

# The AEC Sectoral Qualifications Framework for the 1st, 2nd and 3rd Cycle

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# „Tuning“ in higher music education

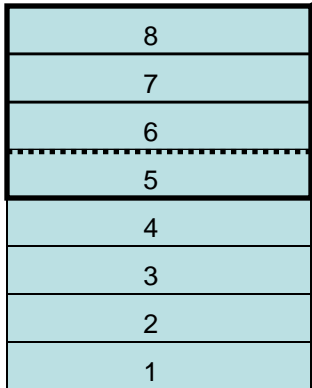


- Project: “The Effects of the Bologna declaration on Professional Music Training (2001-4)”
  - Stocktaking exercise: who does what where and for how long?
  - Main findings: some outcomes could be generalized but the variety within Europe is enormous
  - A process of several years of defining, checking, redefining and rechecking...

# Important Elements

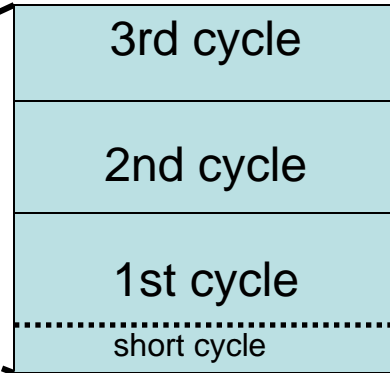
- From input to output: shift to focus on Learning Outcomes
- Common standards for students when finishing a first (Ba), second (Ma) and third (Doctoral) cycle
- Practical, theoretical and generic outcomes on a European level
- Connection to learning, teaching, assessing
- Connection to workload
- Connection to quality assurance

**Lifelong Learning**  
**European**  
**Qualifications**  
**Framework**



National qualification frameworks

**Higher Education**  
**Joint Quality Initiative**  
**'Dublin' Descriptors**



**HE in Music**  
**Polifonia/Dublin**  
**Descriptors**



**AEC Learning Outcomes**  
**(now expanded to 3rd cycle)**

Institutional level:  
LOs and curricula

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Original Shared 'Dublin' Descriptors for First Cycle awards <sup>[1]</sup>	Polifonia/Dublin Descriptors for 1 <sup>st</sup> cycle awards in higher music education
<p><b>Qualifications that signify completion of the first cycle are awarded to students who:</b><sup>[2]</sup></p>	<p><b>Qualifications that signify completion of the first cycle in professional music training are awarded to students who:</b></p>
<p>1. have <u>demonstrated knowledge and understanding in a field of study</u> that builds upon and their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study;</p>	<p>1. have <u>demonstrated skills, knowledge and artistic understanding in the field of music</u> that build upon training undertaken within or concurrently with general secondary education, are typically at a level of advanced study and, in the principal study area, are informed by the experience of those at the forefront of their field;</p>
<p>2. can apply their knowledge and understanding in a manner that indicates a professional<sup>[3]</sup> approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study;</p>	<p>2. can apply their skills, knowledge and artistic understanding in the field of music in a manner that indicates a professional approach to their work or vocation, and have competences demonstrated practically/creatively as well as through devising and sustaining arguments and solving problems within their field of study;</p>
<p>3. have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues;</p>	<p>3. have the ability to gather and interpret relevant data (usually within the field of music) to inform judgements within their practical/creative activity that include reflection on artistic and, where relevant, social, scientific or ethical issues;</p>
<p>4. can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences;</p>	<p>4. can communicate information, artistic understanding, ideas, problems and solutions to both specialist and non-specialist audiences;</p>
<p>5. have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.</p>	<p>5. have developed those learning and practical/creative skills that are necessary for them to continue to undertake further study with a high degree of autonomy.</p>

[1] Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards, previously referred to as bachelor's, master's and doctoral awards  
[2] Alternative title as proposed by the Joint Quality Initiative Meeting, in Dublin, on 23 March 2004  
[3] Defined in Glossary 1.

