

# MAPPING MUSIC TEACHER EDUCATION IN EUROPE

## Final Report – TEAM Work Package 7

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## 1. Introduction

Work Package 7 (WP7), Mapping Music Teacher Education, was developed within the TEAM - Teacher Education Academy Music: Future-Making, Mobility and Networking in Europe project to create a comprehensive and contemporary picture of how music teachers are educated and prepared for the profession across European countries. Within the broader objectives of TEAM, WP7 addressed the need for greater visibility and understanding of the different systems, pathways and practices that constitute music teacher education across Europe.

Music teacher education does not follow a single European model. Considerable differences exist between countries in relation to who teaches music at different educational levels, the qualifications required to enter the profession, the institutions responsible for preparing music teachers, programme structures and curricula, the role of school-based teaching practice, and the requirements that graduates may need to fulfill before entering employment. The distinction between specialist music teachers and generalist classroom teachers adds a further level of complexity, particularly in primary education, while institutional and professional arrangements are often rooted in specific national educational traditions.

For this reason, WP7 did not seek to establish a normative model of what music teacher education should look like. Rather, its purpose was first to make existing national arrangements visible and understandable and then to provide a common basis through which they could be considered comparatively. The mapping was therefore designed to capture both the structural characteristics of national systems and dimensions of music teacher preparation that could illuminate similarities, differences, current challenges and practices considered particularly effective or innovative within their respective contexts.

A central concern throughout WP7 was the relationship between comparability and contextual specificity. A European mapping exercise requires sufficient commonality in the information collected to enable meaningful cross-country analysis. At the same time, overly standardised categories risk obscuring the considerable differences between national education systems or forcing particular arrangements into categories that do not adequately

describe them. WP7 therefore sought to create a shared framework that would enable comparison without treating diversity as deviation from a presumed European norm.

The scope of the mapping consequently extended beyond the identification of university programmes. WP7 examined the wider professional pathway through which music teachers are prepared for and enter the profession. This included establishing who teaches music in schools and at which educational levels; the qualifications and appointment requirements associated with music teaching; the institutions and routes through which teachers are educated; the organisation and content of higher-education programmes; the place of musical, pedagogical and professional studies; opportunities for teaching practice; post-graduation and induction requirements; and the challenges and examples of innovative or good practice identified within each country.

The mapping was collaborative in both design and implementation. The WP7 team worked with members of the wider TEAM Consortium and drew extensively on the European Association for Music in Schools (EAS) network of National Coordinators. The National Coordinators (NCs), and, where appropriate, additional experts or stakeholders consulted within their countries, were particularly important to the process because of their knowledge of national music education and teacher education systems. Their contributions enabled national arrangements to be described from within their educational contexts rather than being reconstructed exclusively from externally available documentation.

The purpose of the mapping was therefore twofold. At the national level, it aimed to provide coherent accounts of the structures, pathways and practices through which music teachers are prepared. At the European level, it aimed to transform these individual accounts into a shared body of knowledge through which patterns, differences, recurring challenges and noteworthy practices could be identified. In this way, WP7 was intended not only as a documentation exercise but also as a resource for reflection, dialogue and mutual learning among teacher educators, music educators, researchers, professional organisations and policymakers.

During the mapping process, reports were initially received from 26 European countries. All reports were subsequently incorporated into a structured quality-assurance and revision process. Three countries did not submit the requested final revisions and, consequently, their

contributions were not included in the final comparative report. The final dataset underpinning the WP7 comparative analysis therefore consists of **23 country reports**. Therefore, while the wider mapping process involved contributions from 26 countries, inclusion in the final comparative dataset required completion of the review and revision procedures established through the methodology of Work Package 7.

The resulting 23 national reports provide detailed portraits of music teacher education in their respective contexts, while collectively they constitute a European dataset through which music teacher education can be viewed beyond national boundaries. By making different systems visible alongside one another, WP7 creates opportunities for countries and institutions to recognise shared concerns, better understand contrasting approaches, identify practices that may be relevant beyond their original context, and reflect critically on their own arrangements. In this respect, the mapping contributes directly to TEAM's broader aim of strengthening cooperation, networking and knowledge exchange within European music teacher education.

## 2. Literature review

In Europe, education for music teachers (MTE) is characterised by an ongoing tension between well-established institutional and national traditions and the demands for structural harmonisation and reform (Burnard, 2013). Given its position at the intersection of artistic practice and educator training, MTE holds a distinctive and sometimes vulnerable standing within higher education. It is tasked with both preserving and transmitting musical heritage and preparing future educators to operate effectively in contemporary classroom and community settings. In recent decades, the field has come under increasing pressure to respond to changing societal conditions, such as digital transformation, cultural diversification and evolving educational priorities (Economidou Stavrou & O'Connell, 2022; Lilliedahl, 2022; Moore et al., 2025).

A large amount of research at both the comparative and national levels demonstrates that, although the Bologna Process has led to a convergence towards standardised structures for bachelor's and master's degrees across European higher education, its effects have by no means been even. As Aróstegui (2011) points out, identical policies "have different effects due to the different circumstances every country or region has to face" (p. 201). Espeland (2021) explains this lack of uniformity within the broader framework of Bologna harmonisation, stating that a common degree structure enables mobility and the mutual recognition of qualifications while at the same time allowing for considerable variation at the institutional and national levels in how music teacher education is funded, delivered, and organised.

The different types of initial teacher education programmes are most clearly seen in the way they are structured. According to the Eurydice report on teaching careers in Europe (2018), there are three kinds of training models found throughout the continent: concurrent programmes, in which disciplinary and pedagogical training take place simultaneously; consecutive programmes, in which the study of the subject matter comes before a separate stage of professional teacher training; and shorter, more flexible alternative routes. The existence of these different models shows differing national views about what constitutes adequate preparation for a music teacher (Isbell, 2008).

In addition, relatively few systematic attempts have captured this variety. The meNet Learning Outcomes Report (Hennessy et al., 2013) is regarded as an early and influential effort to identify the essential elements of MTE provision in 23 European countries through a common reporting format, and it provided a model for comparable cross-national descriptions. Since then, researchers have noted that although individual country studies and smaller-scale comparisons have offered valuable insights, no large-scale, Europe-wide initiative has brought national viewpoints together under a single analytical framework. Without robust comparative knowledge of this kind, it becomes harder for researchers, policymakers, and practitioners to learn from one another, identify shared challenges and promising responses, and build the collective capacity needed to strengthen MTE across national contexts (Cochran-Smith & Demers, 2008). A more recent, parallel initiative within the same Erasmus+ Teacher Education Academy in Music (TEAM) network, De Baets, De Praitere, Gall and Malmberg (2025), has begun to address part of this gap by mapping current institutional, regional and national learning-outcome descriptors for classroom music teacher education across Europe; their focus sheds light on competence and learning-outcome frameworks specifically, leaving the broader institutional, curricular and career-stage landscape still largely undocumented at scale.

This gap is significant because the underlying factors are far from minor. The type of institution (whether it is public or private), the way tuition fees are arranged, and the ECTS credit systems all have an effect on how access to education, the cost of study, and the attainment of professional qualifications are organised in a particular country, and each of these factors interacts directly with the consecutive, concurrent, and alternative tracks identified by Eurydice (2018). It is therefore essential to compare these aspects between countries if any one national system is to be understood in the wider European context rather than having its specific arrangements regarded as obvious or universally applicable.

The purpose of the present comparison of the 23 country reports is to build on and extend earlier mapping exercises such as meNet (Hennessy et al., 2013), since the field has long been known for its institutional diversity, structural imbalance, and lack of extensive documentation.

### 3. Methodology

WP7 employed a collaborative, iterative and comparative mapping methodology designed to capture the diversity of music teacher education across European countries while generating sufficiently consistent information to support cross-national analysis. The methodological process comprised the development of a common mapping framework; consultation and refinement of that framework; coordinated data collection through national experts; successive stages of review and revision; final validation of the country reports; and comparative qualitative analysis. A fuller account of the development and implementation of the WP7 mapping methodology is provided in Economidou Stavrou et al. (2026).

#### Development of the Mapping Template

The Mapping Template was the principal instrument used to collect national information on music teacher education. Its development began with identifying the areas that needed to be examined to construct a sufficiently comprehensive picture of music teacher education across different national contexts.

The content of the template was informed by several complementary sources. These included existing knowledge and professional discussions concerning the preparation of music teachers; wider European and international developments affecting teacher education, arts and music education; previous experience of mapping educational and teacher-education systems across countries; and contemporary changes in the knowledge, competences and professional preparation expected of teachers. Consideration was also given to the broader objectives of TEAM and, specifically, to WP7's aim of producing national descriptions that could serve both as stand-alone accounts and as a basis for meaningful European comparison.

Taken together, these sources highlighted the need to examine music teacher education as more than a collection of university programmes. The WP7 team therefore adopted a broader perspective that considered the relationship between the professional profile of the music teacher, pathways into music teacher education, programme structures and curricula, practical preparation, entry into the profession, and the wider challenges and developments affecting the field. Particular attention was also given to areas of increasing relevance to

contemporary teacher preparation, including the relationship between musical and pedagogical development, the preparation of specialist and generalist teachers, school-based teaching experience, changing professional expectations and emerging practices within music teacher education.

This initial process generated an extensive range of possible issues and questions. Rather than determining the final categories at the outset, the WP7 team worked iteratively to organise this material into a coherent framework. Related items were grouped together, areas of overlap were identified and removed, gaps were reconsidered, and individual elements were moved between categories where necessary. The team repeatedly revisited both the content and the wording of the emerging framework to determine which information was essential for understanding music teacher education across different contexts. This iterative development process is discussed in greater detail in Economidou Stavrou et al. (2026).

