Polifonia
INVITE Working Group

Template Site Visit
Site Visit INVITE Working Group

Date: 12 and 13 October 2009

Name of Institution: Hochschule für Musik Karlsruhe

Present: Michael Uhde (Prrektor), Mirjam Boggasch (Music Pedagogy), Eva-Maria Rieckert (Piano methodology), Johannes Hustedt (Wind methodology), Laurent Breuninger (Violin methodology), Fany Solter (Piano principal study), Mr Reich (representative of Karlsruhe Music School – teaching practice), Tine Stolte (INVITE, AEC Polifonia), Geoffrey Reed (INVITE, AEC Polifonia).

Procedure / Site visit timetable

- Discussion with senior management staff
  (Principal of the institution, head(s) of the programme(s), responsible of the instrumental / vocal teacher education programme, course leaders of the musical and pedagogical training).
- Meeting with teachers (instrumental / vocal teachers, human science teachers, teaching practice supervisors, ...).
- Meeting with students.
- Observation of classes, specifically pedagogy (didactics) and supervised teaching practice.
- Presentation of recent projects, research, institutional development work.
- Consultation of student work (Thesis, reports, etc.).
- Final discussion with senior management staff.
Background Information on the Higher Education Institution (HEI)

1. History and development. Location, facilities.
   Website: http://www.hfm-karlsruhe.de/
   There was a major rebuild of the ‘Schloss’ in 1989 replacing accommodation in some rented houses in the town. The architecture for the redevelopment won a prize and the accommodation is excellent with administration, teaching rooms, recital hall, large organ room and library. Separate buildings include the opera studio theatre, radio broadcasting facilities and 30 practice rooms. Major new buildings are planned for 2012 to include a large concert / opera hall (multi media and theatre complex). There are further facilities for radio broadcasting in an old building which is due to be demolished after the new buildings are complete. The Hochschule is still using some town centre buildings for teaching but this accommodation will be replaced by the new building. There is accommodation on site for 50 students, supported by the Rotarians. The HfM has implemented the Bologna system (3 years ago) and took the opportunity to revise the curriculum as this happened.

2. Documents (brochures, Internet Site, etc.)
   www.hfm-karlsruhe.de
   Brochures. We were given copies of the following:
   • Programme for the winter semester 2009/2010. This has a range of practical information including staff lists and course information.
   • Masterclasses for winter semester 2009/2010
   • Concert programme for winter semester 2009/2010

3. Number of students and staff. Anticipated developments.
   • Approximately 600 students
   • Approximately 235 teachers (full and part time) and 30 fte administration staff.

4. Staff (management, administration, professors, etc.). Status of contracts.
   • 46 Professors (43 fte)
   • 37 Mittelbaustelle (17.66 fte)
   • 152 Lehrauftrag (19.71 fte) (freelance staff - hourly paid)
     There is a range of salary scales which depends on experience etc.
   • 30 fte administration staff

5. Departments (performance, pedagogy, classroom teaching, preschool musical education, early music, jazz, etc.).
   • Keyboard*
   • Wind and Brass*
   • Orchestral Harp and Percussion*
   • Strings*
   • Voice*
     * Artistic and pedagogy programmes (except Organ)
   • Opera
   • Conducting
   • Theory
   • Musicology (Music Science)
   • Music Journalism for Radio
   • Classroom Teaching (School Music)
6. Programme(s) provided that include instrumental / vocal teacher training (name of degree(s), cycles, duration).
   - All pedagogy is within the Bachelor of Music programme; 1st cycle. BMus is 4 years. There is a compulsory module (2 ECTS) introducing pedagogy in the 4th semester with modules in pedagogy in semester 5, 6 and 7 (11.5 ECTS).

7. Status of award; awarding body (Institution; national body; external body, University, etc.).
   - BMus awarded by the Hochschule. School music awarded by national body.

8. Recognition of the qualification. Information in relation to what teaching positions and levels graduates are qualified for (national music schools; private schools; primary, secondary, pre-college, professional). Regulated versus non-regulated profession.
   - BMus (instrumental pedagogy) is recognised by national music schools; instrumental music is not regulated. BMus is also recognised professionally including Higher Education Institutions.
   - Although the Music Schools can employ who they like (i.e. the teaching is not regulated) more and more are seeking teachers who have taken the pedagogy course. This is especially the case when the applicants are not known already by the Music Schools.
   - School music qualifications are regulated by the state and recognised by schools.

