

# **CHAMBER MUSIC** **CURRICULUM PROFILE**

***Concept of an integrated Chamber Music  
Curriculum***

**Socrates Project 2001-2004**

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Coleg Brenhinol Cerdd a Drama Cymru**

**Debrecen University / Conservatory -  
Debreceni Egyetem / Konzervatórium**

**Estonian Music Academy -  
Eesti muusikaakadeemia, Tallinn**

**Franz Liszt Music Academy -  
HfM "Franz Liszt", Weimar**

**Vienna Music University -  
Universität für Musik und darstellende Kunst in Wien**

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## **CHAMBER MUSIC CURRICULUM PROFILE**

### **Preface**

European art music education is seeking new channels. The new educational solutions and the structure of the studies have to be customised according to the Bologna Declaration and the framework it provides.

The level of European chamber music is indeed very high, which manifests itself visibly and audibly in the form of numerous festivals and master courses, but the basic professional education in chamber music has not been properly organised, and the advantages of chamber music training have not been fully utilised yet.

Chamber music and teaching it are excellent tools for the transmission of western art music traditions to new generations, and well-organised chamber music education would have a direct and immediate impact on cultural life. It can be one of the most effective and useful tools in community-music, for example.

During the last three years teachers of six European music institutes have been working together in a Chamber Music Curriculum Development Project financed by the Socrates Program of the European Union. Their task has been to concretise a curriculum for chamber music in the higher music education.

The original plan was to take “ten steps” that should improve the music education; we have succeeded to take maybe two of them. However, we have already learned a lot from these two steps alone.

The best remark or “result” found during this project was that there actually is no need to create anything new. In most cases all the needed material already exists in the curriculum if the institutes only would make use of it in the practical level. For achieving more results with already existing resources the curriculum just needs a re-profiling and re-organising in practical level in which chamber music and ensemble playing are emphasised, in best cases even instead of many additional subjects.

So, we do not want to resist any existing education system or structure, but we try to give a helpful profile for chamber music education, which should make the whole music education pedagogically and financially more effective in the future. Our aim is to get the whole music education to a level, in which its structure and content would correspond better the demands students nowadays are facing in the working life and give them better employment possibilities.

European institutions offering higher education in music could meet this international necessity of education policy as a challenge and offer chamber music as an essential element integrated into the curriculum or even as a main subject at the MA level.

When the project started we very soon intentionally forgot the curriculum structures at music institutes, because they differ very much from each other. Instead of this, we wanted to concentrate on the description of the pedagogical process in chamber music teaching, how it differs from teaching solo, and how ensemble playing should be assessed.

We noticed there are many real benefits in ensemble playing that improve student's skills

on the solo instrument, too.

The study of chamber music improves student cooperation and teamwork skills and it teaches students to communicate more efficiently than mere solo work - which in this respect might be compared to an actor's monologue instead of a whole play.

Ensemble playing also familiarises the students, already at an early stage, with "the Common Laws of Performing Arts", which apply to concerts, dance and theatre – a fact that is easily forgotten by those who only play solo.

This process called Finding Together can be compared to what pantomime, trapeze and acrobatic ensembles must do to find their means of expression through the melting together of their individual movements.

This is the truth, but of course not the whole truth yet. We hope the discussion goes further, especially in the frames of the European Chamber Music Teachers Association and at music institutes, because the improvement of chamber music education is an endless task. We hope this material gives you a good starting-point and useful proposals when organising the chamber music education at your institutes.

Jyväskylä, Finland September 2004

Sampsa Konttinen  
Project Coordinator

## Introduction

### I Occupational & Cultural Image

The traditional goal of the European institutes imparting music education, such as academies, universities etc., has been and still is the education of professional musicians. The nature of the jobs in the music market is today quite clearly changing, and there are two main questions which come up in connection with this: is the European music education responding to the changing employment situation and to what extent do these changes reflect in the study plans.

A comparison in the areas of the repertoire studied can be useful in trying to define the study plans' emphasis.

According to our experience in under graduate studies students mostly concentrate on the solo repertoire. Depending on the instrument, orchestral repertoire will be played in some amount, but the share of ensemble playing and chamber music usually is a fraction only. It can happen that for example a student playing a keyboard instrument can graduate without playing a single note in an ensemble! However, the students feel themselves surprised when they enter the professional life, because - if they are asked to play somewhere - they usually are asked to play chamber music or in an ensemble, but not as soloists.

We know by experience that the soloist repertoire is asked rather seldom in the performers' work-life, in the case of keyboard players the share is maybe 0-25% only, for strings 0-15%, woodwinds 0-15%, and for brass less than 10%. String and wind players can make use of the orchestral repertoire in some amount, but mostly they – as the

The Share of the Repertoire in Studies of a single student in average:			Estimated work-life demands in performance in average:
Instrument	Repertoire	%	%
Keyboards	Solo	60-100	0-25
	Chamber Music & Ensemble	0-40	75-100
	Orchestral	<2	<1
Strings	Solo	ca. 60	0-15
	Chamber Music & Ensemble	10-35	30-85
	Orchestral	5-30	0-55
Woods	Solo	40-50	0-15
	Chamber Music & Ensemble	20-30	Verifying 85-100, emphasis on ensemble playing
	Orchestral	20-30	
Brass	Solo	30-40	0-10
	Chamber Music & Ensemble	20-30	Verifying 90-100, share between ensemble and orchestra ca. 50/50
	Orchestral	40	

keyboard players - are asked to play in an ensemble.

The conclusion of this is that upon completion of their studies students have brought to performance level repertoire they don't need in work life, but they are presented with tasks for whose implementation they were prepared at least. In other disciplines (science, marketing, pedagogy) such situation would be untenable and financing it from public resources unjustified.

Because music education has not taken this often into consideration, chamber music and ensemble playing are unfortunately seen as separate secondary subjects on the side. The teaching of chamber music is carried out in most study plans as marginal category requiring only the preparation of some chamber music works and implemented on a minimal effort basis, the main effort being focused on the preparation of the "important" solo work.

A pianist's instrumental examination program at a music academy still consists mainly of solo repertoire, strings play with strings only, wind instruments with their colleagues. The pianist is only remembered when "accompanying" is needed and this is mostly carried out by the professional accompanist of the institute.

Command of the instrument implies, however, developed chamber music skills. The essential bases of instrumental studies cover only a portion of the professional ability expected nowadays. The high level of specialization expected at present presupposes psychological skills - especially when ensemble playing or any other activity involving interpersonal exchange is considered - be it a question of orchestral musicians, chamber musicians or future pedagogues. Many-sidedness in teachers training should be incremented without forgetting supplementary education, as the sole command of the instrument and its repertoire, no matter how encompassing this might be, no longer fulfils the requirements of today's work-life. The same can be said of an exclusively theoretical knowledge of pedagogy.

This notwithstanding, a majority of string and wind players still hopes to obtain an

orchestral job, often in vain, let alone the demand for the so-called soloist in the musical world of today. If a musician's education has only been geared towards achieving a concert career, he might soon find himself rather disappointed.

The market for keyboard instrument players offers less and less so called clear-cut positions for teachers, accompanists, coaches etc. A piano teacher nowadays often has to, in addition to teaching, be able to do chamber music coaching, accompanying, improvising; in other words, he is expected to be as versatile as possible.

It is not possible to achieve the above-mentioned comprehensive musical skills necessary in the work field nowadays within the frame provided by the unfavourable and condescending view of chamber music prevalent in existing study plans. This is the reason why it is unavoidable to renew the study plans and their contents taking into account the real work-life demands. In order to bring about such changes, it is necessary that a correlating change take place also in the educators.

Further points to be considered are the challenges presented by the work markets – how the present administrative and marketing mechanisms change the familiar image and how the audiences' changing taste forces an enlarging of the comprehensive training without compromising, however, the quality requirements in professional musical training. Ever present money-saving measures coupled with efficiency demands, aimed primarily at ensemble playing and chamber music, turn in the end against the institutions themselves, not to speak about what they do the cultural well being. Aiming at economic results alone is, from the standpoint of the institutions' life, often sadly short-sighted. Is it possible to maintain the quality in music making and its continuous learning, if in strategic processes that are important from the schooling's standpoint, the operative planning and the implementation of essentials are forgotten? Money-saving measures applied to basic training quotas are, in the long run, destructive, if the administration doesn't concentrate on what is important from the educational standpoint: the effectiveness of the operative processes and the quality improvement.

The situation of professional chamber music training nowadays points to prevailing flaws in the utilization of existing artistic and financial resources. Despite the fact that professional musicians themselves have become more and more aware of the changing interests in audiences and labour markets and, consequently, in the training of young professional musicians, chamber musicians cannot avoid seeing at the same time a deplorable ignorance and negligence in administrations (and even in some professional musicians' minds) concerning the cultural heritage chamber music represents.

Questioning the meaning of chamber music or its education implies questioning the highest form of music making as well as the whole reason for the existence of performing musicians. "Money talks" – and chamber musicians are forced to defend their profession in a world where more and more only big events sell, where selling has become key word.