An important methodological consideration throughout this process was the need to balance comparability with contextual sensitivity. If national contributors were asked entirely different questions, meaningful comparison between countries would be difficult. Conversely, an overly rigid questionnaire could impose assumptions about institutional structures, professional roles or qualification pathways that were inappropriate in some countries. The template therefore needed to establish a common set of areas for investigation while allowing contributors sufficient flexibility to explain the particular characteristics of their own systems.

For this reason, the final instrument was designed as a structured but open mapping template rather than a closed-response questionnaire. The same broad thematic areas were addressed by all contributors, providing a common structure across national reports. Within these areas, however, contributors responded primarily through descriptive text. Prompts and sample descriptions clarified the type of information sought, while indicative word limits helped establish a broadly comparable level of detail. This structure enabled national experts to describe arrangements that might not fit predetermined categories and to explain terminology, exceptions or institutional characteristics particular to their country.

Through this iterative process, the different issues identified during the preparatory stage were consolidated into six thematic pillars that formed the final structure of the mapping template.

### **1. Profile of the Music Teacher**

The first pillar addressed who teaches music within the school system and the professional requirements associated with doing so. Contributors were asked to identify the respective roles of specialist music teachers and generalist classroom teachers at different educational levels, the qualifications required to teach music, and relevant recruitment or appointment procedures. Establishing the profile of the teacher was important because the organisation and content of teacher preparation are closely connected to the professional roles graduates are expected to undertake.

### **2. Background and Organisation of Music Teacher Education**

The second pillar examined the principal routes through which prospective music teachers receive their initial preparation. It included the institutions offering relevant programmes, the types of programmes and qualifications available, admission requirements, programme duration and formats of study. This made it possible to represent different institutional models and pathways leading to qualification as a music teacher.

### **3. Curriculum in Higher Education**

The third pillar focused on what prospective music teachers study and how their preparation is organised within higher education. It considered different programme models and the relationship between musical studies, music education, pedagogy and broader educational preparation. Information was sought about preparation for different educational levels, the extent and nature of music education components, and opportunities for school-based teaching practice. Where music was taught by generalist teachers, the mapping also considered the place of music within generalist teacher-education programmes.

### **4. Induction Training after Graduation**

The fourth pillar extended the mapping beyond completion of the higher-education programme and examined the transition into professional employment. It included any

additional requirements graduates might need to fulfil, such as induction arrangements, examinations or other procedures associated with entering the teaching profession.

## **5. Current and Future Challenges**

The fifth pillar provided space for contributors to identify important challenges affecting music teacher education within their national contexts. These could relate to structural, curricular, pedagogical, institutional, cultural or broader systemic factors. This section was deliberately open so that nationally specific concerns could emerge rather than being restricted to challenges predetermined by the WP7 team.

## **6. Innovative or Good Practices**

The final pillar invited contributors to identify practices regarded as particularly effective, innovative or promising within their national contexts. Including this dimension enabled the mapping to document not only existing structures and difficulties but also developments that could stimulate discussion, exchange and mutual learning across countries.

The development of the template did not end once these six pillars had been established. An initial version was presented to the wider TEAM Consortium, where members representing different national and professional contexts were invited to examine its relevance, clarity and applicability. Their feedback was particularly valuable in identifying terminology or assumptions that did not translate easily across different educational systems, as well as areas requiring further explanation or refinement. The WP7 team subsequently reconsidered the structure, prompts and sample descriptions before finalising the version used for data collection.

In this way, the mapping template emerged through a process that combined existing knowledge in the field, the aims of the project, iterative conceptual development, and cross-national professional expertise. Its final structure provided the common methodological foundation for the subsequent collection, review and comparative analysis of the national reports.

## **Data Collection**

The final mapping template and accompanying guidance were distributed in February 2024 through the EAS NC network, initially to 30 National Coordinators. The National Coordinators served as the principal national experts and contact persons for the mapping process. They

were encouraged, where appropriate and feasible, to consult other relevant individuals or stakeholders and to draw upon national or institutional sources in order to provide as comprehensive a picture as possible. This was especially important in countries where music teacher education was offered through several different institutions or where responsibility for different levels of schooling was divided between specialist and generalist routes.

A dedicated online meeting was organised in March 2024 to introduce the mapping process, explain the structure and purpose of the template, and address questions from National Coordinators and other participating experts. The meeting also provided an opportunity to address difficulties arising from differences in terminology or institutional structures between countries. Rather than assuming that all contributors would interpret the framework in the same way, clarification and communication were treated as part of the data-collection process.

Data collection proceeded progressively. Preliminary contributions were requested during the first stage, allowing WP7 to examine the type and quality of information being generated while the mapping exercise was still underway. Initial country material was used to identify areas in which contributors required further guidance and to detect aspects of the template that were being interpreted inconsistently. Preliminary findings were also presented and discussed at the EAS Conference in Dublin in June 2024, where contributions from participating countries enabled discussion of emerging issues within a wider professional community.

Following this preliminary stage, the WP7 team reviewed the submitted material and identified recurrent weaknesses, gaps and inconsistencies. Additional guidance was subsequently provided to all contributors as they prepared their fuller reports. Data collection remained open for an extended period, enabling National Coordinators to develop and revise their country contributions, additional countries to enter the mapping process, and WP7 to follow up where clarification or further information was required.

## **Review, Quality Assurance and Revision**

An extensive multi-layered review process was implemented to strengthen the quality and comparability of the reports. Quality assurance was treated as an integral element of the methodology rather than as a final editorial stage.

In an initial broader review, 25 members of the TEAM Consortium worked in pairs, with each pair reviewing a country report. Reviewers considered whether the information provided was sufficiently complete, whether national arrangements were understandable to a reader unfamiliar with that system, and whether the contribution adequately addressed the six pillars of the mapping framework. The involvement of Consortium members from different countries was particularly valuable because it exposed descriptions that might appear clear to someone familiar with a national system but required further explanation for an international readership.

The WP7 team subsequently examined the reports alongside the feedback generated through the Consortium review. Through this process, the team developed a more explicit set of review criteria and a common review template. These criteria established shared expectations concerning clarity, completeness, relevance and consistency and provided a more systematic basis for the next review stage.

Each report was then subjected to a double-review process, with two WP7 researchers independently examining the same national contribution. The purpose of assigning two reviewers was to reduce reliance on the judgment of one researcher and to promote greater consistency in the way reports were assessed. Reviewer comments were brought together and returned to the national authors, who were asked to revise their reports and respond to issues of missing information, ambiguity, insufficient explanation or inconsistency.

The revised reports underwent a further stage of checking. The four WP7 members involved in the main reviewing process worked together with a fifth team member acting as a critical friend to examine whether the earlier comments had been addressed adequately and whether the reports had reached the required level of clarity and coherence. Where necessary, additional revisions and exchanges with NCs or authors followed. The final reports were therefore the outcome of repeated interaction between the contextual expertise of national contributors and the comparative perspective of WP7 and the wider TEAM Consortium.

A total of 26 country reports were received during the mapping exercise. However, three countries did not submit the final revisions requested following the review process. Because completion of the revision stage formed part of the quality-assurance procedure for inclusion

in the comparative report, these three contributions were excluded from the final dataset. The comparative analysis reported by WP7 therefore draws on 23 final country reports that completed the full review and revision process.

Once the country reports had been finalised, the analysis moved from national description to cross-national comparison. The six-pillar structure provided the initial organisational framework for the dataset, allowing comparable sections from different countries to be considered together. The reports were subsequently subjected to qualitative analysis using ATLAS Ti 25.

The analytical process employed open, inductive coding. Rather than defining all analytical categories in advance, codes were generated from the content of the national reports. Two researchers worked on each thematic pillar, providing more than one analytical perspective on the material. Emerging codes were discussed within the WP7 team, refined collaboratively and progressively organised into broader thematic groups. Memos and other analytical tools were used to support interpretation and to explore patterns across the dataset.

This combination of a common mapping structure and inductive analysis was methodologically important. The six pillars ensured that broadly equivalent aspects of music teacher education could be examined across countries, while inductive coding allowed themes to emerge that had not necessarily been anticipated when the template was constructed. The analysis could therefore identify both recurring European patterns and important differences or context-specific developments.

Overall, the WP7 methodology incorporated several interconnected mechanisms intended to strengthen the quality of the final mapping: a common but flexible template; consultation with representatives from multiple European contexts during its development; national expertise in the preparation of country reports; ongoing clarification during data collection; preliminary examination of incoming material; Consortium peer review; explicit reviewing criteria; systematic double review by WP7 researchers; revision by national authors; a further critical-friend check; and collaborative qualitative analysis of the final dataset.

The methodology was therefore designed not simply to collect information from different countries, but to construct a shared and critically reviewed European dataset on music teacher education. At the same time, retaining open-ended national descriptions ensured

that differences in institutional structures, terminology and professional pathways were not lost in the pursuit of comparison. This balance between a common analytical framework and respect for national specificity underpins both the individual country mappings and the comparative findings of WP7.

## 4. Comparative Analysis

In this section each Pillar from the Mapping Template is presented with regards the information provided in the 23 country reports, followed by the Mapping Template in Appendix A.

### 4.1. Pillar A: The Profile of the Music Teacher

This comparative report synthesises data from 23 European countries regarding Pillar A: The Profile of the Music Teacher.

