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*New Perspectives in Music Education  
within the Context of Socio-Cultural Changes*

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**Music teaching professions and new teacher  
training in Italian Conservatories of Music:  
from music educator to teacher of music and  
instruments**

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**From a single profile of the musician ...**

**... to the necessity of more and different  
music professions**

**Synthesis of the Italian Music Educational  
System**

**“Fits and starts” ...**

**... to harmonize the System**

From a single profile of the musician ...

**The Italian Music Educational System  
comes from one prevalent idea of the musician:**

**a person who plays instruments  
and also teaches them  
in the same way he/she had learned  
from a sole teacher**

**So music specialization meant, until some years ago, playing different kinds of music in different kinds of ensemble.**

**... to the necessity of more and different music professions**

**What has changed?**

**Present society require different professional profiles of musicians**  
**people** who have been educated in a more complex and richer way, **able to teach, compose, perform and do research, both individually, in groups, and in different contexts**



**Today we need to think about music**

**not as a sort of beauty apart from  
daily living,**

**but as a life experience and an area**

**where we can find precious tools**

**for human development**

**Also excellent practices which exist in schools offer new incentives**

**from the guide lines set out by the National Commission of the long term plan for music practice in all schools:**

**“A new way, both concrete and practical, is indispensable: everybody playing music”**

**Music teachers are required to have  
specialized and scientific training  
both in theoretical and practical fields**

**This kind of training needs a  
coordinated process between  
different Institutions  
cannot be left to chance**

**Synthesis of new the Italian Music Educational  
System: the three different levels:**

**1<sup>st</sup>: Kindergarten, Primary School and  
Lower Secondary School  
(until fourteen years old)**

**Music Education is considered part of the  
general process of learning and  
development in childhood and in early  
teens also playing instruments**



**2<sup>nd</sup>: the new High School with Music  
or Dance specialization**

**(Liceo Coreutico – Musicale)**

**until eighteen years old**

**now in progress in no more than 40 +  
10 schools in Italy**

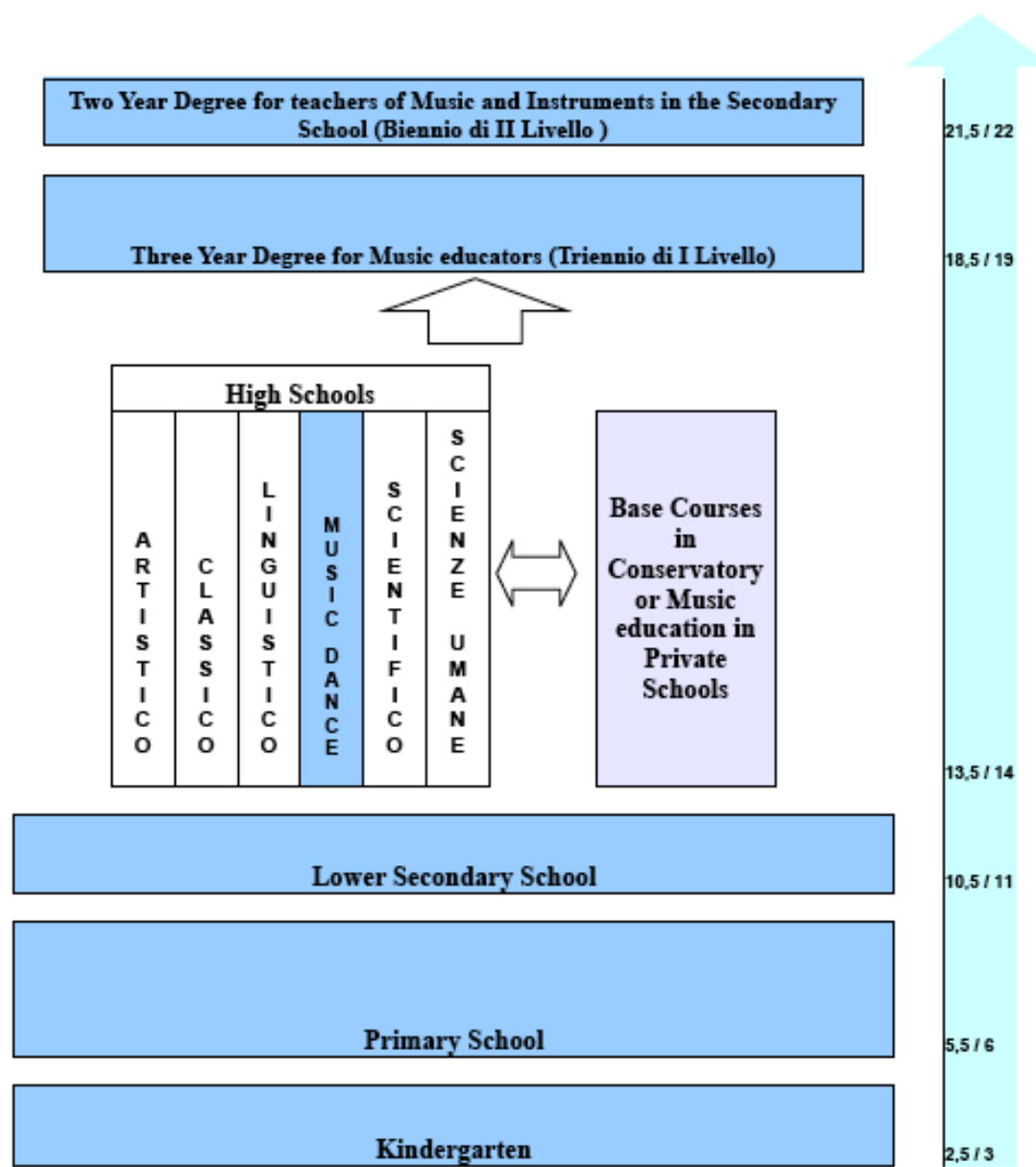
### **3<sup>rd</sup>: Music Conservatory** **(from eighteen /nineteen years old)**