In the public discussion concerning the future of cultural policy and cultural institutes in Europe, the impact of the market and the associations and organizations of civil society are frequently mentioned as possible new promoters of cultural policy. A look at history, however, indicates that the role of the market in promoting cultural activities has until now never been a very prominent one, especially with regard to the smaller European countries. It is, therefore, still somehow impossible to see the market as a major promoter of the social welfare or its education system in the future.

Cultural industry, by which the aspect of entrepreneurship in the fields of culture and music is meant, is also making a good case for modernizing traditional cultural institutions, for improving the quality of mass communications, for enhancing access to culture and safeguarding the countries' cultural exports. Cultural industries represent an important part of a nation's cultural image and the means of projecting it abroad as well. They cannot therefore be treated purely as producers of commodities, which cannot be entirely left to the fortunes of the market place.

Each country has different traditions to guide or govern cultural life. The arts are an essential part of cultural life in modern society and a necessary and indispensable expression of the existence of a nation. They are therefore entitled to a corresponding status and to public support.

To be able to defend the music education or improve it, the educators must be able to analyse the systems of political decision-making. They must, however, be able to make the meaning of their work clear to the decision makers and not just to them but, in many cases, also to their own colleagues.

## [II Statistics](#)

### **SURVEY OF CHAMBER MUSIC TRAINING IN AEC MEMBER SCHOOLS**

#### **1. INTRODUCTION**

This survey is a part of a larger international chamber music study concerning the integration of chamber music training in European countries. It was ordered to describe the existing chamber music practice and variable curricula in the AEC (Association of conservatories, academies or universities of music)

The questionnaire for the survey was designed by Pia Kreuz and was sent to representative chamber music pedagogues or coordinators of all AEC member schools, excepting institutions already collaborating in the international chamber music study. The repertoire examples have been collected from a representative number of students.

The idea behind the questionnaire was to help form an extensive picture of professional chamber music education from two viewpoints: what already has been done in the integration of chamber music to the entire music training, and what possibilities for improvement still exist. In analyzing the answers I relied not only upon my own experience but also upon conversations with various participants and other experienced colleagues. As in all studies of culture the conclusions drawn can be, of course, only estimates, the truth being always complex.

#### **2. THE QUESTIONNAIRE**

The questions were chosen to help evaluate the existing situation; they were not analyzed in any specific order and no preference was given to any institution. The discussions were

mostly private, though I took notes even when no answers were available. The questionnaire was meant to be simple to understand and easy to reply to. Briefness was a very important consideration, in order to decrease the possible unwillingness of co-operation due to the recipient's lack of time. The questions were sent to different countries in Europe. The complete list of recipients' addresses can be found at the end of the text.

The following questions were used in this survey:

1. **Please list the repertoire being played in your class**
2. **What are the most common ensembles in chamber music training?**
3. **How many years of chamber music training are available to the student?  
(Minimum/maximum)**
4. **How often do your students have lessons normally? (Once a year/month/ week)**
5. **How large is the chamber music repertoire as compared to the main instrument's repertoire? (Too little/ too much/about the same)**
6. **How important do you consider the chamber music education for a young professional musician?**
7. **Please write down other comments with regard to:  
Problems encountered in the teaching of chamber music at your institute, concerning students, colleagues, and otherwise  
Problems in evaluating the exams or auditions?  
The benefit of studying and teaching the subject?  
The meaning of chamber music education in the cultural life of the society?**

### **3. STATISTICS**

The list of institutions researched:

#### **Austria**

University of Music and Dramatic Arts, Graz  
Universität Mozarteum Salzburg

#### **Belgium**

Koninklijk Vlaams Conservatorium  
Koninklijk Conservatorium Brussel  
Conservatorium Royal de Musique de Bruxelles  
Hogeschool Gent

#### **Czech Republic**

Janacek Akademie Muzických Umění  
Academy of Performing Arts in Prague

#### **Denmark**

Nordjysk Musikkonservatorium  
Royal Academy of Music  
Vestjysk Musikkonservatorium  
Rhythmic Music Conservatory  
The Royal Danish Academy of Music

#### **Finland**

Helsinki Conservatory  
Helsinki Polytechnic  
Sibelius Academy

Joensuu Konservatorium  
Central Ostrobothnian Conservatory  
Pohjois-Savon Polytechnic/ Music and Dance  
Lahti Polytechnic/ Faculty of Music  
Oulu Polytechnic/ School of Music, Dance and Media  
Pirkanmaa Polytechnic  
Turku Conservatory

### **France**

CNSM de Lyon  
Conservatoire de Paris  
Conservatoire National de Region de Musique et de Danse de la ville de Reims

### **Germany**

Hochschule der Künste Berlin  
Hochschule für Musik " Hanns Eisler" Berlin  
Hochschule für Kunst Bremen  
Folkwang-Hochschule  
Hochschule für Musik und Darstellende Kunst Frankfurt am Main  
Hochschule für Musik und Theater Hamburg  
Hochschule für Musik und Theater Hannover  
Staatliche Hochschule für Musik Karlsruhe  
Hochschule für Musik und Theater " F. Mendelssohn-Bartholdy"  
Hochschule für Musik und Theater München  
Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart

### **Greece**

Music Department of Ionian University

### **Italy**

Conservatorio di Musica "Giuseppe Verdi" di Milano

### **Latvia**

Latvian Academy of Music

### **Lithuania**

Lithuanian Academy of Music

### **Luxembourg**

Conservatoire de Musique de la ville de Luxembourg

### **Nederland**

Koninklijk Conservatorium Haag  
Conservatorium Saxion Hogeschool Enschede  
Rotterdam Conservatory of Music  
Utrecht School of the Arts

**Norway**

Grieg Academy  
Norges Musikhogskole

**Poland**

Academia Muzyczna im. S. Monivszki w Gdansku  
Music Academy im. K. Szymanowskiego  
Academia Muzyczna Krakow  
The K. Lypinski Academy of Music in Wroclaw

**Spain**

Conservatori Superior de Musica del Liceu  
Escola Superior de Musica de Catalunya

**Sweden**

Malmö Academy of Music  
Royal University College of Music in Stockholm

**United Kingdom**

Birmingham Conservatoire  
Leeds College of Music  
Guildhall School of Music  
Royal College of Music  
Trinity College of Music  
Royal Northern College of Music

The total number of questionnaires sent was 63. From 165 member schools only about 1/3 received the questionnaire, the reason being that, as the Internet was used in making contact, only the information available therein could be utilized. Also, only European members were included in the research, which explains why members like Russia, Turkey or Israel are not included. The Internet pages played a great role, but unfortunately many of the members of AEC do not have yet a website of their own, or if they do, it does not function.

The number of replies received was 38. Countries abstaining from sending any kind of response were Spain, Sweden, United Kingdom, France, Belgium, Norway, and the Netherlands, Luxembourg.

9 of the responses showed no special interest in collaboration or in the study itself. Two institutions belonging to AEC lack chamber music training and 8 of the repliers showed an inadequate understanding of the questions. 17 member schools submitted completed formularies.

**4. ANALYSIS**

The analysis of the information gathered indicates a great diversity in the administration

and management of the institutions. Personnel members ranking from administrators to executives or artistic faculty directors submitted replies. The lack of teachers' co-operation was easily observed and international project or relation coordinators wrote replies differing from each other greatly. This could be explained by the different administrative approaches to handling this kind of tasks in each institute.

## 1. Please list the repertoire being played in your class

Repertoire examples:

This is an example of a piano student who recently received his M.M. The reason why a pianist was chosen is twofold: piano is nowadays a dominant ensemble instrument, and the existing employment situation is such that pianists are increasingly part of diverse ensembles. This program is not necessarily a very typical one, as it shows an extensive repertoire unlikely to be worked out in two years of training. It shows also a task requiring a reliable technique not exclusively needed in solo repertoire.

It illustrates a purely instrumental chamber music program and does not include Lied.

J.S. Bach:	Solo Sonatas Nos. 1 and 3 (cello and piano)
W.A. Mozart:	Violin sonatas Nos. 17, 18 and 21 Piano Quartet No. K.478
L.v.Beethoven:	Sonatas for piano and cello Nos. 3&4 op.69 and 1-2 op.102 Sonatas for piano and violin Nos. 5 "Spring" & 9 "Kreutzer", Nos. 1-3 op.30
J.Brahms:	Violin sonata, D minor Cello sonata, F major Piano Trio, C major Clarinet trio a minor Piano Quintet op.34
P. Tchaikovsky:	Piano Trio
F. Gernsheim:	Piano Quintet
F. Schubert:	Piano Quintet "Forell" Sonata for cello and piano "Arpeggione"
S.Prokofiev:	Sonata for cello and piano Sonata for violin and piano D major
D. Shostakovich:	Sonata for cello and piano Sonata for viola and piano
P. Hindemith:	Two sonatas for violin and piano Sonata for trumpet and piano
A. Webern:	Three pieces for cello and piano Sonata for cello and piano
C. Franck:	Sonata for violin and piano
R. Schumann:	Märchenbilder, viola and piano
M. Ravel:	Sonata for violin and piano
C. Debussy:	Sonata for violin and piano
S. Gubaidulina:	Pantomime for double bass and piano

A Lied repertoire example might look like the following, which was worked out during the two years Bachelor's level obligatory allotment.