Across Europe, the profile, qualification pathways, and professional status of music educators are shaped by distinct historical traditions, degree governance structures, and local educational policies. This Pillar A report analyzes who teaches music at primary and secondary levels (generalist vs. specialist dichotomy), the obligatory qualifications and degree levels required, alternative qualification pathways and lateral entry routes, and the recruitment mechanisms utilized to appoint music teachers. This synthesis follows the same structure to allow direct cross-country comparison, drawing out the recurring patterns as well as the notable exceptions across the sample.

Because national systems define school stages, qualification levels and employment procedures present variations. The comparisons below should be read as broad structural tendencies rather than strict equivalences. Where a country's practice varies by region, sector or school type (as in Belgium, Germany, Switzerland or the UK), the summary reflects the dominant pattern reported by the national coordinator/co-author.

#### **Who teaches music in schools: generalists and specialists**

A fundamental dimension in European music teacher profiling is whether music is taught by a generalist classroom teacher, a specialized music educator, or a "music generalist" (a generalist teacher with an elective music specialisation/minor).

Across the sample, a consistent structural pattern emerges: music in primary education is most often delivered by generalist classroom teachers, while secondary-level music is taught almost universally by subject specialists.

Three broad structural typologies emerge from the comparative analysis of the 23 reporting countries:

**Generalist Dominant Model:** In countries such as Austria, Belgium (Flanders), Ireland, Italy, the Netherlands, Norway, Poland, Portugal (Grades 1–4), Switzerland, and the UK, primary music is integrated into the holistic classroom curriculum and taught by generalists. However, national reports consistently cite that generalist teachers often lack the confidence, formal musical competence, and didactic preparation to deliver comprehensive music education. External facilitators or visiting specialists (e.g., Music Generation in Ireland, art academies in Flanders, or municipal music schools in Norway/Switzerland) are frequently brought in to supplement generalist delivery.

**Specialist-from-Inception Model:** In Greece, Estonia, and Malta (via a peripatetic itinerant teacher model), music is recognised as a distinct discipline taught exclusively by specialised music teachers across all compulsory primary grades (and kindergarten in Estonia). Lithuania also operates predominantly as a specialist-based system across primary grades, though local school staffing may assign generalists.

**Tiered / Transitional Model:** In several Central and Southeastern European systems (Bosnia & Herzegovina, Montenegro, Slovakia, Slovenia, and Czech Republic), primary schooling is strictly segmented. Lower primary (typically ages 6–9/10, Grades 1–3 or 1–4/5) is led by generalist classroom teachers (trained in pedagogical faculties), while upper primary / lower secondary (ages 10/11–14/15, Grades 5–9) transitions fully to subject-specialist music teachers trained at Music Academies or University Faculties of Education.

A recurring theme in the national reports, echoed later under Pillar E (challenges and barriers), is that generalist primary teachers frequently receive very limited music-specific training, a concern raised explicitly in the Belgian, Polish, Dutch and Norwegian reports, among others. Several countries (Austria, Germany, Netherlands) also note a structural shortage of qualified music specialists, which has pushed some primary and even secondary posts toward under-qualified or non-specialist staff.

At secondary level, the picture is markedly more uniform: every country in the sample reports that music is taught by trained subject specialists once pupils reach lower or upper secondary education, although the point at which specialisation begins differs (from age 10 in Slovenia's upper primary grades to age 14-15 in several other systems).

## **Educational levels and age structures**

The age bands used to define "primary" and "secondary" education vary considerably across the sample, which has direct implications for when specialist music teaching begins. Compulsory schooling generally starts between ages 3 and 7 and the primary-to-secondary transition falls anywhere between age 10 (e.g., Germany, Netherlands, Slovenia) and age 15 (e.g., Bosnia & Herzegovina, Czech Republic). A small number of countries operate three- or four-stage systems with an intermediate lower-secondary phase taught partly by generalists and partly by specialists during a transitional stage (for example, Montenegro's grades 4-5, or Slovenia's grades 4-9). Several countries also maintain a parallel, non-compulsory specialist track (music schools or conservatoire-affiliated schools) that runs alongside general education (Bosnia & Herzegovina, Czech Republic's Elementary Art Schools, Greece's Music Schools, Portugal's specialised music schools, and Slovakia's Primary Art Schools).

## **Qualification required to become a music teacher**

A master's-level qualification is the most commonly reported minimum requirement for specialist music teachers, applying in 15 of the 23 countries/regions (Austria, Bosnia & Herzegovina in most cases, Czech Republic, Estonia, Germany, Italy, Malta, Montenegro, Poland, Portugal, Slovakia, Slovenia, Sweden and Switzerland for its specialised secondary track, plus Greece's integrated 5-year degree, which functions as an integrated master's). A bachelor's degree, combined with a recognised teaching qualification, is reported as sufficient in four countries (Lithuania, Netherlands, Turkey and the UK), while four further countries/regions report that the requirement varies by sector, school level or pathway chosen (Belgium, Ireland, Luxembourg and Switzerland's generalist primary route).

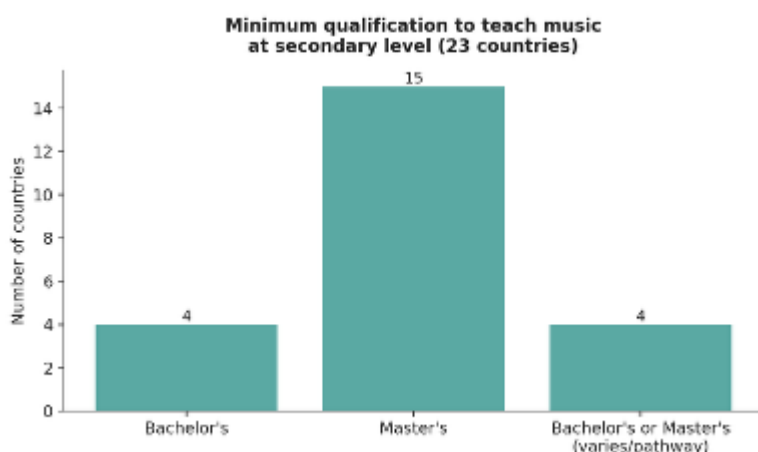


Figure 1. Minimum qualification level reported for specialist secondary-level music teachers.

Several countries report multiple parallel pathways to qualification rather than a single route. A minority of countries report formal alternative or lateral-entry pathways designed to address music-teacher shortages, allowing musicians or career-changers without a full teaching qualification to enter the profession under supervision or via accelerated training. This is explicit in Austria's 'lateral entrant programme', Germany's 'side entrant' routes, Estonia's temporary one-year contracts for unqualified staff, Malta's 'supply teacher' provision, the Netherlands' accelerated qualification routes with government funding, and Slovakia's (2026) 'teacher candidate' status for bachelor's-level students still completing their master's.

## Appointment and hiring processes

Teacher appointment procedures reflect national administrative philosophies. Hiring procedures for music teachers are **decentralised or school-based** in the clear majority of countries (15 of 23): schools, or in some cases individual principals, run their own recruitment, typically through published vacancies, CVs, and interviews (e.g., Ireland, Lithuania, Netherlands, Poland, Slovakia, Switzerland). Five countries report a more **centralised**, national or ministry-run system (Austria's online application platform, Germany's state-level online systems, Greece's Ministry ranked list for public schools, Turkey's centralised examination route via YÖK/MoNE, and, in part, Italy's national competitive state exam for

public schools). The remaining countries report a regional or two-tier system **combining central regulation with local execution** (Bosnia & Herzegovina, Montenegro, Norway).

While historically many European teachers enjoyed civil servant status, several countries (e.g. Austria since 2019) have shifted toward public-sector employee contracts, while Germany and Luxembourg maintain civil service appointments for state-qualified educators.

### Pillar A Summary

- **Secondary education shows a consistent pattern.** Once pupils reach secondary level, they are taught by a specialist music teacher almost everywhere in the sample, even though countries define "secondary" differently.
- **Primary education mostly differs across countries.** Whether young children are taught music by a qualified specialist or by a generalist classroom teacher is the main point of difference between countries, and this is generally connected to the supply of qualified music teachers available nationally.
- **Several countries face similar shortages and are responding in comparable ways.** Austria, Germany, Estonia, the Netherlands, Malta and Slovakia each report measures to address a lack of qualified music teachers, such as lateral-entry routes, temporary contracts, or supply staff. These countries otherwise have little in common, which suggests the shortage is a widely shared difficulty rather than a feature of any particular type of education system.
- **A master's degree is increasingly the standard qualification,** though not universally required. Larger systems such as the Netherlands, the UK and Turkey continue to accept a bachelor's degree as sufficient, usually combined with a separate professional or postgraduate teaching certificate rather than an academic master's degree.

## **4.2. Pillar B: Background and Organisation of Music Teacher Education**

This comparative report examines Pillar B: The Background and Organisation of Music Teacher Education (MTE) across 23 European countries. It investigates the institutional taxonomy of provider institutions (Universities, Conservatoires, Music Academies, Pedagogical Universities), public vs. private provision, tuition fee structures, admissions and entry audition protocols, degree durations and ECTS distributions, the obligatory status of Master's qualifications, and the prevalence of distance or blended learning modalities.

As with Pillar A, national higher-education systems differ enough in terminology and structure that direct one-to-one comparison is not always possible; figures for ECTS, fees and institution counts are reported as given by each national coordinator/collaborating author and should be read as approximate, illustrative points of comparison rather than harmonised statistics.