**Two degrees:**

**Three Year Degree** for Music educators (Triennio di I Livello), this is the period of the basic professional studying

**Two Year Degree** for teachers of Music and Instruments in the Secondary School (Biennio di II Livello ), this is the period of the professional specialization

# The Italian Music Educational System



**In the High Schools there is no longer  
a general subject called “music  
education”**

**but different musical and  
instrumental subjects **only** in High  
School with Music or Dance  
specialization**

**Music Technologies**  
**Performing and interpretation**  
**Music History**  
**Theory**  
**Analysis and Composition**  
**Laboratory ensemble**

**These subjects need teachers  
with new and different  
qualifications**

**PLAN OF STUDY  
of  
HIGH SCHOOL MUSIC and DANCE**

	1st period		2nd period		5° Year
	1° Year	2° Year	3° Year	4° Year	
<b>Activities and lessons compulsory for all students – Annual timetable</b>					
Italian Language and Literature	132	132	132	132	132
Foreign language and culture	99	99	99	99	99
History and Geography	99	99			
History			66	66	66
Philosophy			66	66	66
Mathematics *	99	99	66	66	66
Physics			66	66	66
Natural Sciences **	66	66			
Art History	66	66	66	66	66
Catholic religion or Alternative Activities	33	33	33	33	33
Total Hours	594	594	594	594	594
<b>Music Section</b>					
Physical Education	66	66	66	66	66
Performing and interpretation ***	99	99	66	66	66
Theory, analysis and composition ***	99	99	99	99	99
Music History	66	66	66	66	66
Ensemble Laboratory ***	66	66	99	99	99
Music Technologies ***	66	66	66	66	66
Total hours	462	462	462	462	462
<b>Dance Section</b>					
Dance History			66	66	66
Music History			33	33	33
Dance Techniques	264	264	264	264	264
Dance Laboratory	132	132			
Choreographic Laboratory			99	99	99
Music theory and practice of dance	66	66			
Total Hours	462	462	462	462	462
Grand total hours	1056	1056	1056	1056	1056

\* Computer with the first two years

\*\* Biology, Chemistry, Earth Sciences

\*\*\* Courses governed, initially, in accordance with a special agreement between Conservatories and High School

NB Some subjects may be taught in a foreign language CLIL

High School with Music or Dance specialization completes the path which precedes the Conservatory

Negative consequence:

the teaching of music in all the other High School has been lost

Only the possibility for schools:  
to organize

(within the autonomous management of the  
educational curriculum)

the following subjects:

Music Technologies, Instrument, Music  
History, Music

Really, this possibility is difficult because of  
the reduction of the number of teachers in  
all the schools



## Another problem

**the unequal distribution of the High Schools  
on the national territory**

Where there is no High School with Music specialization this level of study can be followed **in the Conservatory or in Private Schools**

So there is a risk that **different level of preparation** could be found when students enter the Conservatory, for professional study

Furthermore, in this way all students do not have the same opportunities to study.