R. Schumann:	Dichterliebe, Frauenliebe und -leben, opus 80
J. Brahms:	Gipsy songs

F.Schubert:	Winterreise Gretchen am Spinnrade, Die Forelle, Wanderer's Nachtlied, Im Frühling, Nacht und Träume, Ganymed
F. Poulenc:	Le Bestiaire or Cortège d'Orphée
R. Strauss:	Four Last Songs
G. Mahler:	Kindertotenlieder, Das Lied von der Erde
R. Wagner:	Wesendonck-Lieder
B. Britten:	The traveler's songs

The two examples show scarcity of modern music or better said, the music of our time. The conventional choice is still prevalent, even though especially string and wind ensembles have often chosen modern music.

## **2. What are the most common ensembles playing in your class?**

The replies received showed that the most frequent ensembles in chamber music training are duos, i.e., string/piano, wind/piano and voice/piano. Very often ensembles in all instrumental groups are trios, quartets and quintets. Sextets and septets are perhaps not so common, even though no rarity either. In strings, trio or string quartet are the most frequent ensembles. Winds and brass instrument preferred even more players, according the corresponded.

Vocal ensembles were listed also. There seems to be a preference for opera ensemble numbers. The only forms of ensemble playing the member institutions do not take in to consideration when discussing chamber music, at least the institutions partaking in this survey, are accompaniment of so called solo pieces and playing in an professional orchestra. This question falls out of this work's scope.

## **3. How many years do students receive chamber music training?**

The duration of chamber music training varies from obligatory two years at Bachelor's level to optional possibility of six years, Master's level included. Singers did not all agree with this option. From the student's point a view; there are departments where they didn't receive any decent lessons throughout the duration of the studies. They were not either able to find instrumentalists sharing their interest or they lacked competent teachers, according to replies by 2 member institutions. They were also faced with lack of collaboration with other departments of the organizations. Some teachers pointed out that one substantial problem, concerning technical level, is finding suitable partners for an ensemble supposed to last several years. The students' dissimilar interests and musician qualities make the choice difficult. Otherwise the students seemed to be satisfied with their musical progress in chamber music.

The students receive in most cases regular lessons, lasting 45 to 90 minutes, once a week. Of course the teachers must exercise flexibility: sometimes the practicing phase lasts longer, and sometimes there is no need for teaching when the ensemble has not been able to practice. Here, more than anywhere else, it is extremely important finding schedules suitable to all participants. This, which might appear to be a small practical matter, can become a problem difficult to overcome, and constitutes one of the essential problems in the administration and practical management of chamber music activity.

#### **4. How often do your students have lessons?**

The existing lesson frequency is different in member institutions. Most of the replies refer to anything from every third or fourth week to once a year; even once a week model exists. The official opinion seemed to be - the more the better; but some had doubts whether this might be in some cases more harmful, as often a longer time is needed for deeper comprehension. Examinations should be played mostly at the end of the term or period, according to the answers. The reviewing systems show only small differences among the members.

The integration of chamber music in the main instrument training varies according to the institution. Generally all students enrolled in the artistic diploma are supposed to have chamber music training. Evaluation is a complex issue: how can real qualities be estimated in credits? In most cases all students need somewhere along the training chamber music at least for a one exam. The Lithuanian Academy of Music claims to having solved their administrative problems by establishing the department of Chamber Music, which has already a tradition of 40 years. Doesn't this at the same time contradict the official opinion, which considers the training of chamber music as a subject of second importance subordinated to the main instrument?

#### **5. How large is the chamber music repertoire as compared to the main instrument repertoire?**

There was general agreement in this point: the chamber music repertoire is often far too small. The performing possibilities offered to the students would benefit from a much larger repertoire. The students would rather refuse to perform than learn new repertoire on a short notice. Performances from which students could derive financial advantage are mostly for various chamber music ensembles. Well-remunerated solo-performances are nowadays a rarity. The training suffers from the students' orchestral activity.

The financial aspect should not be overlooked. The professional aim of many instrumental students is only to work in a professional orchestra. Young musicians need a plenty of support, not just psychological. Their need for financial solvency is crucial.

One point deserving consideration is how well the student's solo and chamber music repertoires complement and support each other. Some were of the opinion that it should be possible sometimes to bring chamber music works to the solo instrumental lesson and vice versa. Comparing solo with chamber music works by the same composer might contribute to a deeper interest in his total output, as well as being a practical way to develop the knowledge of repertoire.

#### **6. How important do you consider chamber music education for a young professional musician?**

The questions, how important is the chamber music training, the common opinion about the matter and about integration seem to be the most remarkable part of this study. It

indicated in many cases, that the professional music training does not yet meet the demands of the labour market. Students must often suffer from their technical and musical incompetence during their first years of work. They feel in many cases overwhelmed by the fact that in many of their tasks they had the obvious feeling of having been overeducated.

At the same time, the students feel the greatest progress in learning to be achieved in playing ensembles. However, they wished to receive during the studies more concrete advice concerning practice methods and guidance in assuming the right attitude towards the most effective ways applicable to ensemble work.

The integration of chamber music with the main instrument training varies according to the institute. In most cases all students must, somewhere along the line, take one chamber music exam.

## **7. Please write down other comments**

The most fruitful comments were found under this question. The replies showed plenty of points where both teachers and students hope for changes to take place. Not one of the replies disagreed with the thought that chamber music training is extremely important for the development of a young musician, possibly even the most important part of training. As it has already been mentioned, the difficulties exist mostly in administration but at the same time there were hardly any concrete views or suggestions as to how these procedures could be made more effective. Some vague discussions on integration are found but none very specific. Some of the ideas that came out appear in the last part of this study.

## **5. CONCLUSIONS**

The most important thing about studies of this kind, is to find a modern and accurate definition of chamber music. Is the point being discussed music being played only by specific ensembles, or should the term include works that have been especially named chamber music by the composers? Should all forms of music making that require the participation of more than one player be included?

The list of questions would be endless. Is a pianist "accompanying" a violin concerto a non-existing individual, just a violinist's appendix with nothing to contribute musically? And what about Richard Strauss's Four Last Songs, do not both singer and conductor need so-called chamber musical skills in order to achieve deeply impressive results? Are they not both equal and indispensable, both giving and taking in a larger musical context? Clear boundaries are hard to define. This should be taken into consideration not only in the education, but in management as well. In order to achieve a better training, the next step might be to define the differences between chamber musician and a soloist and the different qualities needed for these roles.

Administrators have difficulties in finding easy solutions to these questions. Department directors must struggle with the administration bureaucracy. There must be uniform standards of student evaluation. What should be the common criteria in the international

context? Is the establishment of international common criteria possible? It is quite obvious that almost all forms of playing together must be taken into account, as is all that supports a talented student to establish himself in a solo carrier.

It is obvious from the study that the competence of teachers cannot be doubted. It became evident from the replies that all partakers shared a remarkable interest in their task and they were all very much aware of its importance within the entire musician education. The accomplishments already reached are evident. The evaluation indicates, however, points where still a better level of quality or the effectiveness in administrating the financial sources could be achieved. According to the discussions, one weak point is the collaboration and communication with administrators. The motivation to recognize larger contexts is a vital condition in the fight for financial existence.

The study has shown crucial aspects in the improvement of training conditions. As one teacher mentioned, sometimes not only there are problems among the students but unfortunately among the teachers as well. This is a very human trait: we are not always willing to co-operate with our colleagues, for whatever reason. If the realization of what to teach, why and how, were deeper, would it be possible stimulate motivation among the students? And would it also not be easier to co-operate with our colleagues? Administrators need clear definitions: they make the financial decisions. Without it there will be fewer institutions, less training and education – and consequently less art.

I thank all the AEC members for taking part in this study, for their efforts and patience. I hope to have been able to collect the essential, without prejudice. This is not the only truth, but I hope it could be useful in the future development of the professional music training.

Weimar, 31.03.03

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### III Policy of Education

#### Cultural & Social aspect

European art music education is seeking new channels. The new educational solutions and the structure of the studies have to be customized according to the Bologna Declaration and the framework it provides.

If on the one hand the decrease in performance and concert activities triggers a crisis in art music traditions, on the other hand, in the best of cases the shrinking of the recording industry, especially concerning classical music, might provide an excellent opportunity for the stimulation and promotion of a spontaneous interest in active live-music making!

Even if the level of European chamber music is indeed very high, which manifests itself visibly and audibly in the form of numerous festivals and master courses, basic professional education in chamber music has not been properly organized, and the advantages of chamber music education have not been fully utilized yet.

Chamber music and the teaching of it are excellent tools in the transmission of western art music traditions to new generations.

In the music colleges of some European countries – higher education included - there are no so-called chamber music coaches, despite the fact that the demand for versatile and multi-skilled musicians is permanently on the rise.

Teachers are expected to master group pedagogy as well as band and small orchestra conducting in order to be able to keep these activities up in small localities. Outside the large metropolitan areas "a city quartet" or a corresponding ensemble is clearly a more effective and economical alternative to a symphony orchestra, which needs large premises just to be able to start activities.