# Polifonia/Dublin Descriptors

Original Shared 'Dublin' Descriptors for First Cycle awards <sup>[1]</sup>	Polifonia/Dublin Descriptors for 1 <sup>st</sup> cycle awards in <b>higher music education</b>
<b>Qualifications that signify completion of the first cycle are awarded to students who:</b> <sup>[2]</sup>	<b>Qualifications that signify completion of the first cycle in professional music training are awarded to students who:</b>
1. have demonstrated knowledge and understanding in a field of study that builds upon and their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study;	1. have demonstrated <b><u>skills, knowledge and artistic understanding</u></b> in the <b><u>field of music</u></b> that build upon <b><u>training</u></b> undertaken <b><u>within or concurrently</u></b> with general secondary education, are typically at a level of advanced study and, in the principal study area, are informed by the experience of those at the forefront of their field;

# The AEC Learning Outcomes

**At the completion of their studies, students should be able to.....**

- Learning outcomes are aims to be achieved by the student at the end of a certain study period.
- Learning outcomes focus on competences/skills.
- They are realitively general requirements.
  - Minimum
  - Average
  - Ideal-desirable

# The AEC Learning Outcomes

**Well written learning outcomes are likely to contain** (see Moon, 2004):

- An active verb indicating the learner's skills (knowledge, competence)
- A reference to what or with what the learner is acting
- Reference to the nature of performance required to give evidence of the achievement of the learning outcome

# AEC/Polifonia LOs categorised in

- Practical (skills-based) outcomes
- Theoretical (knowledge-based) outcomes
- Generic outcomes

# Practical (skills-based) outcomes

- Skills in artistic expression
- Repertoire skills
- Ensemble skills
- Practising and rehearsing skills
- Reading skills
- Aural, creative and re-creative skills
- **Compositional and arranging skills (where relevant)**
- Verbal skills
- Public Performance skills
- Improvisational skills
- Pedagogical skills (where applicable)

At the completion of their studies, students  
should be able to.....

**....create and realise their own artistic  
concepts and should have developed  
the necessary skills for their  
expression**

Skills in artistic expression 1st cycle

At the completion of their studies, students should.....

**.... emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts**

Skills in artistic expression 2nd cycle

At the completion of their studies, students should....

**have studied and, where appropriate,  
performed representative repertoire  
~~of the Principal Study area.~~**

Repertoire skills 1st cycle

1 <sup>st</sup> cycle Music general	DD Code	1 <sup>st</sup> cycle PJP	DD Code
<u>Skills in artistic expression</u> ▪At the completion of their studies, students should be able to create and realise their own artistic concepts and should have developed the necessary skills for their expression	B (+C)	<u>Skills in artistic expression</u> •At the completion of their studies, students should be able to create and realise their own artistic concepts and should have developed the necessary skills for their expression	B (+C)
<u>Repertoire skills</u> ▪At the completion of their studies, students should have studied and, where appropriate, performed representative repertoire <b>of the Principal Study area</b> . ▪In the process, they should have had experience of a variety of appropriate styles	B B	<u>Repertoire skills</u> •At the completion of their studies, students should have studied and performed representative repertoire <b>of the Principal Study area</b> . •In the process, they should have had experience of a variety of appropriate styles	B B
<u>Ensemble skills</u> ▪At the completion of their studies, students should be able to interact musically in ensembles, varied both in size and style	B	<u>Ensemble skills</u> •At the completion of their studies, students should be able to interact musically in ensembles, varied both in size and style	B
<u>Practising and rehearsing skills</u> ▪At the completion of their studies, students should have acquired effective practice and rehearsal techniques for improvement through self-study ▪In the process, they should have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.	B (+C+E) ) B (+E)	<u>Practising and rehearsing skills</u> •At the completion of their studies, students should have acquired effective practice and rehearsal techniques for improvement through self-study •In the process, they should have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.	B (+C+E) ) B (+E)
<u>Reading skills</u> ▪At the completion of their studies, students should have acquired appropriate skills for the transmission and communication of musical structures, materials and ideas – for example, score reading skills sufficient both for understanding the music and for fluent sight reading	B	<u>Reading skills</u> At the completion of their studies, students should have acquired appropriate skills for the transmission and communication of <b>notated</b> musical structures, materials and ideas – for example, score reading skills sufficient both for understanding the music and for fluent sight reading <b>or graphic score reading skills for improvising musicians</b>	B
<u>Aural, creative and re-creative skills</u> ▪At the completion of their studies, students should have fluency in recognising by ear, memorising and manipulating the materials of music	B	<u>Aural, creative and re-creative skills</u> At the completion of their studies, students should have fluency in recognising by ear, memorising and manipulating the materials of music	B
		<b><u>Compositional and arranging skills (where relevant)</u></b> <b>At the completion of their studies, students should have acquired the skills to compose and arrange music creatively within practical settings</b>	