## “Fits and starts” ...

The institutional relationships which presently structure music studies are complex.

A long and difficult process to put into full working order the Law 508/99 and the other laws regarding musical studies

The Law 508/99: the guide lines for the change

**1<sup>st</sup> step** - the new organization of the administration  
and management of Institutions

belonging to the State Department of Higher  
Education for Arts and Music (Alta Formazione  
Artistica e Musicale, AFAM)

2<sup>nd</sup> step -

to put into full working order the curricula,  
indicating new ways and new subjects of teaching.

Now in the Trieste and Parma Conservatories students  
can also obtain **Diploma Supplement Certificate**  
to improve the international value of certificates for  
academic and professional purposes

The new structure of the Three Year Degree for Music  
Educators in propedeutic music and playing instruments

It will go into practice from the next academic year

with differences:

every Conservatory bases its studies on the following plan

but can structure local curricula

**DEPARTMENT OF EDUCATION  
SCHOOL OF MUSIC EDUCATION**

**FIRST LEVEL ACADEMIC DIPLOMA IN MUSIC EDUCATION**

**Learning Outcomes**

Students completing required courses for the first level Academic Diploma in **Music Education** will have acquired the technical ability and specific competences that will allow them to express their educational and interpretative vision. To meet this goal, students will study closely the fundamental pedagogic and psychological tools pertaining to music education, as well as acquire vocal, choral, instrumental and compositional skills for the field. Special attention will be paid to vocal and instrumental technique for solo and ensemble performance, as well as to historical analysis. Students will develop specific professional skills regarding educational methods for the teaching of music, their chosen instrument, and singing, as well as perceptual abilities in aural training and memorization. The various models of music analysis and its evolution will also be studied. Considerable attention will be paid to the student's acquisition of proper emotional and postural control. Students will learn the skills needed to use computer technology in music and be able to use a second European Union language.

Type of Learning Activity	Subject Area	Artistic and Scientific Sector
<b>Basic learning activities</b>	Theory-analysis-practice	Music theory, rhythm, perception
	Education	Composition for music education
	Education	Music history
	Education	Vocal and piano score-reading for music education
<b>Subject-specific learning activities</b>	Education	Music pedagogy for music education
	Education	Choir conducting and choral repertoire for music education
		Elective instrument* or elective voice**
	Ensemble interpretation	Chamber music
<b>Integrative learning activities</b>		
<b>Additional learning activities</b>		
<b>Electives</b>		

**Learning activities for final exam preparation and foreign language knowledge**

## **Two Year Degree for teachers of Music and Instruments in the Secondary School (Biennio di II Livello)**

It is a point of arrival in the long process (approximately from the Seventies) regarding music teachers training reform.

For the first time in Italy, **music professional studies** have the same validity and dignity as all other university studies, and the titles achieved are the same as others under Law and for professional perspectives

It's the period of **music teacher specialization**

with **two profiles** (both in the Secondary Schools):

**teachers of Music**

**teachers of Instruments**

Follows the Department of Music Education Plan for Two Year

Degree (every Conservatory bases its studies on this plan,

without many differences in the local curricula)



DEPARTMENT OF EDUCATION  
SCHOOL OF MUSIC EDUCATION

SECOND LEVEL ACADEMIC DIPLOMA IN MUSIC EDUCATION / INSTRUMENT

**Basic learning activities (common area)**

General Pedagogy  
General psychology and developmental  
General Education  
Legislation and school organization

**Basic learning activities (music area)**

**Music pedagogy for music Education**  
Psychology of Music  
**Composition for music education**  
Arrangement and transcription techniques  
**Choir conducting and choral repertoire for music education**  
Elements of vocal technique  
**Music history**  
Survey methodology music history  
Elements of semiology Music  
Elements of Music Sociology  
**Vocal and piano score-reading for music education**  
Impromptu practice of accompaniment  
Methods harmonization and transposition at the piano

**Subject-specific learning Activities**

Teaching improvisation (for teaching instrumental)  
Teaching composition (for teaching instrumental)  
Practice and repertoire for instrumental ensembles  
Instrumental teaching methodology  
**Elective instrument**  
Chamber Music  
Functional body techniques