This means that well-organised chamber music education would have a direct and immediate impact on cultural life. Art music can be brought to the common level on a community-music principle, which will lower the threshold for people to consume – or, better said, enjoy it. The easy mobility of chamber music ensembles makes them suitable for the creation of contacts and understanding between people from different cultures. It has been discovered that, at their best, these activities contribute to the mental and physical well-being of society. It seems, therefore, that the same applies to chamber music as to humanity itself: we are individuals, but we should all congregate together into a large entity: mankind.

The European institutions providing higher education in music can meet this educational challenge by offering chamber music as an essential element integrated into the curriculum or even as a main subject at the MA level. The students could thereby specialize in ensemble music and its pedagogy right from the very beginning, discovering in this way a meaningful, social profession, which integrates them into work life.

The study of chamber music improves student cooperation and teamwork skills. It teaches them to communicate more efficiently than mere solo work, which in this respect might be compared to an actor's monologue. "Ensemble" is a familiar term in the world of theatre as well as in that of music. Playing in a chamber music ensemble helps the individual find his/her identity, both as a musician in relation to the other members of the

ensemble and as a member of society in relation to other people.

In the current educational scene, chamber music tends to be a neglected part of the curriculum, even if it could underpin the results of all the other fields of music education, the overall result being more than just the sum of its separate parts. Orchestra, chamber music, soloist and pedagogic education enrich each other. The integration of chamber music into the other fields of education would make music schooling as a whole more effective - even economically. This would also co-relate better with the needs of the future labour market as well as with the transfer of the western musical tradition to new generations.

Group teaching can never completely replace individual teaching, but it can make it much more effective. The repertoire learned during the studies can be used in professional life, whereas a soloist repertoire in most cases cannot. For example, only one violinist in a thousand has ever a chance to perform Tchaikovsky's, Violin Concerto, whereas most will have the opportunity to play, say, a Haydn string quartet. It is also much easier to organize a chamber music concert than an orchestra concert, which requires a large organization - not to mention opera. Chamber music and ensemble activities familiarize the audience with a larger repertoire, allowing them to enjoy a more versatile supply of art music and also to demand versatility instead of a relatively narrow standard repertoire.

# **Curriculum**

## **IV Educational aspects / Chamber Music Qualities**

Chamber music has to be given equal value as the one given to soloist, pedagogic and orchestra education. In postgraduate studies it should also have main subject status. In this context one has to remember that there can be no chamber music without comprehensive and strong instrumental education! The integration of chamber music as an essential part of education at an initial stage, however, would remarkably increase the effectiveness and overall level of education. If the goals within chamber music are correctly proportioned to personal playing skills, chamber music can be part of the musical field right from the beginning.

Musicians often find it problematic that their concentration is focused also on what the others are doing and on how communication between the players works. In this case the pedagogic process has forgotten the fact that music is not actually made when playing it.

According to this, the mastery of an instrument, i.e. technique, will also improve through ensemble music and the communication connected with it. This means that first there is a musical idea, which "gives the instructions" for the physical performance: a deep insight into the musical idea, the "material", directs the physical activities that have been trained in advance. Soloist education, of course, is a prerequisite for the latter aspect, whereas the former aspect is actually the one that helps most in the development of musicianship and social skills.

Both in the musical and in the social sense, ensemble music teaches group responsibility. At the same time, the activities of a chamber music ensemble, especially when carried out regularly over a large time span, automatically implement the idea of life-long learning, listening and communicating.

Thus, in this process we face a functional paradox:

The positive submission to the musical logic of a work leads to a dependence on it and on the other members of the ensemble. This helps the individual player to react freely to the impulses from others, which again will free the musical-technical functions physically, so that nothing will prevent their implementation. In this way the player can concentrate on what he/she is playing and not just on the technical performance, as the musical impulses and the reactions to them automatically trigger the basic activities connected to the mastery of the instrument being trained. In other words, the inner logic of music leads the players and implements itself through them.

Only this positive dependence on the internal logic of music and on the other players produces the most unlimited freedom in making music.

Musicianship exists only in relation to other people: Musicians react primarily to other members of the ensemble and ultimately to the audience.

Of course, this strategy questions musical individualism ("soloism" and "self-expression") as phenomena. On the other hand, a deep insight into a process like the one described above will help a musician also in solo playing, which is nothing but "chamber music between the hands of one single person."

Chamber music studies should focus on the quality, not the quantity of content. The

studied repertoire must not be so large that it will turn out to be just sight-reading. The studies have to include all the stylistic periods, of course, to familiarize the students with the basic repertoire. It is recommendable for one ensemble to play together for as long as possible, as this helps each member to develop as a musician and to grow as an artist. It also improves innovative skills, and the group members learn both individually and together.

In addition to this, participation in spontaneous, diverse ensembles widens the range of abilities. One has to bear in mind, however, that artistic growth cannot be measured in economic terms.

Studying in a chamber music ensemble teaches each member to appreciate the colleagues in the group and develops each member's own personality. It also familiarises the students, at an early stage, with "the Common Laws of Performing Arts", which apply to concerts, dance and theatre – a fact that is easily forgotten by those who only play solo. Interpretation and communication skills improve and performance confidence grows as a result of continuous musical teamwork and the increased responsibility it entails. An additional advantage of chamber music is that through it students find more easily their own place, their chances and limitations within the large field of music and art.

The concrete aim of ensemble music is to train the following skills:

The different forms of communication skills are of primary importance. They include awareness, i.e. "positive alertness"; reflecting and interaction, which are connected to listening and physical skills, or body language. In addition to this, musicians should develop a so-called musician's sixth sense, "a sense of reacting by hearing and feeling". A further important field is that of dramatic skills, even within instrumental music, as well as the support for the entity and for the other members of the ensemble. This happens according to the inner logic of the work, which gives the so-called artistic-social personality a chance to develop.

All this will lead to the generation and mastery of the most important musical means of communication, the sound.

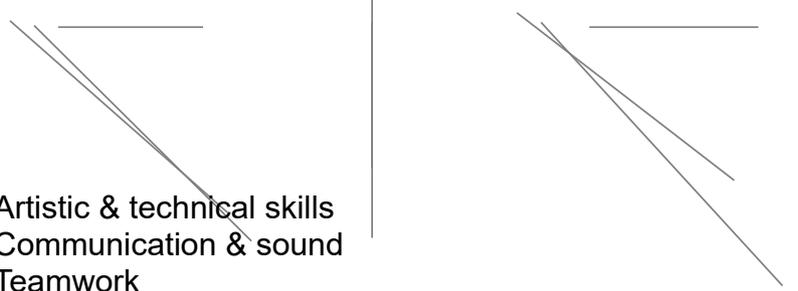
It has to be noted that all the other factors are subordinate to sound, without which there can be no expression or communication!

### **Assessment:**

Chamber music education needs a uniform assessment system. The current practice is very heterogeneous, a common situation being that the members of the Board of Examiners are not necessarily active chamber musicians or pedagogues working in the field of chamber music. Assessment often focuses only on the specific player taking the exam and on his/her instrumental performance, which is evaluated as a component separate from the entity.

Assessment must distinguish, first of all, whether just one player or the whole ensemble is evaluated, or whether a specific aspect or the whole performance is to be considered. The assessment criteria have to be clearly defined in advance already while the study plans are in the making. They can be classified as follows:

The ensemble entity:



Artistic & technical skills  
Communication & sound  
Teamwork

Individual assessment:  
Stage presence  
Personal involvement  
Interaction / Communication

Artistic and  
Technical  
Skills

Sound

Awareness

Dramatic  
Skills

Communication

Listening

Support

Reflecting

Physical

"Chamber Music 1" / 1<sup>st</sup> Year/Module

**V Structure**

Proposed Starting Level: Second Level Graduation

**STRUCTURE OF THE STUDIES “THE BOLOGNA MODEL”**

IN-

**DESCRIPTION OF DEGREE REQUIREMENTS**

TE-

GRA-

**DESCRIPTION OF DEGREE REQUIREMENTS**

TED

**DESCRIPTION OF START REQUIREMENTS**

## **II LEVEL EDUCATION (appr. 16-19 years old)**

### ***DESCRIPTION OF DEGREE REQUIREMENTS***

Repertoire examples, a list of useful chamber music repertoire in the youth education available at [www.jypoly.fi/kulttuuri/music/CMCP.htm](http://www.jypoly.fi/kulttuuri/music/CMCP.htm) in the future

## **DESCRIPTION OF START REQUIREMENTS**

### **BASIC EDUCATION (< 16 years old students)**

Repertoire examples, a list of useful chamber music repertoire in the basic education available at [www.jypoly.fi/kulttuuri/music/CMCP.htm](http://www.jypoly.fi/kulttuuri/music/CMCP.htm) in the future

Aloituspiste, lisää kotelot!