### **Types of institutions offering music teacher education**

Provision is divided between general comprehensive universities (often hosting Faculties of Education or Musicology), specialized Music Academies/Conservatoires (focusing on advanced artistic performance and pedagogy), and dedicated University Colleges of Teacher Education / Pedagogical Universities (e.g., in Austria, Germany's Pädagogische Hochschulen, and Switzerland). Collaborative dual-institution consortia (e.g., Austria's Regional Alliances, Estonia's EAMT & Tallinn University joint MA, Norway's LUPE partnerships) represent a growing trend.

### **Public or private institutions and tuition fees**

Across the 23 countries covered, 14 reports describe systems that are exclusively or predominantly public, with no private providers of music teacher education mentioned, while 9 reports describe a genuinely mixed public-private landscape. It is interesting to note that where private institutions exist, they typically operate alongside, rather than instead of, a larger public system (for example Austria's five private music universities and teacher-ed

colleges, Ireland's one private PME provider, Italy's private academies, Slovakia's Catholic University and HUAJA, Turkey's foundation universities, and England's school-led routes).

Tuition arrangements range from fully free provision to substantial fees, sometimes even within nominally 'public' systems (as in Portugal). However, the majority of continental and Nordic European systems offer completely tuition-free initial teacher education for domestic/EU students. Usually this refers to Bachelor degrees and in some countries master level studies (for example Greece and the integrated master). Where fees are charged, the reported ranges vary enormously. Lower contributions start from €150-€350 in Germany, or NOK600-900 in Norway. Moderate contributions are expected in countries like Luxembourg (€200-400 per semester), Belgium (€1157 per year), Portugal (€790-€1200 per year) and Switzerland (CHF1200-1600 per year). Higher fees are reported in a few countries/nations like England (£9,250 per year but not in Scotland where it is free), Ireland (€2500 per year) as well as Italy and Malta for studying in private music academies and non-EU/EEA students respectively. This however, reflects broader national differences in higher-education funding rather than anything specific to music teacher education.

## **Entry requirements - Admissions Procedures and Pedagogical Aptitude**

### **Testing**

A defining characteristic of Music Teacher Education across Europe is the dual-screening mechanism required for admission. Nearly every country requires prospective music teacher education students to demonstrate musical or artistic aptitude at entry, most commonly through a combination of a performance audition, a music theory/aural-skills test, and an interview. Increasingly, admissions frameworks incorporate interpersonal and pedagogical suitability assessments.

### **Duration of studies and ECTS credits**

ECTS structures cluster around familiar Bologna patterns, a 180-ECTS (3-year) or 240-ECTS (4-year) bachelor's followed by a 120-ECTS (2-year) or 60-ECTS (1-year) master's. However, the reports show country-specific variations in how the credits are distributed between cycles

(e.g., Slovenia's two providers split 180+120 and 240+60 respectively). In a few countries (Netherlands, Sweden, UK), the reports do not provide a full ECTS total for the whole qualifying route.

More specifically a three-year, 180-ECTS bachelor's degree followed by a two-year, 120-ECTS master's degree is the most frequently reported structure, appearing (exactly or with minor variation) in Belgium's conservatoire route, Czech Republic, Italy, Poland, Slovakia, and Slovenia's Ljubljana programme. A four-year, 240-ECTS bachelor's degree, often reflecting an integrated or combined-subject structure, is reported in Austria, Bosnia & Herzegovina, Lithuania, Montenegro's generalist route, the Netherlands, Slovenia's Maribor programme, and Turkey. Greece is the clear outlier with a five-year, 300-ECTS integrated bachelor's-master's degree at four of its five universities. Where reported, the length of the master's stage ranges from one year/60 ECTS (Bosnia & Herzegovina, Slovenia's Maribor programme, Norway's PPU add-on) to two years/120 ECTS (the majority of the sample).

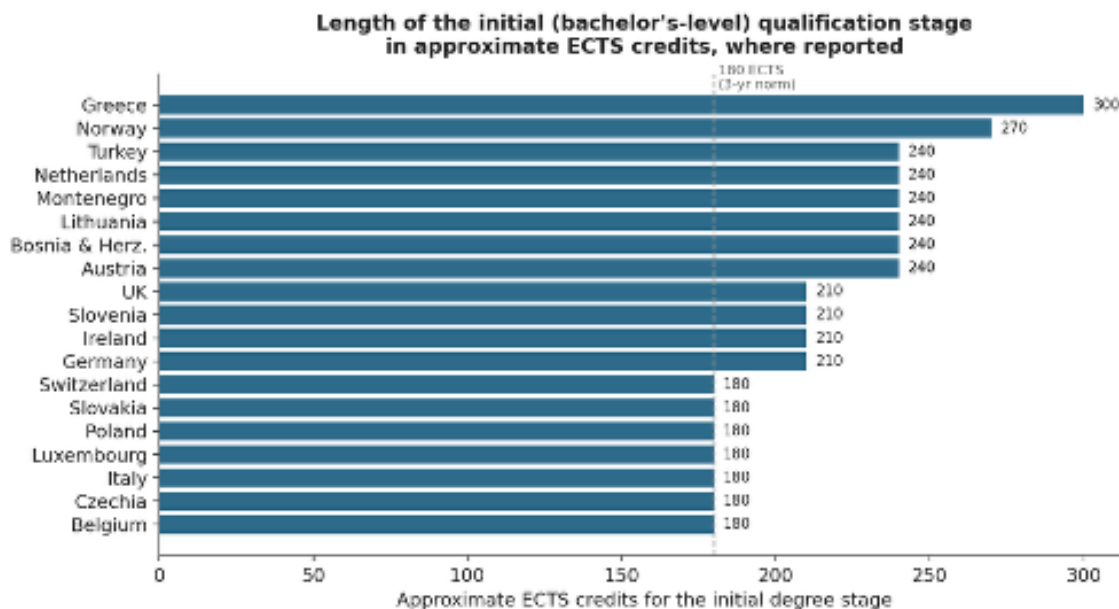


Figure 2. Approximate ECTS credits for the initial (bachelor's-level) qualification stage, where reported

## Is a master's degree required to work as a music teacher?

The reports show considerable variation: in some countries a master's degree is an explicit legal or institutional requirement; in others it is explicitly stated as unnecessary; and in a

substantial number of countries, the requirement depends on the school level (primary vs secondary) or the route into teaching (concurrent vs consecutive/postgraduate). A smaller number of reports do not directly address the question.

Across the 23 country reports, a master's degree is unambiguously required in 9 countries (Austria, Bosnia & Herzegovina, Estonia, Germany, Malta, Poland, Portugal, Slovakia, Sweden), unambiguously not required in 4 countries (Lithuania, Luxembourg, Netherlands, Turkey), and dependent on school level or entry route in 6 countries (Belgium, Ireland, Italy, Norway, Switzerland, UK). Three reports (Czech Republic, Montenegro, Slovenia) describe the degree structure without stating an explicit employment rule, and Greece presents a distinct model in which an integrated five-year degree functions as the de facto qualification, with separate master's study positioned as optional specialisation rather than a baseline requirement.

Where a level-dependent pattern exists, it consistently follows the same logic: primary/generalist teaching is reachable with a bachelor's-level qualification, while specialised secondary music teaching more often requires master's-level study or its structural equivalent (an integrated five-year degree, a state examination, or a postgraduate professional qualification).

## Distance learning provision

Across all 23 national reports, fully distance-learning initial music teacher education is unanimously absent. The inherently tactile, acoustic, interactive, and collaborative dimensions of music-making, such as choral conducting, chamber music, ensemble leadership, vocal coaching, and classroom teaching practicum, preclude entirely remote instruction. However, flexible and hybrid modalities are actively emerging in response to teacher shortages:

*Session-Based Scheduling:* Estonia concentrates master's contact courses on Thursdays, Fridays, and Saturdays, enabling student teachers to maintain employment in basic schools and kindergartens.

*Blended Learning Models:* Malta's Institute for Education (IFE) provides a 3-year part-time Master of Education in Music via blended learning (online theoretical modules combined with

intensive in-person artistic blocks). Similar blended models exist in Ireland (Hibernia College PME) and Germany (Rostock University Master for lateral entrants).

*Evening and Shortened Tracks:* Flanders (Belgium) and the Netherlands offer accelerated and evening programmes for career changers and lateral entrants holding prior degrees in performance or related arts.

### Pillar B Summary

- **Public institutions provide most music teacher education.** Across the sample, this training is delivered predominantly by public universities and conservatoires, with private institutions offering only a limited number of supplementary routes.
- **Study is free or low-cost in most countries,** though fee levels vary considerably where they do apply. This variation reflects each country's general approach to funding higher education rather than any policy specific to music teacher training.
- **A musical audition combined with an interview** is required for specialist tracks in almost every country. This appears to be the case even where the wider national qualification framework does not otherwise emphasise practical assessment.
- **The three-year bachelor's plus two-year master's structure** (180+120 ECTS) is the most common model, although a considerable number of countries use longer four- or five-year integrated degrees, particularly where musical and pedagogical training are combined from the start of the programme.
- **A master's degree is increasingly the standard qualification,** but it is not required everywhere. Several larger education systems continue to accept a bachelor's degree, usually paired with a separate professional teaching certificate.
- **Distance learning remains the least developed aspect** of music teacher education in Europe. This is due mainly to the practical, ensemble-based and placement-heavy nature of the training, which limits opportunities for remote study almost everywhere.