**Integrative learning activities and Electives**

Music Informatics, Voice improvisation, Instrument improvisation, "Musiche d'uso" History, Technics of Management, Communication Technics - Systems - Technologies - Applications and Programming Languages for multimedia, Filming and audio recording techniques, Repertoire and procedures for playing ethnic music, Composition for popular music

Learning activities for final exam preparation and foreign language knowledge including in site training

DEPARTMENT OF EDUCATION  
SCHOOL OF MUSIC EDUCATION

SECOND LEVEL ACADEMIC DIPLOMA IN MUSIC EDUCATION

**Basic learning activities (common area)**

General Pedagogy  
General psychology and developmental  
General Education  
Legislation and school organization

**Basic learning activities (music area)**

**Music pedagogy for music Education**  
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**Vocal and piano score-reading for music education**  
Impromptu practice of accompaniment  
Methods harmonization and transposition at the piano

**Subject-specific learning Activities**

Methodology of music education  
Teaching improvisation (for music education)  
Teaching of composition (for music education)  
Choir repertoire  
Teaching of Choral Music  
Teaching of Listening  
Teaching of music history  
Practices ensemble  
Anthropology of music  
Techniques of awareness and physical expression

**Integrative learning activities and Electives**

Music Informatics, Voice improvisation, Instrument improvisation, "Musiche d'uso" History, Technics of Management, Communication Technics - Systems - Technologies - Applications and Programming Languages for multimedia, Filming and audio recording techniques, Repertoire and procedures for playing ethnic music, Composition for popular music

Learning activities for final exam preparation and foreign language knowledge including in site training

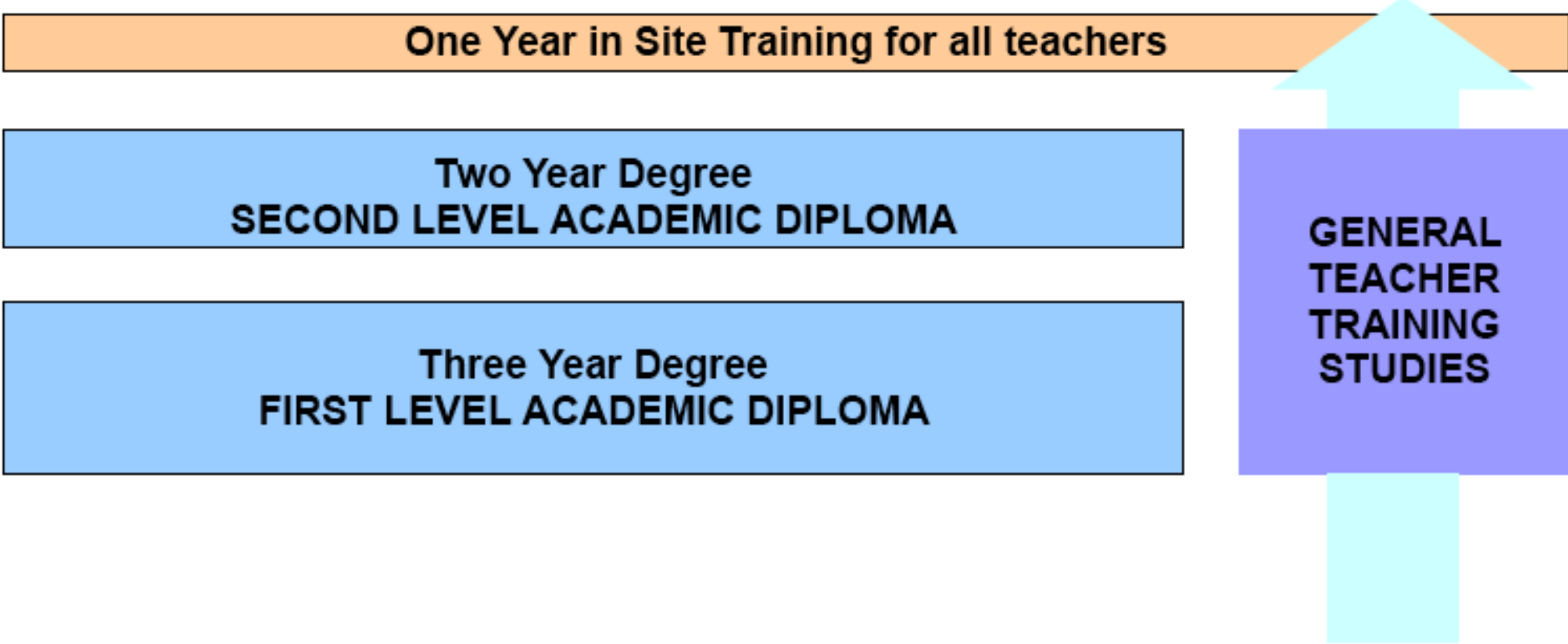
**The Two Year Degree is still under discussion to follow**