## Chamber Music Education Models from Partner Institutions

### COMPARISON AMONG DIFFERENT SCHOOLS

Cardiff

<b><u>Bachelor's</u></b>	Approx. a 10% of the total repertoire, unspecified either in the studies or the Bachelor's recital.
<b><u>Master's</u></b>	Post Gradual Chamber music study for Pianists

Debrecen

<b><u>Bachelor's</u></b>	Chamber music is considered as second major subject
<b><u>Master's</u></b>	Chamber music is considered as second major subject

Jyväskylä

<b><u>Bachelor's</u></b>	A minimum of a 33% of the total repertoire
<b><u>Master's</u></b>	Chamber Music and Lied postgraduate programme

Tallinn

<b><u>Bachelor's</u></b>	Approx. a 50 % of the total repertoire, obligatory Lied/accompanying + rehearsal piano and/or instrumental chamber music
<b><u>Master's</u></b>	Chamber music as main study area

Weimar

<b><u>Bachelor's</u></b>	20 – 30 % of the total repertoire
<b><u>Master's</u></b>	Chamber music & Lied postgraduate programme available, permanent ensemble

Vienna

<b><u>Bachelor's</u></b>	Approx. 30% of total repertoire (main study area)
<b><u>Master's</u></b>	BA +MA main study area offered

## [VI Process modelling > implementations](#)

### **CHAMBER MUSIC DEGREE REQUIREMENTS**

#### **AUDITION STANDARDS FOR BA**

From the playing it is evident that the student is musically gifted and has a good technical ground in the instrument of his choice to a degree that enables him to render the chosen repertoire musically. Musical imagination and a will for artistic expression are recognizable.

- When playing the student shows sensitivity for chamber music, i.e., co-operative music making, mutual listening skills, certain empathy for his partner's musical ideas, rhythmic stability and sense of pulse, flexibility and capability for agogics in music making. The student shows capability of development in technical and performing skills. A good sight-reading ability is desirable.

- The student has knowledge of structural musical concepts (main line, subordinate material) the roles of the different parts in a work, intonation, breathing etc. The student has basis for enlarging his knowledge of different styles of chamber music repertoire. Basic ensemble playing techniques and ability to analyse the score are required.

- The student has familiarised himself with performance practices in contemporary music.

#### **GRADUATION REQUIREMENTS FOR BA**

At the end of the study years the student has a many-sided knowledge of ensemble techniques and different styles and performance traditions according to the repertoire of the instrument concerned.

- The student has the ability to influence his chamber music partner on the basis of the spirit of the work at hand; possesses a disposition for work build-up; shows effective abilities for delineating the rehearsal process. At the end of the studies the student should be able to continue independent ensemble work.

- The student has knowledge of special and characteristic traits in the various stylistic periods, and sufficient knowledge of the literature. The student has knowledge of specifics of the partner's instrument (sound production, dynamic possibilities, etc.)

- The student has familiarised himself with the chamber music repertoire in its various domains. The student has knowledge of and experience in playing with various instrumental groups

from duos to larger ensembles, not excluding the possibility of working with (a) permanent chamber music partner(s).

## **GRADUATION REQUIREMENTS FOR MA**

- The student commands:

- convincing artistic comprehension as concerns the dialectic, contrapuntal input and mutual stimulation vis-à-vis his partner;
- technical instrumental mastery to a degree that enables him to perform convincingly works of different styles and periods.

- The student has

developed an ability for musical communication, a deep relationship with the music that enables him to do justice to his artistic activity

- The student has knowledge of the salient traits of the different stylistic periods (beginning with ancient music all the way to new music with its specific playing techniques) and commands their instrumental performance;

- The student has knowledge of scientific methods of performance practice and commands a wide repertoire.

- The student has (optionally) familiarised himself, in addition to the central chamber music repertoire, with associated instruments and their performance practice in ensembles, as well as with rehearsal-piano, orchestral playing, jazz ensemble etc.

The master's graduate should be recognized in the practice of his profession during his later part of his career as possessing a rich cognitive and specialized many-sidedness in professional matters.

## **Learning Process**

### **Introduction:**

The orientation towards chamber music instead of solo repertoire doesn't involve a quality choice, but the musician's interest and wish to concentrate on a certain kind of music and working methods according to natural inclinations.

Decisive factors in this matter are character traits, personality type, artistic-social inclinations and musical maturity.

An indispensable condition for successful ensemble work is a balanced and open personality, in general terms a type of musician not necessarily possessing extremely advanced technical equipment, but who has developed a refined ear for sound and has collegial empathy conducive to contributing relaxed and free playing to an ensemble work situation.

Students coming from diverse cultural backgrounds have naturally different points of departure as concerns this point. This must be taken into account in teaching and rehearsal situations.

In a long lasting learning process the endeavour is, besides obtaining physical command of one's own instrument, the acquisition of an approach based on the balance between the intellectual and musical instincts needed for ensemble playing, and the exercising of an open method of work based on reciprocal reactivity.

These skills, which should be part of every instrumentalist's makeup, form the core qualification of the chamber musician. It is not, therefore, a question of an easier choice of education than that of a soloist! It should be stressed that ensemble work begins with duo-work, i.e., the moment two musical people meet. On the other hand, ensemble work is not equivalent to that carried out by a rehearsal-pianist, whose function differs from that of a chamber musician, and whose point of departure, sound world and technical approach are also different.

### **Process:**

The first condition of a well functioning ensemble is the perfect understanding each instrumentalist has of his own part and his mastering of it, which constitutes the point of departure for the common voyage leading to the discovery of a common musical language. The most important thing for a chamber music ensemble is a shared sound image.

The goal should be the conveyance of the musical message to any audience whatsoever as through a spontaneous process of invention rather than one of reproduction!

The ensemble members' clear analytical understanding of the musical material and, with increasing experience, the sensing of the musical function or „role“, must serve as basis for the group experiment. The working process for the attainment of this must be a highly network-like, conversational, give- and-take, trial-and-error, experience i.e. interactive and integrative learning rather than trivial step-by-step causal learning.

More flexibility of mind and technique is needed than in solo playing.

The students need to learn to judge themselves!

As soon as the shell of the individual playing focus is broken up, improvement is a matter of time, good advice and practice.

Consequently, this means that it is much more essential that the students acquire information to form a sound basis for their own decisions in ensemble than in the traditional solo teaching.

This sound finding process (corporative sound) can be compared to what pantomime, trapeze and acrobatic ensembles must do to find their means of expression through the melting together of their individual movements.

The goal of practicing is to be able to understand the character of each work and its inner logic, which functions as a point of departure and “conductor” in the attainment of the necessary musical solutions. There is reason to ask time and again during the practice process the question: who is “conducting”, one of the players or the inner logic of the composition?

If the practice process only aims at a technocratic correctness based on knowledge and cleverness, the result cannot be expressive music making. Only by means of an inter-reactive process the work’s inner logic can be brought out and the contact with the listeners established. The comparison to theatre and opera characters can be often of help in outlining and clarifying musical expression.

In the ideal case the result is instinctively or automatically adequate instrumental response concerning intonation (vertical or horizontal), volume and tone colour (balance according to the texture, homophonic or polyphonic etc.), articulation, body language etc. The player “swims” in the sound he hears, and listens actively not only to his own part but to that of the others as well.

A student ensemble needs, of course, outside guidance. However, this should not simply consist in being told exactly what to do in every place, but instead in being assisted in the acquisition of self-control and self-responsibility.

The ensemble rehearsing process should comprise the following:

- 1) Playing together (training): development of an emotional balance, the feeling of partner intensity, the development of the ensemble’s intellectual level
- 2) Analysis of the texture (who carries the theme, who accompanies, how the musical material moves from one instrument to another, etc.)
- 3) Analysis of the pieces, study of the partners’ parts and improvement of ensemble technique (rhythm, articulation, intonation, togetherness, blending etc.)

### **Ensemble Techniques**

In principle, chamber music can only be played on a level somewhat easier than the one reached in instrumental education. So, a first class instrumental education is a prerequisite.

Controversy: open mind in a relaxed ensemble-playing situation often helps the player to achieve a higher level of technique, which cannot be acquired by mere mechanical playing when practicing alone!

There are group-playing techniques that can be learned more effectively and quicker with

the help of experienced chamber musicians. Before the group has learned to control the results of their efforts, however, outside guidance is needed.

Beginners should first acquire the basic ensemble techniques through the playing of easier repertoire, and when the first signs of a new solid ensemble appear, as opposed to a medley of players fortuitously thrown together, more difficult repertoire can be chosen. The choice of the right repertoire is a very important issue!

It should be mentioned that the “lack” of traditions in contemporary music helps to understand the content and logic for example in Mozart’s and Schuberts’ compositions, which have along the line been overloaded with “traditions”.

As mentioned above, the goal is to reach the quality of a flexible, interactively reacting and functioning ensemble, “a unified instrument”, with synchronised ear, breathing and phrasing before the playing of more difficult repertoire is tackled. The progress/advance of an ensemble - or of a single student - can be ascertained from the ability to apprehend the meaning of a certain composition. This, in ensemble technique, means among other things the ability to share musical ideas, to understand and react, and to be able to compromise about such things as the individual understanding of tempo.