## **4.3. Pillar C: Music Teacher Education in Higher Education**

### **Institutions: The Curriculum**

This section focuses on Pillar C: Music Teacher Education (MTE) in Higher Education Institutions: The Curriculum. While higher-education systems differ in structure, credit conventions and institutional organisation that direct one-to-one comparison is not always possible, it provides an indication, according to the mapping template (Appendix A) of the types of MTE programmes offered, the balance between pedagogical and artistic preparation, curriculum variation according to education level (early years, primary, secondary), the course content, the teaching practice/practicum and the nature of generalist teacher preparation for music teaching.

#### **MTE at bachelor's or master's level**

MTE cycle structures vary widely across the sample. Several countries build MTE around a two-cycle bachelor's-to-master's structure, with both stages described in the curriculum, including Austria, Italy and Slovenia. Elsewhere, a master's-level qualification is the mandatory professional credential, usually at 120 ECTS (Estonia, Malta, Portugal), while a bachelor's degree is reported as sufficient for at least part of the profession in other countries: Belgium/Flanders' 180-ECTS educational bachelor's qualifies graduates to teach ages 12 to 16 in secondary schools, with a further 120-ECTS educational master's required for upper secondary teaching; the Netherlands' 240-ECTS Bachelor of Music in Education is its standard qualifying route, with no master's requirement stated; and Turkey's principal route is likewise a 240-ECTS, four-year bachelor's programme, with a separate Pedagogical Formation Education Certificate available to graduates of other music degrees. Ireland's Bachelor's route runs 240 ECTS over four years, and for holders of BA degrees in Music a two-year Professional Master of Education (120 ECTS) degree is offered. In England and Wales a one-year postgraduate PGCE is offered for secondary music specialists (PGDE in Scotland).

#### **ECTS devoted to music teacher education**

ECTS figures for MTE vary considerably across the reports. Turkey's undergraduate programme totals 240 ECTS, of which General Musicianship and Performance accounts for approximately 120 ECTS (50%), Teaching Skills for 70 ECTS (30%) and General Culture for 50 ECTS (20%). Malta's 120-ECTS MTL allocates 40 ECTS to music education coursework. Portugal's Master of Music Education includes Teaching Area/Music (12 ECTS), General Educational Area (9 ECTS), Specific Didactics/Music Pedagogy (30 ECTS) and Professional Practice/Internship (60 ECTS), plus a transdisciplinary Cultural, Social and Ethical Principles component carrying no fixed ECTS, together making up the required 120-ECTS total. Lithuania sets a minimum of 90 ECTS for music subject studies and a further minimum of 60 ECTS for pedagogical qualification. Italy reports that music education courses typically account for 30 to 60 ECTS within a bachelor's or master's degree, equivalent to roughly 20–30% of a 180-ECTS bachelor's and 30–40% of a 120-ECTS master's. Estonia's bachelor's allocates 30 ECTS to major subjects and 100 ECTS to practical courses within its 180-ECTS total, while its master's includes 39 ECTS of subject-specific didactics and supervised placement within 120 ECTS overall. Montenegro's generalist route, by contrast, allocates a small number of relevant courses worth 4–5 ECTS each across its five-year programme. Where there is more variation, Norway's LUPE route and Switzerland each illustrate the picture through a specific national or institutional example.

## Balance between pedagogical and artistic preparation

The balance between these areas is dependent largely on the type of institution. Conservatoire- and music-academy-based routes lean toward artistic and performance excellence: Italy's conservatoires prioritise performance while its universities offer a more balanced approach; Poland's music academies place greater emphasis on performance than its universities, which focus more strongly on pedagogical and methodological training; and Switzerland's University Schools of Music emphasise advanced musicianship and artistic development. University and faculty-of-education-based routes, by contrast, tend toward a more equal or pedagogy-leaning balance: the Czech Republic's faculties of education distribute study evenly between musical disciplines and general pedagogy and psychology; the Netherlands structures its curriculum around four balanced domains (artistic, pedagogical/didactic, context-oriented and research-oriented practice); and Ireland and

Bosnia and Herzegovina both describe an explicit aim to balance performance, musicianship and pedagogical/practical preparation.

## **Courses covered, content and artistic/pedagogical emphasis**

MTE curricula draw on a broadly shared pool of course types: performance and musicianship (instrument, voice, ensemble, conducting), music theory, history and analysis, pedagogy and didactics, educational psychology, and, in many countries, a research component or thesis.

Course content, where reported in detail, illustrates the same institutional pattern. Ireland's course content includes: performance, harmony and counterpoint, composition, aural skills, keyboard skills, music technology, and both Western art and Irish traditional music. Montenegro's specialist route names a similarly detailed list: Solfeggio, Harmony with Analysis, Counterpoint, History of Music, Musical Forms, Choir Conducting, Choir with Basics of Vocal Technique, Piano Practice, Music Technology and Arrangement, alongside Pedagogy at the bachelor's level and Psychology at the master's level. Turkey groups its curriculum into Field Courses (instrument, piano, voice, solfège, theory, orchestra/choir, Turkish folk and classical music), Pedagogy Courses (education, psychology, classroom management, assessment) and Music Education Specifics (Music Teaching Methods such as Orff-Schulwerk and Kodály, plus Early Childhood Music Education). Poland's course content includes Voice Training, Pedagogy, Fundamentals of Didactics, Psychology, Methods of Teaching Music and two internship strands. Portugal's Master of Music Education has the following components: Teaching Area/Music, General Educational Area, Specific Didactics/Music Pedagogy, Cultural/Social/Ethical Principles and Professional Practice. Slovakia distinguishes general-education-affiliated programmes, which pair specialised music courses with pedagogy and didactics, from purely artistic-focused university programmes, which include no general education or teaching content at all. Luxembourg's course units include Musicology, Developmental Psychology and Inclusive and Intercultural Music Education, among others. Germany's report sets out its curricular focus by school level: primary and lower-secondary routes emphasise pedagogical skills and broader musical styles such as jazz, rock and pop, while upper-secondary routes emphasise an academic style of musical practice and performance.

Digital skills and technology are named as explicit curriculum content in 14 of the 23 reports. Norway describes training in digital tools as increasingly mandatory across its routes; Luxembourg runs a dedicated Digital Music and Creation course unit; Ireland requires music technology skills as a named music-specific subject and includes also digital skills (together with literacy and numeracy) as core in teacher preparation; and Austria, Belgium/Flanders, Greece, Italy, Lithuania, Montenegro, the Netherlands, Poland, Portugal, Slovakia and the United Kingdom each name technology, music technology, digital tools or digital creativity somewhere within their course content.

It is interesting to observe that within MTE curriculum content, international mobility for pre-service teachers is explicitly reported only in Slovakia (Erasmus+ placements and study abroad) and in Luxembourg's compulsory semester abroad.

### **Teaching placement, practicum, and internship**

A compulsory teaching placement is reported in the vast majority of reports. Where quantified, the volume of teaching practice required varies. Estonia's bachelor's-level placement reports 4 ECTS (including teaching observation and analysis), and Belgium/Flanders' educational master's includes around 40 internship hours in total, characterized as limited in relation to the breadth of the resulting qualification. Conversely, Ireland's School Placement runs to 60 ECTS in the concurrent route (48 ECTS in the PME route) and across 30 weeks (or 24 weeks) in schools, while Portugal's Professional Practice/Internship requires a minimum of 60 ECTS, delivered as 10–12 hours weekly across the whole second year. Similarly, the Netherlands spreads 45–60 ECTS of internship across all four years of its programme.

At the mid-range, the Czech Republic requires around 120 hours over four weeks per cycle, but, at the time of writing the report, this is currently undergoing a process of placement hour increase. Poland requires 120 hours (minimum 15 ECTS) of pedagogical internship plus 30 hours (minimum 10 ECTS) of psychological-pedagogical internship; and Norway measures placement in days rather than ECTS, requiring at least 110 days in its generalist route, 130 in LUPE and around 60 in its one-year PPU. In Germany there are no uniform national rules governing the duration (which ranges from 3 to 12 months), scope or number of compulsory

teaching internships. Switzerland's picture is similarly institution-dependent, illustrated in its report only through a single German-speaking example (30 ECTS).

Mentoring is present in the vast majority of placements/internships. Greece defines explicit selection criteria for its mentors, including innovative practice, extracurricular activity, community connection, a.o. Some countries state specifically the pairing between mentor and university supervisor (e.g. Portugal, Norway, Sweden). Assessment most often rests on a portfolio, frequently combined with lesson observation and reflective writing. Several countries report that completion is dependent on a substantial written and sometimes orally defended output or a demonstration lesson.

## Teacher education for generalist primary teaching

Where generalist primary teacher training is addressed at all, the recurring picture across the sample is that courses do exist, but they are typically few and carry modest credit.

Ireland's Bachelor of Education (240 ECTS) provides for only one to two music modules (5–10 ECTS); Portugal's BA programmes offer up to three music courses, if any, and only one MA programme offers a dedicated music education course, yet with no music entry requirement. Turkey's generalist education route offers 1-2 compulsory music courses (approximately 3–5 ECTS); and the United Kingdom's postgraduate primary teaching routes offers up to 5 hours (max) of music education courses across a whole year. Belgium/Flanders describes a very limited amount of music-specific education within its generalist primary bachelor's, and Lithuania notes that although generalist primary teachers are legally the only non-specialists permitted to teach music, their formal training in music didactics is comparatively limited next to that of specialist teachers.