   - This point was not discussed specifically in detail due to time constraints and the very full programme of the site visit.

10. Areas of expertise.
    - Full details are provided on the HfM website. We observed very high quality teaching on principal study (trumpet and violin), heard some outstanding performances on violin, cello and piano and gained insights into the pedagogy programme.

11. Identification of challenges.
    A number of challenges were identified in our final meeting with Michael Uhde:
    - From the students’ point of view – they would like Masters and PhD (Doctor of Musical Arts) in teaching; also research in the Master degree (where written work is more important than in the Bachelors)
    - Resources: They would like more hours for methodology
    - How to maintain the artistic profile for pedagogy students i.e. artistic profile and pedagogy are equal partners. ‘We want artists who know teaching,’
    - How to increase the range of instruments on the pedagogy course – this is not offered on everything yet.
    - The need to change very carefully from Diploma to Bachelor / Master without losing what was good.
    - In the next 5 years nearly one third of the professors will change.

12. Funding, resources.
    - The HfM is funded largely by the state. There is some fee income from students.

**Study programme: Structure and content**

1. Entrance requirements and admission procedures.
2. General structure of the syllabus (Curriculum, course descriptions, student work load (ECTS). Instrumental, musical, theoretical and pedagogical study programme, research, dissertation).

The HfM is now in the 3rd year of Bachelor / Masters programme (4 years plus 2 years). Previously it was 5 years for the artists diploma and 4 years for pedagogy. During the changeover period, existing students have been given the option of keeping with the diploma programme or moving to the Bachelor / Masters. All new students are enrolled on the Bachelor / Masters programme.

The State regulates School music (classroom teaching). Class teaching is a 5 year course which is completely separate from pedagogy training although there is a course at the HfM and students can combine their class teacher training with the Bachelor course. We did not look at this in great detail as it is outside the scope of this site visit. Having School Music students (class teaching) on site gives the HfM University status.

3. What is the status of the instrumental teacher education programme in the institution? Is it an independent study programme? When and how is the option of pedagogical training chosen? Is it compulsory or elective?

- All pedagogy is within the Bachelor of Music programme; 1st cycle. BMus is 4 years. There is a compulsory module (2 ECTS) introducing pedagogy in the 4th semester with modules in pedagogy in semester 5, 6 and 7 (11.5 ECTS).
- For the first 2 years all students are engaged on the music / artistic programme, then after the compulsory module in the 4th semester then can choose an artistic programme, a pedagogy programme or a combined programme.
- There are currently 148 Bachelor students in year 3 (with a few diploma students). At the time of the site visit 22 are on the artistic programme, 6 on the pedagogy programme and approximately 24 on the combined programme. The rest have yet to decide.
- Those undertaking the combined programme keep a full artistic programme (i.e. they get additional credits).
- The original idea was for everyone to undertake some pedagogy but the HfM acknowledges that some want to focus entirely on the artistic programme and felt it was better for them if they had the option to choose to do this.
- All teaching is in German. Language support is offered.

4. Details of the pedagogical training: General introduction classes, training courses, internal and/or external placements, supervised teaching practice (one-to-one tuition, group teaching, project management), pedagogy / didactics of instrumental / vocal teaching, pedagogy / didactics of improvisation, etc

- We were sent some very helpful documents giving details of the course, which are attached:
  - 01_ÜberblickMusikpädagogik_engl.pdf
  - Module 1 is for 1 semester, 1 hour / week and is compulsory for all Bachelor students
  - Modules 2a and 2b are for 1 semester each, followed by a pedagogy exam
  - Experience Music! are practical placements
  - 02_BAModulPädagogik1_engl.pdf
• Module 1 in detail
• 03_BAModulPädagogikI_engl.pdf
• Module 2 in detail
• 04_Lehrproben im Bachelor_engl.pdf
• Further details of Demonstration Lessons in Module 2
• 05_Methodik im Bachelor_engl.pdf
• Further details of Piano Methodology in Module 2
• Students are linked to a Music School and then teach a demonstration lesson. Private pupils can also be used for the demonstration lesson.
• 06_PO_Bachelor2008 Homepage_engl.pdf
• Examination Rules for the Bachelor Course of Studies, Instrumental Departments, Voice, Conducting, Music Theory - Artistic and Pedagogical Orientation
• There are mixed instrument pedagogy lessons which cover common technical issues. Students start with their own experiences as musicians and learners and work towards where their pupils are.
• There are currently about 6 strings students. Sessions are based on practical teaching and demonstrations.