Observing the process step by step, we would have the following:

Individual practice: the meaning of it is to develop a sensibility for the whole score already from the beginning! To read the score doesn’t necessarily mean to be able to play all the notes of an individual part at once!

Technical ensemble-playing means:

- 1 Uniform understanding of the musical situation.  
Conscious breathing technique
- 2 Elasticity
- 3 Homogenisation of playing through working out of a similar sound ideal
- 4 Intonation, articulation etc. (unity of listening standards)
- 5 Expression possibilities of body language

It is important for every ensemble to develop its own rehearsal method!

### **What & how to rehearse**

At least the following factors, susceptible of analysis and practice, are to be taken specifically into account in the schooling; the list doesn’t attempt to be all encompassing or exhaustive:

Basic Psycho Acoustic Concepts:

- Pitch
- Audibility
- Sound Colour
- Sense of Acoustic Space and Sense of Time
- Harmonic Listening and Sense of Chord Function
- Chord balancing
- Intonation
- Rhythm
- Timing (also as concerns text; Consonants / Vowels)

- Breathing
- Phrasing
- Reacting / rhythmic-harmonic interaction within a phrase
- Articulation

Some examples:

-A simple one is rehearsing a unison: everybody will readily agree that there is only one amplified voice, so the task is to find the best possible blend. In the case of one leading voice with accompaniment this is still rather evident, the sound match being, of course, less simple the more complex the texture becomes.

-The playing of scales without vibrato at the early stages etc.

-The practice of deliberate eye contact in certain cases

-Playing slow in pianissimo together.

-String Quartet: choral setting, SATB, four voices

### **Concrete proposals for supporting the studies by organising Chamber Music Education**

The Chamber Music Education should be organised through an official co-operation between different instrumental classes. For example there are different Instrumental Boards at the Jyväskylä School of Music, of which one is Chamber Music Board consisting of teachers from diverse Instrument boards. In Weimar this is called Chamber Music Centre.

This forms a natural channel for obtaining all the information about available students and instruments, and to plan the activities for each academic year.

Even if a student “belongs to his teacher”, he should have the possibility to study chamber music with other teachers as well. Different teachers could guide individual works and the chamber music teacher doesn’t have to always be the same person, possibly even not a player of any instrument of the ensemble!

Undergraduate chamber music should obtain the status of additional major subject or integrated in the instrumental main studies.

At least 1/3 of the total repertoire should be chamber music in the II level and BA-education side by side with the main subject. In the MA –studies Chamber Music can be one of the main subjects available.

For example for strings there should be a minimum period of string quartet education and various combinations with other instruments. This can be applied to other instruments, too. Pianists should have periods with strings, winds and voice etc. Projects combining different fields of group playing experience with scientific backup can be added.

In the curriculum there should be such minor subjects as:

Theory, Knowledge of the performance practice of the style concerned,

Phonetics, Languages, Score Reading and Playing, Sight Reading, Composition, Counterpoint, Singing /Piano etc.

Depending on the student's main instrument and study goals, it should be possible to achieve a balance between highly "practical" skills and in-depth subjects.

Usually the problem is overfilled schedules. It is good to check every now and then if the curriculum has some "unnecessary" minor subjects taking time away from rehearsing. Many schools demand a minimum quota in chamber music, but the students do not get credit for it. The system is, of course, different to some degree in every school, but if solid modules or projects for chamber music can be devised, it would be easier to reach the level of quality necessary to become a professional chamber musician.

## Aspects

### Sound in Chamber Music

What is it in the 'Sound' of a Chamber Music performance that leads one to feeling this was a convincing and pleasing experience?

Sound is all around us, everyday noises form an association with visual elements and when combined provoke us to have a reaction.

In Chamber Music, the combination of visual and aural elements form the basis for the listener to make a judgement as to whether the interpretation has reached out and been compelling.

How do we define 'Sound' in musical terms?

How do we quantify listening?

### Balance/Dynamics

Rhythmical Execution ----- **SOUND** ----- Intonation/Resonance

Style Sensitivity  
Characterisation

Quality/Colour

Listening is subjective – personal – emotional - cognitive and based upon personal experience.

One could liken listening to taste, viewing a painting, no two persons will have exactly the same appreciation or arrive at the same opinion.

So how can a group of musicians arrive at the same 'Corporate Sound'?

Depending upon their personal experience and personality they may come close to achieving a corporate sound, but invariably they will disagree. To achieve a consensus in their sound will take several years of rehearsing and performing together. It is hard to place an emphasis on the surrounding qualities that together form the basis for a 'Corporate Sound'.

**Quality** may however be viewed as the principle factor as without this one isn't showing signs of a developing awareness within the ensemble. **Colour** is the tincture, the light and shade, the warmth, the characterisation that forms the basis for maturity in the playing. A string player, with the aid of vibrato (the sharpening and flattening on a note in rapid

succession) has possibilities to affect the colour and character of the sound in varying forms.

**Balance** and closely related **Dynamics**. The level of sound of an instrumentalist within the ensemble should be appropriate and in keeping with the composers markings. The solo voice should be evident and the underlying texture of sound supportive but not overpowering. Acoustics will often play a large part in balance/dynamics. An experienced ensemble will be able to quickly adjust to suit the venue so as to allow the listener to feel comfortable with the actual overall level of sound. String players should consider their bowing arm as their voice, with projection of sound in the first instance felt solely in the bowing arm.

**Intonation/Resonance** is so essential to good Chamber Music playing. The listener can only appreciate the true harmonic structure if each member of the group has the ability to centre their sound. A secure technique, especially in string playing will form the basis for good intonation. The ear has to be taught to listen critically and developed in such a way that any adjustment to the pitch is made quickly and confidently. **Resonance is kindred to vibration and good intonation from all voices within the group will lead to a homogeneous, corporate sound.**

**Rhythmical Execution** is the articulation of sound, the projection of rhythm at all dynamic levels. At a quieter dynamic, the technical demands of a player are different to those required in a louder dynamic. Whilst a softer dynamic may still require a player to be vibrant and energetic, the 'ensemble' (all voices taken as a whole) should remain exact and strictly accurate, unless indicated otherwise by the composer or artistic judgement allows room for fluctuation in the pulse. Tempo (speed) can often determine the accuracy of rhythm, and so a fine balance between achieving accuracy of rhythm at a slower tempo but possibly losing the rhythmical direction has to be balanced against a faster tempo where the articulation may lack detail and clarity.

## Summary

Whilst I have defined '**sound**' into its various forms, it must be stressed that to achieve a 'good corporate sound' in Chamber Music one should have first developed a personal sound that is synonymous with ones colleagues. Sound starts with imagination and whilst all the above qualities are essential, spontaneous experimentation and playing in an environment conducive to developing musical understanding will raise awareness and listening skills, and so learn to appreciate the importance of sound in music.

Peter Esswood  
Head of Strings – Royal Welsh College of Music and Drama  
April 2003

## **Vocal Chamber Music – Lied accompanying Duo Voice/Piano**

Prof. Thomas Steinhöfel, Hochschule für Musik „Franz Liszt“; Weimar

### *Introduction*

As a special chamber music domain, the combination of voice with instruments forms an immense portion of the musical literature, despite the fact that it is, from the historical/musical standpoint, a relatively young variety. Working in the field of Lied gives developing musicians manifold advantages in their first approach to this for the time being unknown terrain:

- Rich repertoire as concerns voice height, timbre, technical command of the vocal and instrumental parts
- Knowledge of languages including dialects and other changes
- Broader literary or philosophical background

### *A Chamber Music Variety*

Even though it is unfortunately not extensively practiced, Lied should not be considered a luxury form of chamber music but instead should be viewed from the beginning as a necessary part of ensemble music. Fear of contact existing between pianists and singers should be disposed of as early as possible or should not be allowed to develop in the first place. Most Lied composers were pianists; seeing Lied through a pianist's spectacles is as refreshing for singers as the assimilation of vocal elasticity is, conversely, for pianists. In contrast to how it is in instrumental chamber music, the mutual influence is naturally near, as each pianist can and must breathe, can and must sing, singing being the original musical source, common denominator and connection between the partakers. This is why Lied is an indispensable part of chamber music initiation as well as forum for advanced partners.

### *Aspects*

The Lied pianist's enormous responsibility in the quality of vocal rendition (partly in freeing the singer) must be a driving force in the musical cooperation. Vocal, instrumental and orchestral aspects are included therein. Here is the Lied the best adviser; all musical education should recognize the equality of voice and piano parts and this should become the leading thread in the work. Consequently, the following aspects of the mutual interdependence, as well as their order of appearance, should be considered:

The voice functions according to physiologic and psychological principles; the pianist must be aware that he is cooperating with a sensitive organ, susceptible to irregularities. Well-educated and healthy voices are the exception.

The multiplicity of languages in general and the richness of the language at hand demand from the piano a great variety of touches. The Lied pianist should be capable of evoking basic moods, of providing pictorial settings and of functioning as sound-colour illustrator. The feeling for structure, enunciation, sound placing, form, connection and sound of a language should be conveyed at the piano. The singer has, conversely, the responsibility for conveying orchestral /instrumental colours, evoked by the piano.