Fewer reports describe more substantial or more clearly defined generalist provision. Montenegro's integrated five-year generalist programme names a specific sequence of four mandatory music courses (4–5 ECTS each), the last two of which, Music Culture Teaching Methods I and II, are practice-linked, embedding students' teaching practice within the course itself. Norway allocates 30–60 ECTS to music within its generalist grunnskolelærerutdanning, where chosen. The Netherlands' PABO institutions treat music as a compulsory subject, though the time allocated varies considerably between institutions, and some additionally

offer a postgraduate Subject Specialist in Music pathway for in-service generalists seeking further expertise. Austria describes primary-level music didactics as a small compulsory component (6–9 ECTS), and the Czech Republic's preschool and primary generalist programmes similarly include mandatory, though comparatively modest, music training across several areas (instrument, singing, music theory, intonation and auditory analysis, and didactics). Sweden states plainly that music cannot be chosen as a primary subject for compulsory-school teaching outside its designated music academies.

### **MTE for Early-Childhood Education**

Several reports explicitly state content related to early-childhood music education within their curricula. Malta's MTL prepares candidates to teach in Early Years and Primary Education during the first of its two years and Slovenia's second-cycle graduates at Ljubljana gain competence specifically in pre-school music education and solfeggio in primary schools, in addition to general education. Switzerland reports that some institutions offer distinct early-childhood or primary-oriented music-and-movement/rhythmics pathways alongside its generalist bachelor's route for kindergarten and primary teachers. Bosnia and Herzegovina's Faculties of Pedagogy cover musical activities in preschool settings, the Czech Republic's preschool and primary generalist programmes include some mandatory music training. Italy's infancy education focuses on creative activities, rhythmic exercises, singing and play-based learning.

### **Pillar C Summary**

- The qualifying route to specialist music teacher status varies considerably in structure, ranging from a single bachelor's degree to a mandatory master's-level qualification, with several systems built around a genuine two-cycle bachelor's-to-master's pathway, and others offering parallel routes.
- The number of ECTS credits devoted to music teacher education varies considerably across the sample, from a small number of discrete credit-bearing courses within certain generalist routes to full master's-level qualifications of 120 ECTS.
- Institutional type appears to predict curricular emphasis closely: conservatoire- and music-academy-based routes tend to lean toward artistic and performance excellence, whereas university- and faculty-of-education-based routes tend toward a more even or pedagogy-leaning balance between artistic and pedagogical preparation.
- Digital skills and technology are named as explicit curriculum content in 14 of the 23 reports, while international mobility opportunities for pre-service teachers within MTE curricula are reported only rarely.
- The volume of required teaching placement varies considerably in scope, from a small number of ECTS credits focused primarily on observation to a substantially larger share of the qualification's total credit; a broadly common structure nonetheless recurs across many reports, progressing from observation to independent teaching, supported by dual mentor-and-university-based assessment and, most often, a portfolio.
- Music provision within generalist primary and early-years teacher training is present but consistently limited wherever it is quantified, typically comprising one or two courses carrying modest credit; fewer countries report more substantial or more clearly defined provision.

## 4.4. Pillar D: Appointment and Induction

Pillar D: Appointment and Induction looked at the requirements placed on newly qualified music teachers beyond the initial degree, the examinations and procedures used to secure a first teaching post, and the presence, duration, organisation and assessment of induction.

### Requirements for appointment beyond the degree

A first layer of requirement, largely independent of whether a formal induction phase exists, concerns the ***examinations, tests and procedures used to secure an appointment***. A small number of countries operate demanding national examinations: Italy's Concorso Pubblico combines a written test on subject knowledge, teaching methods and pedagogy with an interview on teaching aptitude and communication, while Turkey's PPSE (KPSS) tests general ability, general culture and educational sciences (without a separate written paper on music-specific field knowledge), followed by a pedagogical interview. Malta requires a Teacher's Warrant issued by the Council for the Teaching Profession, Maltese and English language proficiency tests, and, for the relevant master's pathways, a portfolio and interview. Sweden requires a Skolverket teaching certificate alongside the degree, with recruitment built around an application, cover letter and interview rather than a set examination. Other countries report no standardised national aural, performance or written examination for appointment, relying instead on application review and interview at national, cantonal or local level.

***Language proficiency*** is a formal requirement in the Czech Republic, Malta and Slovakia. Poland's most recent regulation (September 2025) requires competence in activating teaching methods and IT tools for beginner teachers.

***Health and background checks*** form a further, separate layer: medical or health assessments are required in Greece, Italy and Turkey, and are included in Slovakia's general health-standards requirement alongside a clean criminal record; background or security checks are explicit in Turkey, Sweden and the United Kingdom. In most countries/regions, no such requirements beyond the degree itself were specifically reported.

## Presence and organisation of induction

The large majority of the 23 countries/regions report *some form of induction into the teaching profession*, whether centrally organised at national level or arranged locally at school level. A centrally organised, statutory scheme is reported in Ireland, through the Droichead integrated professional induction framework; Malta, with a two-year induction pathway for newly qualified music teachers; Greece, with a two-year trial period uniform across all teachers and in effect since 2021; Montenegro, governed by the Law on Education and administered by the Ministry; Germany, through the Referendariat; Luxembourg, through the IFEN programme; and, most recently, Turkey, where a National Education Academy was established in late 2025/2026 to provide official, centralised induction. Sweden also operates a form of induction, though responsibility sits with the employer. Austria and Bosnia and Herzegovina frame the period primarily as an employment relationship rather than a discrete training programme, with Bosnia & Herzegovina requiring a paid internship before permanent employment can be secured. Five countries/regions report no national induction phase and no substantial local alternative beyond, in some cases, informal, mentored support. Elsewhere, the absence of a unified, centrally certified scheme is replaced by some form of induction-type activity (e.g. mentoring, course-attendance, seminars) organised locally or institutionally (the case in Belgium/Flanders, the Czech Republic, Slovakia and Switzerland). In other countries, while there is no formal induction phase, a probationary period may include induction-type activities, e.g. in Portugal and Italy.

## Duration

Where a duration is specified, it typically runs between one and two years. One-year, or one-school-year, schemes are reported in Austria, Ireland, Montenegro, Portugal (a provisional one-year contract in general schools), Sweden, Turkey, and three of the four UK nations, Scotland, Wales and Northern Ireland. Two-year periods apply in England, Greece and Malta. Germany's Referendariat runs longer, at 12 to 24 months, while Luxembourg spreads its induction requirements across a teacher's first three years of practice. Bosnia & Herzegovina's internship period is shorter, at six to twelve months. Portugal's probationary period in specialised arts schools require three consecutive years. In the remaining countries/regions

including Belgium/Flanders, the Czech Republic, Lithuania, the Netherlands, Norway, Slovenia and Switzerland, no fixed duration is stated, reflecting the more locally determined nature or absence of induction.

## **Employment status during induction**

Teachers' legal and contractual status during induction ranges from full, ordinary employment to a distinct probationary category. Austria and Sweden report that new teachers are fully employed from the outset. Elsewhere, induction coincides with a defined legal status: Germany's teachers hold civil-servant-on-probation status for around three years while their professional conduct, teaching quality and suitability for lifelong public service are assessed; Turkey's new appointees are formally Candidate Teachers for one year; Slovakia classifies new teachers as beginning teaching staff before progression to independent-teaching-staff-member status. Portugal's first contract is provisional for a year in general schools, or renewed annually for three consecutive years at a minimum satisfactory rating in specialised arts schools, before becoming permanent.

Belgium/Flanders' early-career mentoring applies specifically to beginning teachers on temporary fixed-term contracts, and Estonia links contract length to qualification level, with under-qualified appointees, permitted because of a national teacher shortage, limited to one-year contracts, while fully qualified teachers receive permanent contracts. Some countries report a reduced teaching load during induction, e.g. in Malta (up to 90% of a standard timetable), Scotland (around 82% class contact time) and England.

## **Seminars, induction days/weeks and CPD**

A number of countries/regions build discrete seminar or workshop components into induction. Austria requires a one-week introductory course, two weeks for career changers, plus five half-day seminars across the year. Malta's induction opens with a three-day seminar on professional expectations, curriculum planning, assessment, classroom management and wellbeing. Ireland requires attendance at a workshop or equivalent activity and a relevant

conference, plus a termly regional meeting with other newly qualified teachers. Greece organises general courses on a range of educational topics through the Institute of Educational Policy. Luxembourg requires the completion of accredited modules (with a set number of hours), covering classroom management, assessment, legislation and pedagogy. Turkey runs an intensive preparatory training programme before appointment, and candidates additionally build a portfolio that includes seminar attendance and school visits. The Czech Republic mentions orientation workshops, without specifying whether these are mandatory. For most of the remaining countries/regions the reports do not describe a discrete seminar or induction-week component.

A small number of countries refer specifically to CPD in relation to induction in Pillar D. Slovakia places particular emphasis on CPD, linking further professional development directly to salary progression through an hours-based credit system, with credits expiring after seven years. Norway reports short continuing-education modules in music pedagogy available through institutions such as Nord University and the Norwegian Academy of Music. Interestingly, both countries report no formal induction phase for NQTs. In Belgium/Flanders wider professional development is "organised by a wide range of actors," including higher education institutions and the non-formal sector.

## **Mentoring**

Mentoring is the single most consistently reported element of induction across the dataset, even though relatively few countries/regions describe it as explicitly subject-specific to music with Germany and Sweden being the clearest exceptions, while in others, such as Austria, whether a new music teacher receives music-specific guidance depends largely on individual circumstance. A range of terms are attributed to the role, reflecting perhaps the diversity of practice across the sample, including 'initiation teacher' in the Czech Republic, 'first-year mentor' in Estonia, 'school mentor' in Bosnia and Herzegovina, 'experienced mentor' in Montenegro, and advisor teacher in Turkey.