5. Organisation of teaching practice.
• This takes place in a Music School. The HfM has connections with Music Schools through colleagues and through links with the Conservatorium in Karlsruhe (a Music School). [http://www.hfm-karlsruhe.de/](http://www.hfm-karlsruhe.de/) (search via Studium).
• There are 2 internships into the Music School:
  • The 1st is in the 4th semester and is 5 days of general observation of different classes (age 4 to adult). The students write a short report after this.
  • The 2nd takes place over 2 semesters. The first is an extended placement similar to the 4th semester, but more focused. The student follows 1 class for 1 day a week for 3 or 4 months. This is still a passive placement – the student does not teach. In the second placement the student has selected a teacher and pupil and they teach. The teacher stays in the room and follows up the lesson with a discussion.
• Parents agree that a HfM student can take over teaching their child.
• This internship can lead to substitute / supply teaching at the Music School.
• The representative of the Karlsruhe Music School pointed out that not every student wants to teach.

• See details on the website and in the above pdf documents.

7. Possibilities for individualised programmes.
• As above

8. Specialisation options in the curriculum.
• As above

9. How do teachers and students collaborate in planning syllabus and courses (promotion of interdisciplinary activities, integrated curriculum)?
• This was not discussed.
10. Relationship of instrumental / vocal teacher training to other departments like classroom teacher education, early childhood music education, Eurhythmics Jaques-Dalcroze, performance, etc.
   • Students can combine class teaching course with the Bachelor course

   • Courses and seminars are provided

12. Description of learning outcomes and competencies.
   • As above

13. Assessment procedures.
   • As above

14. Student services (scholarship, assistance).
   • This was not discussed

Links and Collaborations

1. Arrangements for teaching practice; internal (junior department) and / or external (schools, music centres, etc.).
   • Mainly with Karlsruhe Music School.

2. Links with pre college music education, private systems, etc.
   • Mainly with Karlsruhe Music School.

3. Links with other institutions, communities, etc.
   • Projects in 2009 included:
     a. Primary school (Gartenschule, Grundschule Grötzingen)
     b. Kinderklinik (Children’s Hospital at municipal hospital)
     The students spoke enthusiastically about their experience on these projects.

4. Developments in the profession.
   • This was not discussed in detail.

5. Work in the public area, community outreach.
   • See above for 2009 projects.

6. Association and joint projects with other Higher Education Institutions.
   • This was not discussed in detail.

   • This was not discussed in detail but HfM is clearly a very active member of AEC and our host, Michael Uhde has served as a member of the AEC Bologna and 3rd Cycle Working Groups.

   • There are Erasmus students but this was not discussed in detail.

• We learnt of the successes of some individual students. Eg. Orchestral posts for trumpet students.

**Arrangements for Quality management (concerning teaching and learning)**

• These were not discussed in detail.

1. Self evaluation.

2. Internal and external assessments.

3. Feedback from students, teachers, staff.


**Additional questions**

1. What are the possibilities for exchange students to study modules in instrumental / vocal pedagogy (taking in consideration language barriers and practical obstacles linked to the students’ relatively short stay)?
   • It is possible for exchange students in pedagogy to study modules at the HfM.
   • The courses are taught in German.

2. What are the most central questions and challenges you are addressing in future development of the programme?
   • There was a ‘fresh start’ with pedagogy in April 2009 when the current pedagogy teacher was appointed. The modules are connected to the Bachelor / Masters system and are under constant review / evaluation in this early development of the revised programme.

3. What kind of international cooperation would your institution be most interested in?
   • HfM would welcome exchange of international pedagogy students.

4. Working life: recent developments and trends in the working life affecting the content or form of the education.
   • Not discussed in detail except for the importance of helping students to develop portfolio careers where teaching is held in high esteem alongside performing.

**Comments:**

We met a number of students during the site visit who were extremely positive about their experiences on the pedagogy programme. Their comments on the value of the course included:

• Everyone will teach
• Teaching informs your own playing – it helps you to analyse problems
• Teaching is a big part of being a musician – I learnt this from the real world (an older student)
• Employability – teaching alongside performing
• Connection with pupils is important
- It widened my identity as a performer
- The openness of the course – no barriers between the pedagogy and artistic programmes
- It helps me put music into words