The basic unifying element of mutual interaction, highly appreciated by singers and neglected by pianists, is breathing. Lied pianists achieve a better self-knowledge and enliven their playing through breathing with the singer, especially when agogics are taken into consideration. The effectiveness of a communicative music making consists in great part of natural agogics, not metronomic rendition. Nobody can breathe according to the metronome!

The Lied pianist must be aware of voice position, timbre and volume and accompany female and male singers alike.

### *Interactive Work*

One of the most important pedagogic aspects in the work with a Lied duo is the style of communication and the verbal focusing resulting thereof.

Talking about music is often difficult, as music expresses itself through itself. In working with a duo it is, however, indispensable to be able to put into words what has been heard and experienced and to give oral feedback thereof. Lied accompanying requires a unique language communication culture. Singers react very sensitively to small nuances but are often unable to express verbally the desired changes.

Unfortunately singers are often not aware of the pianist's responsibilities. This leads to a mutually undemanding attitude surely grounded on an insufficient ability for verbal evaluation. There is here, in contrast with how it is in instrumental chamber music, an invaluable conveyor of meaning: the text is tutor and ground for discussion.

The traditional Soloist – Accompanist role relationship is often challenged by the compositions themselves. The Lied pianist sets, according to the style, the frame that often makes it possible at all for the singer to sing. Sometimes the piano part has more of a cantabile line than the voice part (Hugo Wolf). Both partners must always understand this relationship based on the knowledge of the historical development of Lied

Being a Lied pianist is more a consequence of the development than an innate ability; it is less a specialty in an often-practiced medium than an enlargement in musical sense.

## Some Aspects of the Work

### Criteria from Admission BA and MA:

#### **Completion of Preparatory School = Admission to Bachelor Study**

- After completion of Preparatory level, which can vary greatly depending on the place, the student should possess a certain sensitivity for Lied accompanying  
The long lasting work with a singer normally begins at this stage and develops further as the training continues.
- One should depart from the assumption that fear of contact is more frequent here than it is in instrumental chamber music, which means that the task is the careful, combined leading of singer and pianist.

#### **Entrance audition:**

- Lied accompanying is part of the chamber music complex
- The student should:
- Have sight-reading skills
- Be able to sing
- Be able to find melodic lines at the keyboard
- Have communication skills
- Have basic knowledge of several languages as ground for further work with singers

#### **Completion of Bachelor study**

##### **The student commands –**

- His piano part
- The vocal part in the sense of being able to play it at the piano
- The independence of his part while having an open ear for the singer

##### **The student has the ability:**

- To play the piano part **and** read the voice part, which is a special form of playing by memory
- To sense the singer's breathing and to react to it at the keyboard
- To handle consonants and vowels in various ways according to their speed and the different touches resulting from it
- To sense the variability in character of a constant melody set to different texts e.g. Strophic songs etc

##### **The student has knowledge:**

- of the language of the melody as criterium for agogics
- of several languages
- of the carrying out of Lieder with orchestral colours and their realisation at the keyboard
- of sight-reading and transposition
- of diverse voice types and voice placing and their demands at the keyboard
- of presentation of Lied in its different historical periods
- of similarities between language and music

- of the variability in character of a constant melody set to different texts
- of presentation of different ways of breathing, depending on the expressive content of the Lied, e.g. expression – breath, diverse synchronism between breathing and phrasing
- of sound colour rendition of certain text contents
- of sound colour transference from the text to voice or piano

### **Completion of BA (preparation for MA):**

Exam programme of approximately 30 min. duration

- should contain music from three stylistic periods
- should include at least one number in a foreign language

### **Postgraduate studies leading to Master's degree**

#### **the student commands (additional):**

- Piano and voice parts
- Stylistic sensitivity for all musical periods
- a broad literary and philosophic background of Lied
- a growing security in communication and work skills

#### **the student has de ability**

- to command a broad repertoire
- to work on large cycles and their programmatic-dramatic rendition
- to develop a fine ear and an attitude for cooperative work
- to help the singer in overcoming vocal problems – how to elicit a certain intonation, how intonation is achieved at the piano

#### **the student has knowledge**

- of the voice from the physiologic and psychological points of view
- of effective rehearsal work - personal problems aside
- of a feeling of responsibility towards the possibilities and limitations of a voice
- leading to the acquisition of a broad repertoire in several foreign languages

### **Completion of MA (possible only for duos!):**

-Two Lied recitals:

1. One containing a large cycle
2. The other mostly in foreign languages, including a work scored for piano/voice/instrument

Part of the examination should be not only the rendition of a programme, but also the

presentation of the rehearsal work during its preparation

Possible variations:

- Short notice preparation of works with performing partners
- Teaching demonstration, i.e., how does a student listen to another duo?

## **European Idol: String Quartet Mania**

Or Why the Education in String Quartet playing must play a central role

In the constantly changing professional field of classical music it is not longer realistic for a growing amount of upcoming musicians to prepare themselves for a soloist or orchestral player's career, given the existing work possibilities. If one doesn't want to educate oneself outside of reality, one has to acquire the ability to join as a personally responsible member a small social group to work out interpretations, advancing in this as far as possible, indeed not only as a side activity for lack of something better to do, but under professional guidance.

I would like to elucidate in what follows, why string quartet playing in its "classical" form is so essential for string players, and what has happened in Vienna in this respect.

From the beginning Vienna and the string quartet have lived a kind of symbiotic life. Haydn developed the form from the "Viennese Divertimento-style", and Mozart, Beethoven and Schubert created this genre's central output in Vienna as well. In the 19<sup>th</sup> Century, precisely Vienna, with its bourgeois domestic chamber music culture, nurtured amateur string quartet playing; there were and are to this day in its orchestras several string quartet societies and the Viennese concert organizations offer more than half a dozen string quartet cycles yearly, within which a pair of professional string quartets hold their domain.

The sound picture of the string quartet has led the great composers from the beginning to give their best, with its constant moving back and forth around the boundaries of the collective fullness and the value of the distinctive individuality of each voice – not least out of an artistic sport-like ambition to surpass the achievement of a respected older master in the genre.

Thence comes the wonderful possibility, in a recreating rendition, to achieve an interpretation whose quality is more than the sum of the four individual realizations. This requires:

Really knowing the text as a written guide, reading it, understanding it, presenting it, and feeling it.

In the process of the dialectical group work to listen, to open, to search, to try out, to convince, to yield, to strike compromises, to take decisions and, finally, to be always ready to do everything and anything come the performance...

All this is, of course, basically true for all forms of ensemble music making, but in no other form of the genre are the demands so enormously high concerning precision and adaptability of intonation according to harmonic function, control of bowing technique for the precision in "being together", and tone-colour palette and dynamics conducive to right balance, depending on part and voice division.

It can be concluded from the above that the students who for a certain period of time, under the best possible experienced guidance and help have learned to master joyfully in several exemplar works this high school of ensemble playing, have a great advantage in all possible forms of this type of music making.

It can be objected, that this is a very strong reduction. What about the mixed ensemble forms? What about chamber music as a form of sight-reading "for fun"? Also, of course! It all has been taken into account. The new study plans and many projects consider also this aspect of multiple possibilities.

It is simply a question that all upcoming violinists, violists and cellists have this essential experience and with its help become soloists, orchestral players, teachers, freelancers and chamber musicians who are more sensitive, better reacting and with better understanding. As usual, from a broad base grows always necessarily a pyramid tip that has already the possibility of postgraduate work majoring in chamber music. In the future there will be a specialized study programme as well as the possibility to take part in the projects of the European Quartet Academy designed to support in a concrete manner the way towards professional life. (When one imagines the possibilities which will exist in the future within a re-structured music business for the “small, mobile individuals” to fill teaching posts, who will leave behind the broken left-over orchestras, there will be soon sufficient work possibilities...) Concerning the problems that may appear after playing in a quartet for a long time, be it problems of external character, related to career development or of internal character, related to interpersonal relationships, no education system can endeavour to address such problems other than by providing experience and information in advance in order to help to possibly overcome them successfully.

Enthusiasm, significant effort and stubbornness have yielded for us some success in this endeavour during the last few years. In the winter semester we have been able to qualify 20 quartets for a minimum of one performance in the class concerts. From the 15 quartets, which work under my direction, there are at least 5, which actively and successfully perform on a regular basis in international forums such as exchange concerts, festivals, quartet academies and competitions. Alone the undertaking to perform 16 Haydn quartets in the string quartet marathon of the Haydn festival shows the capacity of our achievement. Success in international competitions with many subsequent invitations to festivals and chamber music gatherings are already taking effect.

I myself suffered already from “quartet mania” at a time where official quartet instruction was not yet offered at least in our school. As already stated, I am convinced and have the permanent impression in my teaching that the time is again ripe for many more representatives of this genre.