<u>Verbal skills</u> ■At the completion of their studies, students should be able to talk or write intelligently about their music making	B (+C+D)	<u>Verbal skills</u> ●At the completion of their studies, students should be able to talk or write intelligently about their music making	B (+C+D)
<u>Public Performance skills</u> ■At the completion of their studies, students should be able to deal with the behavioural and communicative demands of public performance	D	<u>Public Performance skills</u> ●At the completion of their studies, students should be able to deal with the behavioural and communicative demands of public performance	D
<u>Improvisational skills</u> ■At the completion of their studies, students should be able to shape and/or create music in ways which go beyond the notated score	B (+D)	<u>Improvisational skills (where relevant)</u> ●At the completion of their studies, students should <b>have acquired the skills to</b> shape and/or create music <b>by use of improvisation and to express artistic concepts through improvisation</b>	B (+D)
<u>Pedagogical skills (where applicable)</u> ■Where they receive basic pedagogical training, be it in the 1 <sup>st</sup> or 2 <sup>nd</sup> cycle studies, students should be able to teach music at a variety of levels; ■Where pedagogy is taught in 2 <sup>nd</sup> cycle studies as a continuation of courses in the 1 <sup>st</sup> cycle, students should usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.			B+C+D

# What can you do with learning outcomes?

- Design studies
- Develop curricula
- Describe studies
- Structure learning and teaching processes
- Measure quality (performance)

**Learning outcomes can make learning,  
teaching and assessing more  
transparent**

# Learning outcomes in Polifonia

- 3<sup>rd</sup> cycle LOs added to 1<sup>st</sup> and 2<sup>nd</sup> cycle
- Considered implications of LOs for entry requirements to Higher Music Education
- Considered whether LOs cover employability issues fully
- Now also comments from Pop and Jazz sector

AEC PUBLICATIONS 2007

HANDBOOK

IMPLEMENTATION AND USE OF CREDIT POINTS  
IN HIGHER MUSIC EDUCATION

EVERT BISSCHOP BOELE

ERASMUS THEMATIC NETWORK FOR MUSIC

polifonia

Ester Tomasi-Fumics  
Lausanne, 2nd February 2008



UNIVERSITÄT  
FÜR MUSIK UND  
DARSTELLENDEN  
KUNSTWIEN

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HANDBOOK

CURRICULUM DESIGN AND DEVELOPMENT  
IN HIGHER MUSIC EDUCATION

JEREMY COX

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HANDBOOK

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HIGHER MUSIC EDUCATION

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# Example

■ How to use learning outcomes practically

from the Royal Northern College of Music in  
Manchester

**ROYAL NORTHERN COLLEGE OF MUSIC**  
**Undergraduate Programme Specification**  
**BMus (Hons)**

**1. GENERAL INFORMATION**

<b>CUKAS Code</b>	<b>Award</b>	<b>Programme Title</b>	<b>Duration</b>	<b>Mode of study</b>
W310	BMus (Hons)	Bachelor of Music with Honours (Exit Awards: Cert.HE, Dip.HE, BMus)	4 years	Full-Time
<b>Awarding Institution</b>		The University of Manchester		
<b>Programme Accreditation</b>		N/A		
<b>Relevant QAA benchmark(s)</b>		Music		

## 2. AIMS OF THE PROGRAMME(S)

The programme aims to:

1.	develop high standards of technique and musicianship in performance or composition
2.	realise, to the fullest possible extent, the musical potential of the individual
3.	nurture individuality and creativity
4.	develop personal, interpersonal, intellectual and artistic maturity
5.	develop informed and discriminating attitudes to all kinds of music and its performance
6.	stimulate historical, analytical and critical awareness
7.	develop an understanding and experience of the process of musical composition
8.	develop the ability to synthesise theory and practice
9.	encourage the use of technologies pertinent to the study of music in theory and in practice
10.	develop presentation and communication skills to the standards required of a contemporary performer or composer
11.	develop a breadth of core and specialist skills which will enable progression to postgraduate study or entry to the music profession as a practitioner and to provide the career support to meet this aim

### 3. INTENDED LEARNING OUTCOMES OF THE PROGRAMME(S)

Able to show:	<b>A. Knowledge &amp; Understanding of</b>
<b>A1.</b>	the technical and, where appropriate, physical requirements of the Principal Study discipline (B)
<b>A2.</b>	a chronological and stylistic cross-section of the repertory of the Principal Study discipline (B)
<b>A3.</b>	the foundations of the language of western art music (B)
<b>A4.</b>	performance practice traditions
<b>A5.</b>	the position of A2,A3 and A4 in a broader, historical and cultural context (B)
<b>A6.</b>	the relationship between theoretical (historical, analytical and critical) study and musical practice (B)
<b>A7.</b>	presentational skills both of practice- and text-based musical study
<b>A8.</b>	corporate musical responsibility
<b>A9.</b>	the art of teaching in theory and practice