**the more general plan of teacher training, approximately structured in:**

- 1. First Level Academic Diploma** (Three Year Degree, presently, for Music Educators)
- 2. Second Level Academic Diploma** (Two Year Degree, presently, for Teachers in Music Education / Instrument in the Secondary School)
- 3. One Year in Site Training (Tirocinio)** and Final Examination

1. and 3. are the innovation to make the system complete

At the moment, in site training is carried out within the Two Year Degree, later this will be done after the completion of the Two Year Degree, independently



The diagram illustrates the stages of teacher training. It features three horizontal bars on the left and a vertical purple box on the right. The top bar is orange and labeled 'One Year in Site Training for all teachers'. Below it are two blue bars: the middle one is labeled 'Two Year Degree SECOND LEVEL ACADEMIC DIPLOMA' and the bottom one is labeled 'Three Year Degree FIRST LEVEL ACADEMIC DIPLOMA'. To the right of these bars is a purple box labeled 'GENERAL TEACHER TRAINING STUDIES'. A cyan arrow points upwards from the purple box to the orange bar, and another cyan arrow points downwards from the purple box to the bottom of the frame.

**One Year in Site Training for all teachers**

**Two Year Degree  
SECOND LEVEL ACADEMIC DIPLOMA**

**Three Year Degree  
FIRST LEVEL ACADEMIC DIPLOMA**

**GENERAL  
TEACHER  
TRAINING  
STUDIES**

## **and ... Two Year Degree**

**Probably there are a lot of subjects and hours of lessons in only two years  
(already in the first application of D.M 137 of 2007)**

**The **high density** of this study project results in **complex sustainability and management**, first of all for students.**

**In fact they are adult, generally not regular employed, or they are changing professional roles in order to find a job in a very unsure environment**



**... to harmonize the System**

**It's a problem for the Music Education System that there is no stable and coherent connection between professional opportunities and educational profiles.**

## **Our resources in**

**the richness of complexity**

**new technologies**

**good practices** ( both inside and outside the public school)

**The new Italian System now in progress risks giving us more subjects to study instead of more professional music profiles, which is what the reality of our changing society is asking for. It's also important that the Public Administration gives the resources to guarantee these job opportunities to spread music culture.**

**The future of Music, of its studies, practices,  
resources for education, of the spread of music  
culture fundamentally depends on music  
teachers**

**The present system cannot answer real and different possibilities and needs of work, especially where music expresses a fundamental part of life long personal education, e.g. fields of therapy, difficult situations, giving and managing information and producing music, wellness and cultural richness for people, etc..**



Possible answers in the lines traced by the Law n. 508/99 (Music Studies Reform)