Reported mentor responsibilities typically include regular meetings, formal progress tracking, lesson observation and feedback. Belgium/Flanders offers the most detailed account of

content, with mentoring covering school culture, classroom management, differentiation and subject-specific pedagogy, known locally as *vakdidactiek*, delivered through observation, feedback and coaching within a set number of hours allocated to each school. Sweden requires the mentor to hold the same qualifications as the mentee and to work at the same school; Malta assigns a designated mentor, such as an assistant head or head of department, with logged termly meetings; Greece involves a music education advisor alongside the school principal; and Ireland structures mentoring around appointed colleagues and regular professional conversations. Even where no national scheme exists, several countries/regions, including Lithuania, Norway, the Netherlands and Slovenia, report that individual schools frequently provide informal mentoring on their own initiative, though its quality and consistency depend heavily on local capacity.

### **Assessment at the end of induction**

Nine of the twenty-three countries report no formal assessment process at the end of the induction period. Where induction concludes with a formal check, mechanisms range from a single evaluative meeting to a multi-part professional examination. Austria closes its twelve months with a written assessment from the head of school and mentor, with no further examination; Luxembourg's requirement is procedural rather than evaluative, with completion of the required hours for course attendance confirming that induction is complete; while Ireland reports portfolio work and professional conversations to be completed by the end of the induction period.

Other countries report a graded evaluation/reporting against defined criteria. Greece requires a formal evaluation by the music education advisor and school principal using a four-tier qualitative grading scale across two pillars, teaching and pedagogical competence, and professional consistency, with a satisfactory rating as the minimum threshold for permanent status. Malta's induction closes with a final mentor report to the head of school, tracked throughout via a Performance Management and Professional Development Plan with termly reviews. Turkey documents progress through a formal Performance Assessment file compiled from seminar attendance, school visits and lesson observation, while the UK nations assess progress against national or professional teaching standards through observation, reflection

and professional dialogue. At the more demanding end, three countries/regions require a discrete professional examination rather than a graded evaluation. Bosnia & Herzegovina's exam, taken after the internship, combines a taught lesson before a commission with a written component. Montenegro's professional examination comprises the defence of a professional paper, delivery of a school lesson, and oral examinations, while Germany's *Referendariat* concludes with a second state examination.

### Pillar D Summary

- Induction is present in some form, national, local, or as a formally evaluated probationary period, in the large majority of the sample; the absence of any structured transition process is reported in only five of the 23 countries/regions.
- Mentoring is the most universally reported element of induction, appearing even where no national scheme exists, though its content is rarely designed to be subject-specific to music.
- Where duration is specified, one to two years is the norm, but the legal status of new teachers during that period varies considerably, from full ordinary employment to distinct probationary categories such as civil-servant-on-probation or candidate-teacher status.
- Examination regimes for securing an appointment are largely independent of whether a formal induction phase exists, ranging from demanding entrance examinations to interview-based hiring.
- Assessment at the end of induction, where it exists, ranges from a single evaluative meeting to a full professional examination, with the most rigorous multi-part examinations, in Bosnia and Herzegovina, Montenegro and Germany, concentrated in a small subset of countries.
- Several induction systems are in active transition, including recent or ongoing reforms in Poland, Greece, Turkey and Belgium/Flanders.

## **4.5. Pillar E- Current and Future Challenges and/or Barriers**

### **Introduction**

The country contributions in this section provide a broad overview of the current and future challenges and obstacles encountered in initial Music Teacher Education (MTE) across Europe. Contributors were invited to identify two or three challenges that are particularly prominent or relevant in their national or regional contexts. The accounts show considerable variation in educational systems, institutional traditions, governance structures, and conceptions of the music teacher's role. Yet they also highlight a number of common concerns that extend beyond teacher education and are closely linked to broader developments in schools, higher education, the labour market, and society.

This section aims to list the national challenges, pinpoint the major patterns across the contributions, and examine how these patterns interact. The section is structured around ten broad thematic areas, in each of which challenges are grouped. Country-specific differences are retained to illustrate how common European concerns are experienced differently depending on national circumstances.

### **Main Thematic Areas**

Ten interconnected thematic areas emerge from the 23 country contributions:

1. Generalist and specialist provision in primary education
2. Teacher shortages, recruitment, career pathways and professional attractiveness
3. The curricular position, status and time allocation of music
4. MTE curricula and the balance between musical, artistic and pedagogical preparation
5. Practicum, mentoring, induction and continuing professional development
6. Digitalisation, innovation and adaptability
7. Inclusion, interculturalism, musical diversity and student-centred practice
8. Research, reflection and academic/professional pathways

9. Institutional structures and community partnerships
10. Resources, workload and advocacy.

The themes should be seen as interconnected categories that represent various aspects of a wider transformation in the music teaching profession and in the systems responsible for training teachers.

## **Thematic Discussion**

### **1. The provision of generalist and specialist education in primary education**

Austria, Bosnia and Herzegovina, the Czech Republic, Lithuania, Italy, Montenegro, the Netherlands, Norway, Portugal, Switzerland, Turkey, and the UK face a recurring issue: should music be taught by generalist classroom teachers or specialists? Many countries employ generalists for early and primary music instruction despite limited musical training. Bosnia and Herzegovina, Montenegro, Norway, Lithuania, Switzerland, Turkey, and the UK acknowledge this. In Montenegro, some generalists lack confidence in their musical and teaching skills, while Lithuania notes that although they have legal rights to teach music, they often receive minimal training. Switzerland offers a detailed view. Generalist teaching supports integrated, age-appropriate education, especially in early childhood. However, cantons and institutions differ in compulsory music preparation.

Norway offers an alternative model by having teachers from municipal schools of music and performing arts (kulturskole) also teach in compulsory schools. In Portugal, specialist music teachers are qualified to teach from the second cycle of Basic Education onwards, so that preschool and the first cycle of primary education have no systematic supply of specialists. The Portuguese therefore regard extending specialist provision to younger children and achieving a more even geographical distribution of specialist music schools as their main priorities.

## 2. Teacher shortages, recruitment, career pathways and the attractiveness of the teaching profession

The lack of well-qualified music teachers and the growing decline in the appeal of a teaching career are among the main concerns in the countries' contributions. Austria, Bosnia and Herzegovina, the Czech Republic, Estonia, Germany, Lithuania, Montenegro, Norway, Poland, Slovenia, Sweden, and the United Kingdom all report recruitment problems or shortfalls, even though the specific nature and extent of these problems vary greatly.

In certain countries, the main challenge is the lack of specialised teachers. Thus, Austria is experiencing a nationwide shortage of secondary school music teachers, together with a lack of well-trained music teachers at the primary level. Germany reports a large discrepancy between supply and demand in the educational labour market, while Norway says that recruitment is dropping sharply and that the number of students entering music teacher education is small or not sustainable. Slovenia expects a shortage of music teachers in the coming years, and Sweden has particular difficulties in rural areas. The Czech Republic provides another illustration of the shortage of specialist teachers. In some schools, non-certified staff teaches music, with primary qualifications in other subjects such as physical education, history, or physics.

In other cases, shortages have a strong geographical aspect. In Montenegro, difficulties are considerable in the northern areas, since graduates tend to move to the central and coastal regions to find better jobs and professional prospects. Consequently, schools in the north must rely on teachers who lack proper qualifications and come from different subjects. Austria and Sweden also report similar regional imbalances, while in Italy and Portugal unequal geographic access to specialist services is regarded as a major structural issue. Poland adds a further dimension to this problem, as teachers may be required to work across several schools, while demographic decline also affects the availability and distribution of teaching positions.

The recruitment challenge is also related to employment conditions and the supply of students entering MTE. Montenegro, for example, reports declining enrolment in its own Music Academy programme, suggesting that the challenge begins before graduates enter the labour market. Norway similarly reports a decline in recruitment into music teacher

education, while declining participation by young people in organised music activities may further reduce the pool of potential future music teachers.

The trouble in recruiting teachers is also closely linked to the way teaching is seen as a career. In Bosnia and Herzegovina, Estonia, Lithuania, Poland, Sweden and the United Kingdom, falling interest in the profession is attributed to low pay, heavy workloads, a lack of career advancement, or competition from other professional careers. In Bosnia and Herzegovina, students nowadays prefer careers they believe offer better financial prospects. In Germany, the fact that only a small number of music graduates go into teaching contributes to the shortage. In the United Kingdom, music graduates often choose to pursue careers in performance, in the arts industry, or as private teachers, while the cost of training and the cost of living also affect people's decisions to enter the teaching profession.

Many countries also see cultural attitudes towards music teaching as a hindrance. In Turkey, for example, families might consider music to be 'only a hobby' rather than a serious career and thus require aspiring teachers to explain their decision to enter the profession. Likewise, Poland and Lithuania have also expressed concerns about the prestige associated with teaching.

Another important aspect is career security. In Italy, the recruitment process is both highly competitive and centralised, with delays in appointments and a high number of temporary contracts. Poland points out the uncertainty caused by changes to the system for promoting teachers, and Turkey cites the standardised Public Personnel Selection Examination (KPSS) as a major obstacle to entering the profession since it does not always evaluate skills specific to music or practical teaching abilities.

### **3. The position in the curriculum, the status and the time allocated to music**

The role of music in the school curriculum is a key structural element that affects MTE; in the Czech Republic, Greece, Ireland, Poland, Sweden, Turkey and the United Kingdom, the fact that the time allocated to the subject is limited or that music has a marginal status is stated as a major challenge. The Czech Republic is in fact a clear case in point. The 2024 revision of the curriculum combines music with dance and drama education without increasing total instructional time. Although the reform is intended to improve interdisciplinary artistic

abilities, there is still concern about whether specific musical learning can be properly developed in the time available.