**A9.** the art of teaching in theory and practice

<b>Learning &amp; Teaching Processes</b> (to allow students to achieve intended learning outcomes)
Individual Lessons (1, 2, 4, 6, 7)
Performance Classes (1, 2, 4, 6, 7, 8, 9)
Directed Ensembles (1, 2, 4, 6, 7, 8)
Chamber Ensembles (1, 2, 4, 6, 7, 8)
Private Study (all, but particularly 1, 2, 4)
Lectures (3, 4, 5, 6, 9)
Small-group Lectures (3, 4, 5, 6)
Seminars (optional) (including 3, 4, 5, 6, 7)
Musicianship workshops (1, 3, 6, 8)
Individual Tutorials (all, but particularly 3, 4, 5, 6, 7)
Small-group Tutorials (3, 6)
Mentored Work Experience (7, 8, 9)

<b>Assessment</b> (of intended learning outcomes)
Recital/Portfolio (1, 2, 7, 8)
Technical Tests (1, 2, 7)
Self-Evaluation (1, 2, 7, 8, 9)
Practical Examination (1, 7, 9)
Written Assignment (3, 4, 5, 6, 7)
Seminar (optional) (including 3, 4, 5, 6, 7)
Coursework/Tutor Report (1, 7, 8)
Viva Voce Examination (1, 7, 9)
Written Examination (3, 5, 6, 7, 9)

## B. Intellectual Skills

Able to:

- B1.** synthesise theory and practice for identification, analysis and solution of complex musical and interpretative problems (B)
- B2.** demonstrate informed and discriminating attitudes to all kinds of music and its performance
- B3.** reflect on the processes of music-making as a creative art
- B4.** plan, research and undertake individual performance or written projects
- B5.** sustain a cogent and coherent written argument



### Learning & Teaching Processes

Individual Lessons (1, 2, 4)  
Performance Classes (1, 2)



### Assessment

Recital/Portfolio (1, 2, 4)  
Technical Tests (1, 2)

## 5. CURRICULUM PROGRESSION: INTENDED LEARNING OUTCOMES FOR EACH YEAR

Year	Intended learning outcomes
<p><b>Year 1</b> <b>(Certificate of Higher Education)</b></p>	<p>On successful completion of the Cert HE the student will be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate secure technical and musicianship skills in performance or composition that underpin further study at higher levels;</li> <li>• communicate, through coherent and rational argument, in written work and/or verbally, an understanding of the basic concepts and principles associated with the historical, analytical and critical study of music;</li> <li>• demonstrate, through practical work and personal management skills, an understanding of the corporate and co-operative responsibilities which underpin musical performance;</li> <li>• show basic competencies in a prescribed range of supporting professional studies.</li> </ul>

## 7. CURRICULUM MAP OF COURSE UNITS AGAINST INTENDED LEARNING OUTCOMES OF THE PROGRAMME

Music-making at the highest level is a complex synthesis of the intellectual, physical, spiritual and creative. The stimuli for the most outstanding musical achievement are neither readily definable nor consistently applicable within a programme structure. This curriculum map is intended to demonstrate where the broad programme outcomes are being developed (D) and assessed (A) within the course. It is also intended to be a tool for prospective and current students to enable them to monitor their learning and personal and professional development. It will, however, only partly reveal the essence of the individual musician's artistic and personal experience and maturation.

