number of pupils. With one pupil less, you loose an hour. This is quite harrowing. »

Philippe:« The contract is adapted to this fluctuation, isn't it? »



Classical pianist and music teacher
Sabrina Ferretti)

Sabrina:« Yes, there is a clause which takes into account the demand.»

Philippe:« Are administrative constraints important? »

Sabrina:« No, not at all.»

Philippe:« Could you recall difficulties you encountered when you began? Had you been well prepared? »

Sabrina:« I remember my first day during which I had 7 hours teaching. I was very nervous when I leave because I did not prepare myself to what would happen. The very first year, I had a lot of beginners, and I had to remind me of how it was when began. When you leave conservatory, you keep instrumental practice habits and social contact is difficult. The main difficulty is to adapt your way of teaching to each specific profile of pupils. But I received a lot, humanly speaking.»

Philippe:« How do you develop this skill? »

Sabrina:« It is not easy. Actually, I wanted to impart what I received from the best musicians and I wanted it to be my job. Thus it was difficult for me to adapt

my experience to teachings. I absolutely wanted to reproduce what I had been learning. In associations, there is to centre learning on playful activities. I had to learn everything.»

Philippe:« In this learning, are you alone? Can you be supported by colleagues? »

Sabrina:« I did it on a isolated way. I sometimes asked to colleagues, but globally I really faced these questions on my own. It is a kind of auto-training by practice. »

Philippe:« As far as I am concerned, I never felt a lack in this field. I listen a lot of music, I make parallels with art, I love painting. I always try to place the work in a global context. I face a lack of time but I encourage the pupil to gather information? »

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Philippe:« And in a field such as interpretation, how can we get trained about it? »

Sabrina:« Here again, it depends a lot on teachings you received. I learned a lot with a Russian teacher who was following me out of the conservatory and Germaine Mounier at the *Ecole Normale*. It is a language. It is possible to tackle it even with beginners, all the more so as they did not learn to read nor write music. There is to give them musical sense. »

Philippe:« To organize the work of a pupil, to know what you can demand, to define main difficulties he/she will have to face : how to do? Is it also a learning process? »

Sabrina:« Yes, of course, this skill is not innate. When learning an instrument, progression is not linear. I had good surprise with pupils who were stagnating and one day, it suddenly goes off. Actually, it fluctuates. Besides, it is no an exact science, you can figure it out more or less.»

Philippe: And what about training in this field? Is there a lack? »

Sabrina:« Yes, of course, but the problem of CEFEDM (*Centre de Formation supérieure des Enseignants de la Danse et de la Musique*) and proposed training from a global point of view, is that it is very heavy-handed. You cannot give lessons in the meanwhile. And you have to live. It is a great limit for people who want to enroll this way. It is necessary to find a system more flexible that would allow having a professional activity at the same time. Indeed, if you are 18 and want to earn money without a real plan, you can miss essential things. And in Lorraine, CEFEDM is based in Metz. Whatever the place you teach and you leave, you have to take time for transport. »

Philippe: Out of CEFEDM, do you know other professional training organisms?»

Sabrina:« No. I do not see anything else that proposes a complete and joined-up training.»

Philippe: Today, what do you aim to for your professional career?»

Sabrina:« It is obvious that I plan to pass the *Diplôme d'Etat* soon. And I aim to go further again after this. That is why I still practice seriously my instrument.»

Philippe: How many hours a week would you be ready to devote for a training while continuing working by the way?»

Sabrina:« I think I can spend between 10 and 15 hours to it... Actually not more than 10 hours.»

Philippe: Is your employer favorable to your career plans ? Is he ready to finance a training ?»

Sabrina:« Yes, of course. We talked about it a few time ago. He is open about this. »

Philippe: Thank you ! »

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