Johannes Meissl

Wien

(Translated by Carlos Turriago)

## VII Attachments

### CHAMBER MUSIC CURRICULUM PROFILE / APPLIED AEC LEARNING OUTCOME TABLE

**Direct Influence**

**Indirect Influence**

**Existing Tools in Curriculum**

#### PRACTICAL (skills-based) OUTCOMES

1 <sup>st</sup> cycle	2 <sup>nd</sup> cycle
<p><b>Skills in artistic expression</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should be able to create and realise their <b>own artistic concepts</b> and should have developed the necessary skills for their expression</li> <li>- <b>Singing / Piano, Chamber Music Master Classes</b></li> </ul>	<p><b>Skills in artistic expression</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should emerge as fully-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts</li> <li>- <b>Chamber Music Master Classes</b></li> </ul>
<p><b>Repertoire skills</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should have studied and performed representative works of the repertoire of the Principal Study area.</li> <li>- In the process, they should have had experience of a variety of appropriate performing styles</li> <li>- <b>Chamber Music Repertoire Seminar</b></li> </ul>	<p><b>Repertoire skills</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should have built upon their experience of representative works of the Principal Study repertoire either by <b>broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation</b></li> <li>- Students should be fluent across a range of styles and/or should have developed a distinctive and individual voice in one particular style</li> <li>- <b>Chamber Music Repertoire Seminar, Chamber Music Master Classes</b></li> </ul>
<p><b>Ensemble skills</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should be able <b>to interact musically in ensembles</b>, varied both in size and style</li> <li>- <b>Intonation Studies / Instrumentenkunde, Chamber Music Master Classes, Ensemblepraktikum / workshop, Introduction to Group Improvisation, Continuo / Generalbass</b></li> </ul>	<p><b>Ensemble skills</b></p> <ul style="list-style-type: none"> <li>- Where students have engaged in ensemble activity as part of their 2<sup>nd</sup> cycle study, <b>at the completion of their studies they should be able to take a leadership role in this activity</b></li> <li>- <b>Chamber Music Master Classes, Ensemblepraktikum / workshop, Introduction to Group Improvisation,</b></li> </ul>

<p><b><u>Practising and rehearsing skills</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should have acquired <b>effective practice and rehearsal techniques</b> for improvement through self-study</li> <li>- <b>(Chamber Music) Coaching, Accompaniment</b></li> </ul>	<p><b><u>Practising, rehearsing, reading, aural, creative and re-creative skills</u></b></p> <ul style="list-style-type: none"> <li>- 2<sup>nd</sup> cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students should have ensured that any areas of relative weakness have been addressed. Through independent study they should also have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts</li> <li>- <b>(Chamber Music) Coaching</b></li> </ul>
<p><b><u>Reading skills</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should have <b>score reading skills sufficient both for understanding the music and for fluent sight reading</b></li> <li>- <b>Score Reading and Playing, Sight Reading, Singing / Piano, (Chamber Music) Coaching, Accompaniment, Continuo / Generalbass</b></li> </ul>	
<p><b><u>Aural, creative and re-creative skills</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should have fluency in recognising by ear, memorising and manipulating the materials of music</li> <li>- <b>(Chamber Music) Coaching, Accompaniment</b></li> </ul>	
<p><b><u>Verbal skills</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should be able to talk or write intelligently about their music making</li> <li>- <b>(Chamber Music) Coaching</b></li> </ul>	<p><b><u>Verbal skills</u></b></p> <ul style="list-style-type: none"> <li>- Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations</li> <li>- <b>(Chamber Music) Coaching</b></li> </ul>
<p><b><u>Public Performance skills</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, <b>students should be able to deal with the behavioural and communicative demands of public performance</b></li> </ul>	<p><b><u>Public Performance skills</u></b>  <b>-At the completion of their studies, students should be able to project their musical ideas fluently and with confidence in a wide variety of performance settings</b></p>
<p><b><u>Improvisational skills</u></b></p> <ul style="list-style-type: none"> <li>- In some 1st cycle curricula, students study improvisation. At the completion of their studies, they should have a basic competency in this skill</li> <li>- <b>Introduction to Group Improvisation</b></li> </ul>	<p><b><u>Improvisational skills</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of 2<sup>nd</sup> cycle curricula where improvisation is relevant to the specialisation, students should have acquired a high level of improvisational fluency</li> </ul>

## THEORETICAL (knowledge-based) OUTCOMES

1 <sup>st</sup> cycle	2 <sup>nd</sup> cycle
<p><u>Knowledge and understanding of repertoire and musical materials</u></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, <b>students should know the mainstream repertoire</b> of their principal study instrument and at least some of its <b>more specialist repertoire</b>, together with the repertoire of associated instruments where appropriate</li> <li>- <b>Students should know the common elements and organisational patterns of music and understand their interaction</b></li> <li>- <b>Structural Analysis, Introduction to Group Improvisation, Continuo / Generalbass, Chamber Music Repertoire Seminar, Chamber Music Master Classes</b></li> </ul>	<p><u>Knowledge and understanding of repertoire and musical materials</u></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire</li> <li>- <b>Students should be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts</b></li> <li>- <b>Composition, Counterpoint, Intonation Studies / Instrumentenkunde, Chamber Music Repertoire Seminar, Chamber Music Master Classes</b></li> </ul>
<p><u>Knowledge and understanding of context</u></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should know and understand the main outlines of music history and the writings associated with it</li> <li>- Students should be familiar with musical styles and their associated performing traditions</li> <li>- Students should have a broad understanding of how technology serves the field of music as a whole and should be aware of the technological developments applicable to their area of specialisation</li> <li>- Students should have some knowledge of the financial, business and legal aspects of the music profession</li> <li>- At the completion of their studies, students should be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies</li> </ul>	<p><b>Knowledge and understanding of context</b></p> <ul style="list-style-type: none"> <li>- <b>At the completion of their studies, students should have extended their contextual knowledge, developing it independently in ways relevant to their specialism</b></li> <li>- <b>Based upon a knowledge of musical styles and their associated performing traditions, students should be able to develop, present and explain programmes that are coherent and suitable to a wide range of different performing contexts.</b></li> <li>- <b>At the completion of their studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.</b></li> <li>- <b>Phonetics, Languages, Chamber Music Repertoire Seminar, Basics of Acoustics</b></li> </ul>
<p><b>Improvisational skills</b></p> <ul style="list-style-type: none"> <li>- In some 1st cycle curricula, students study improvisation. At the completion of their studies, they should understand some of the patterns and processes which underpin improvisation</li> <li>- <b>Introduction to Group Improvisation</b></li> </ul>	<p style="text-align: center;"><i>Improvisational skills</i></p> <ul style="list-style-type: none"> <li>- At the completion of 2<sup>nd</sup> cycle curricula where improvisation is relevant to the specialisation, students should have a broad knowledge of improvisational patterns that is sufficiently internalised for them to be able to apply them freely in a variety of contexts</li> </ul>

## GENERIC OUTCOMES

1 <sup>st</sup> cycle	2 <sup>nd</sup> cycle
<p style="text-align: center;"><b><u>Independence</u></b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should be able to work independently on a variety of issues,</li> <li>- Gathering, analysing and synthesizing information</li> <li>- Developing ideas and arguments critically</li> <li>- Being self-motivated and self-managing</li> </ul>	<p><b>Independence</b></p> <ul style="list-style-type: none"> <li>- Building on the skills acquired in the 1<sup>st</sup> cycle, <b>students should have become fully autonomous learners, able to take on extended and complex tasks in an organized manner.</b></li> </ul>
<p style="text-align: center;"><i>Psychological understanding</i></p> <ul style="list-style-type: none"> <li>- <b>At the completion of their studies, students should be able to make effective use, in a variety of situations, of</b></li> <li>- <b>their imagination</b></li> <li>- <b>their intuition</b></li> <li>- <b>their emotional understanding</b></li> <li>- <b>their ability to think and work creatively when problem-solving</b></li> </ul>	<p><b>Psychological understanding</b></p> <ul style="list-style-type: none"> <li>- Building on the skills acquired in the 1<sup>st</sup> cycle, students should have become self-confident and experienced in the use, in a variety of situations, of their psychological understanding.</li> </ul>
<p><b>Critical awareness</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should be</li> <li>- critically self-aware</li> <li>- <b>able to apply their critical capabilities constructively to the work of others</b></li> </ul>	<p><b>Critical awareness</b></p> <p>Building on the skills acquired in the 1<sup>st</sup> cycle, students should have fully internalised their critical self-awareness.</p>
<p><b>Communication skills</b></p> <ul style="list-style-type: none"> <li>- At the completion of their studies, students should have <b>effective communication and social skills</b>, including the ability to</li> <li>- <b>work with others on joint projects or activities</b></li> <li>- <b>show skills in teamwork, negotiation and organisation</b></li> <li>- <b>present work in accessible form</b></li> <li>- have appropriate Information Technology (IT) skills</li> </ul>	<p><b>Communication skills</b></p> <ul style="list-style-type: none"> <li>- Building on the skills acquired in the 1<sup>st</sup> cycle, <b>students should have become confident and experienced in their communication and social skills</b>, including the ability to</li> <li>- <b>initiate and work with others on joint projects or activities</b></li> <li>- <b>show skills in leadership, teamwork, negotiation and organisation</b></li> <li>- <b>present complex work in accessible form</b></li> </ul>

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