Course Unit Title and Code				Knowledge & Understanding									Intellectual Skills					Practical Skills				Transferable Skills & Personal Qualities				
Yr	Code	Course Unit title	C/O	A1	A2	A3	A4	A5	A6	A7	A8	A9	B1	B2	B3	B4	B5	C1	C2	C3	C4	D1	D2	D3	D4	D5
Year 1	U1PS	Principal Study: Performance I or Composition I	C	D/A	D/A		D		D	D/A	D/A		D/A	D/A		D/A		D/A	D/A		D/A	D	D/A	D/A		D
	U1PST a+b	Principal Study: Techniques I	C	D/A	D/A					D/A			D/A	D/A				D/A	D/A		D/A		D/A	D/A		D
	U1SPS	Supporting Professional Studies I	C	D/A	D/A		D/A		D	D/A	D/A			D/A	D/A	D/A		D/A	D/A			D/A	D/A	D/A	D/A	D/A
	U1AHM	History I	C				D/A	D/A	D/A	D/A				D/A	D/A	D/A	D/A						D/A	D/A	D/A	D/A
	U1AMU	Musicianship I	C			D/A			D/A	D/A	D/A		D/A	D/A		D/A	D/A		D/A	D/A		D/A	D/A	D/A	D/A	D/A
	U1APS	Performance Studies I	C				D/A		D/A	D/A			D/A	D/A	D/A	D/A			D/A				D/A	D/A	D/A	D/A
	U1ALM	Language of Music I	C			D/A			D/A	D/A			D/A	D/A					D/A				D/A	D/A	D/A	D/A
Year 2	U2PS	Principal Study: Performance II or Composition II	C	D/A	D/A		D		D	D/A	D/A		D/A	D/A		D/A		D/A	D/A		D/A	D	D/A	D/A		D
	U2PST a+b	Principal Study: Techniques II	C	D/A	D/A					D/A			D/A	D/A				D/A	D/A		D/A		D/A	D/A		D
	U2SPS	Supporting Professional Studies II	C	D/A	D/A		D/A		D	D/A	D/A	D/A		D/A	D/A	D/A		D/A	D/A			D/A	D/A	D/A	D/A	D/A
	U2AHM	History II	C				D/A	D/A	D/A	D/A				D/A	D/A	D/A	D/A						D/A	D/A	D/A	D/A
	U2AMU	Musicianship II	C			D/A			D/A	D/A	D/A		D/A	D/A					D/A	D/A						
														D/A	D/A											

	U2APS	Performance Studies II	C			D/A	D/A	D/A			D/A	D/A	D/A	D/A	D/A			D/A	D/A	D/A	D/A	
	U2ALM	Language of Music II	C			D/A	D/A	D/A			D/A	D/A						D/A	D/A	D/A	D/A	
Year 3	U3PS	Principal Study: Performance III or Composition III	C	D/A	D/A		D	D	D/A	D/A	D/A	D/A	D/A	D/A	D/A			D/A	D	D/A	D/A	D
	U3PST a+b	Principal Study: Techniques III	C	D/A	D/A				D/A	D/A				D/A	D/A			D/A		D/A	D/A	D
	U3/4SPS	Supporting Professional Studies III	C	D/A	D/A		D/A	D	D/A	D/A	D/A			D/A	D/A			D/A	D/A	D/A	D/A	D/A
	U3APS	Performance Studies III	C			D/A	D/A	D/A	D/A					D/A	D/A			D/A		D/A	D/A	D/A
	U3/4AEL	Academic Electives	C			D/A	D/A	D/A	D/A					D/A	D/A			D/A		D/A	D/A	D/A
	U4PS	Principal Study: Final Recital or Final Portfolio	C	D/A	D/A		D	D	D/A	D/A				D/A	D/A			D/A	D	D/A	D/A	D
Year 4	U3/4SPS	Supporting Professional Studies III	C	D/A	D/A		D/A	D	D/A	D/A	D/A			D/A	D/A			D/A		D/A	D/A	D/A
	U4APS	Performance Studies IV	C			D/A	D/A	D/A						D/A	D/A			D/A		D/A	D/A	D/A
	U3/4AEL	Academic Electives	C			D/A	D/A	D/A	D/A					D/A	D/A			D/A		D/A	D/A	D/A

#### Key for cells

D = skills are taught or developed by students within this course unit

C = compulsory course unit

A = skills are assessed within this course unit

O = optional course unit

#### Knowledge and Understanding of:

A1 the technical and where appropriate, physical requirements of the Principal Study discipline

A2 a chronological and stylistic cross-section of the repertory of the Principal Study discipline

A3 the linguistic foundations of western art music

A4 performance practice traditions

A5 the position of 2,3 and 4 in a broader, historical and cultural context

A6 the relationship between theoretical (historical, analytical and critical) study and musical practice

A7 presentational skills both of practice- and text-based musical study

A8 corporate musical responsibility

A9 the art of teaching in theory and in practice

#### Intellectual Skills – able to:

B1 synthesise theory and practice for identification, analysis and solution of complex musical and interpretative problems

B2 demonstrate informed and discriminating attitudes to all kinds of music and its performance

B3 reflect on the processes of music-making as a creative art

B4 plan, research and undertake individual performance or written projects

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[www.polifonia-tn.org](http://www.polifonia-tn.org)

[www.bologna-and-music.org](http://www.bologna-and-music.org)