**to manage of Masters**

after the First Degree and the Second Degree

**to structure the research**

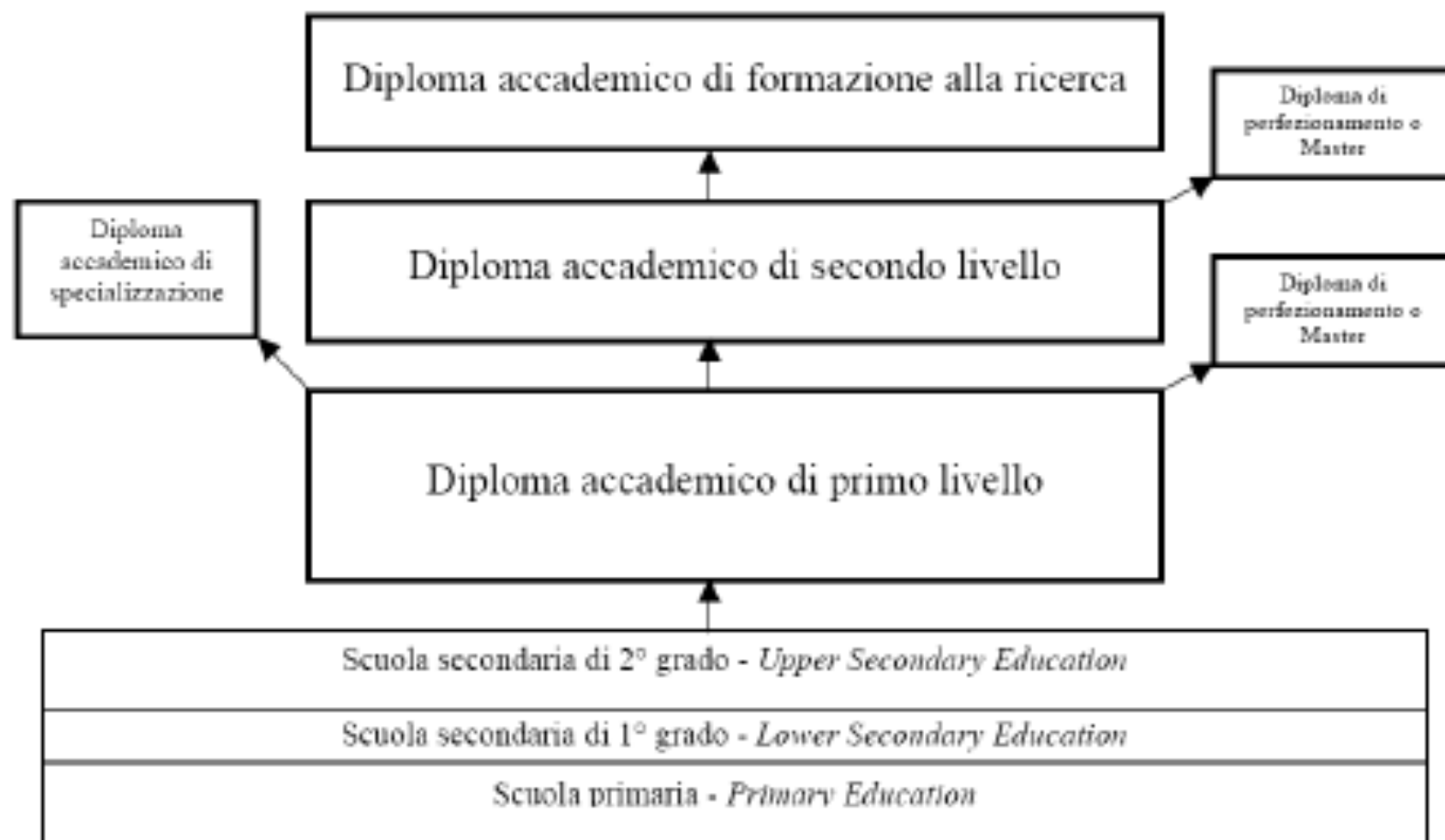
to check if teaching processes are suitable at the different levels

to study practices, contents, resources and strategies

to spread the music through the teachers knowledge

# Alta Formazione Artistica e Musicale - AFAM

## *The Italian AFAM System*



Normativa di riferimento – sitografia

Laws in: <http://www.miur.it>

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*... thank you*

***Present changes in society determine educational problems: 1) students have new necessities – growing up in multicultural contexts in possession of modern technology, living together with new responsibilities as citizens in a global World, having access to numerous new tools to communicate, to learn and to express themselves; 2) as a consequence, necessities for teacher training are changing. Italian laws already approved and now in progress define the long term reform process, which is proceeding in fits and starts without so far any definitive and complete solutions. The resolutions regarding teacher training and putting into operation of music specialization in the Secondary School are strategically important now. We show, for example, the study plans of Liceo coreutico-musicale, of the new Degrees for Music educators and for teachers of Music and Instruments in the Secondary School, already in practice. In the Trieste and Parma Conservatories students can also obtain Diploma Supplement Certificate, to improve the international value of certificates for academic and professional purposes. Excellent practices which exist in schools offer new incentives, from the guide lines set out by the National Commission of the long term plan for music practice in all schools: “A new way, both concrete and practical, is indispensable: everybody playing music”. Music teachers are required to have specialized and scientific training both in theoretical and practical fields. This kind of training needs a coordinated process between different Institutions. The present paper aims to describe the changes taking place in Italy useful for comparison in the international context; the complexity of institutional relationships which actually structures music studies, during the long and difficult process to put into full working order the Law 508/99 and the other laws regarding musical studies; and to show that a high quality project is possible, in spite of the reduction of funding in State education.***