In Greece, music is taught in primary and lower secondary schools but is not offered at the lyceum level, creating a break in students' musical education and limiting employment prospects for specialist music teachers. Sweden also states that music has to compete with other subjects such as mathematics and languages for time in the curriculum and further identifies the growing emphasis on STEM-related subjects as a potential risk for the marginalisation of music and other arts subjects. The United Kingdom says that less time is allocated in the curriculum and the declining number of students taking examinations are factors that can lead to reduced demand for specialist music teachers.

Ireland illustrates the pressure created by the limited amount of space available within teacher education and the school curriculum. The Teaching Council's requirements for 'Foundational and Professional Studies' also reduce the curriculum space that can be devoted specifically to music. At the same time, changes to the curriculum are affecting the kind of music that teachers are expected to teach. In the Netherlands, music is becoming more closely linked with the wider field of arts education, while changes in compulsory curriculum policy have also affected demand for teachers. The Dutch contribution describes a reversal in the labour-market situation, with vacancies initially declining but subsequently increasing again, alongside developments such as Cultuureducatie met Kwaliteit (CMK). Belgium's new 'artistic education' subject means that teachers have to work across different disciplines. Ireland's updated secondary curriculum offers pupils more choice and promotes greater engagement with a wider range of musical genres, creativity and cultural understanding.

#### **4. The MTE curricula: musical, artistic, pedagogical and contemporary competences**

A frequent concern is how MTE programmes should balance the need to develop both musical and artistic expertise with sufficient pedagogical training. Belgium, the Czech Republic, Germany, Ireland, Lithuania, Poland, Slovenia, and Switzerland specifically mention curriculum-related issues. Slovenia notes disparities in musical knowledge among students from different educational backgrounds.

Germany also points out a further aspect of the situation: many of the programmes for training music teachers remain strongly restricted to Western Art Music, since their admission criteria and the main instruments offered may exclude students whose expertise is not in classical music. At certain institutions, world music and even jazz, pop or rock are not provided as principal areas of study. Ireland raises a similar concern via the requirements set by the Teaching Council, which give priority to Western Art Music, Irish traditional music, harmony, counterpoint and keyboard skills. Poland adds an institutional dimension to the question of curriculum and musical preparation. The divide between music academies and universities can result in different understandings of the relationship between advanced musical training and teacher education.

Other student-focused, tailored approaches are gaining importance in the curriculum. In Ireland, teachers should identify each pupil's musical strengths and weaknesses to boost confidence and agency. Lithuania notes a gap between the traditional theory-based curriculum and students already working as teachers. Malta emphasizes the need for training in differentiated, practical teaching methods suited to local classrooms, highlighting gaps in assessment literacy and training for rehearsal leadership and efficient pedagogy.

## **5. Practicum, mentoring, induction and ongoing professional development**

In Bosnia and Herzegovina, Germany, Greece, Ireland, Italy, Lithuania, the Netherlands, Poland, Slovakia, Turkey, and the United Kingdom, the connection between university learning and professional practice is frequently raised. Teaching practice organisation varies widely among Bosnian universities. Some programmes involve minimal teaching with little faculty input, while others feature extensive supervision by university staff and school teachers. Slovakia has a particular 'logistical' issue: since music is taught only once a week at the lower secondary level, student teachers cannot get enough practice in a single school term and must travel to several different schools, with some teachers unwilling to take on trainees. Germany also mentions the lack of uniform national guidelines for internships due to its federal system.

In both Greece and Italy, the challenge is felt more plainly in the gap between what is taught in universities and what actually takes place in the classroom. In Greece, student teachers

face large classes, a lack of time, insufficient equipment and technology, and inadequate administrative support. In Italy, the internships are usually of short duration and are concentrated at the end of the programmes, thus limiting the chances for continuous practice and for receiving feedback. A similar gap exists in mentoring and induction. In Italy, Germany, the Netherlands and Turkey, it has been noted that there is not enough support available during the transition to professional practice. In the case of the Netherlands there is no national induction programme in which the MTE institutions have a formal role, and the national orientation programme for new teachers in Turkey is general rather than specific to music. The United Kingdom has also stressed the importance of specialist mentoring, especially as the number of training routes organised by schools increases.

Another important aspect is continuing professional development. Germany points out the need for opportunities for teachers required to teach music outside of their main professional area. Italy says there are limited chances for in-service teachers to update their skills, and Malta calls for continuing professional development models that take workload into account, including the use of micro-credentials, mentoring within schools, and peer networks.

## **6. Digitalisation, Innovation and Adaptability**

In the field of MTE, both technology and digital competence are becoming more important, but countries have different priorities regarding access, technical competence, integration into teaching methods, and the speed of technological change. The Czech Republic, Greece, Italy, Luxembourg, Malta, Norway, Poland, Slovakia, Slovenia and Sweden all clearly mention digital or technological challenges.

Luxembourg approaches the challenge by referring to TPACK and Malta points out a more practical gap: training usually covers technology only in general terms and does not provide enough hands-on experience with digital audio workstations (DAWs), notation software, and ear-training tools. Slovakia states that although schools generally have ICT infrastructure, the lack of music education resources in the Slovak language means teachers often have to produce their own digital materials. Italy also underlines a limited incorporation of music technology and innovative teaching aids, while Poland states that its programmes have difficulty in updating their digital content quickly enough to keep up with evolving

technologies and student musical practices. Sweden observes that the rapid pace of technological change means teachers should constantly update their skills. The Czech Republic regards technology on the same footing as project-based and interdisciplinary learning and stresses the importance of teachers using modern tools, such as artificial intelligence, for teaching, recording, and collaborating. The pandemic also showed how important it is to adapt to online and distance learning; Poland also sees hybrid learning as a future challenge. Slovenia emphasises that technology should support rather than take the place of activity-based music-making.

## **7. Inclusion, interculturalism, musical diversity and a student-centred approach**

The greater diversity found in schools increases demands on music teacher education. In Austria, Greece, Ireland, Lithuania, Malta, and Norway, the problems of inclusion, interculturalism, or representativeness are specifically mentioned, while in Germany and Ireland there are also concerns about the musical traditions and genres present within music teacher education itself. Austria points out that the number of pupils in its schools is becoming increasingly diverse, especially in urban schools, and mentions the difficulty of balancing regional musical traditions, international popular music, and the musical cultures of migrant and post-migrant communities. Norway is also aware that although its school populations are becoming more diverse, music student teachers are still relatively homogeneous.

Ireland is a clear example of the connection between representation and musical diversity. Even though Irish schools are becoming more ethnically diverse, this diversity is not reflected among the students who apply to the MTE program. The entry requirements, which give preference to Western Art Music and Irish traditional music, may put candidates who specialize in popular, commercial, or non-Western genres at a disadvantage. On the other hand, the curriculum reform is moving toward getting students involved with a wider variety of musical traditions, aspects of creativity, and cultural perspectives. Germany also points out a similar problem in its curriculum, observing that certain university music programmes are

still Western Art Music and do not include genres such as world music, and in some institutions even exclude jazz, pop and rock.

Both Greece and Lithuania give particular attention to inclusive education. In the case of Greece, the country mentions that it has only limited practical training for working with pupils who have disabilities, learning difficulties, or come from diverse cultural backgrounds. As for Lithuania, it states that although inclusion is firmly established in its policy, it is still not evenly implemented in music classrooms and that there are no well-established pedagogical practices, nor is there a unified set of regulations specifically concerned with inclusive music education. Malta also highlights the specific requirements of classrooms in which both Maltese and English are spoken, as well as those of multilingual learners and pupils with special educational needs.

## **8. Research, reflection and paths into academic or professional careers**

In Belgium, Slovenia and Sweden, research competence and reflective practice are clearly specified, while in Estonia, Luxembourg and Switzerland, more general questions about institutional and academic pathways are posed. In Belgium, in the region of Flanders, there is a well-established tradition involving practitioners who carry out research, with research questions arising from practical teaching experience. Slovenia has stated that many of the students who enter its programmes have poor research skills, which hinders their ability to carry out analytical work, to think critically about their teaching practice and to develop teaching methods that are based on evidence. Sweden does likewise by incorporating research and development into its MTE programmes and provides training for its student teachers to investigate the complex issues that arise in school settings.

Institutional structures also affect research capacity. In Estonia master's programmes require collaboration between two universities, whereas in Luxembourg, because of its small population, it is difficult to maintain highly specialised programmes on a national level, and this leads to partnerships being formed with institutions overseas. Switzerland points to a more particular restriction in that universities dealing with the arts or music are not able to grant doctorates on their own, and as a result the doctoral routes for music teachers usually

involve working in cooperation with other universities in Switzerland or with those in other countries.

## **9. Institutional structures and community partnerships**

The challenges of this part concern the broader conditions affecting MTE and music teaching, including institutional fragmentation, entry requirements, resources, workload, advocacy, and community music links. Structural fragmentation is evident in countries like Germany, Norway, Slovakia, and Switzerland. Germany's federal system causes different internship arrangements, while Switzerland's multilingual setup complicates coordination. Norway reorganizes music teacher education via the LUPE model, with varied implementation. FoMuP findings show that program sustainability is fragile; some have been paused despite reforms. Slovakia reports differences in entry requirements, and Switzerland shows variations in generalist teacher music preparation. The Norwegian contribution highlights declining youth participation in organized music activities, which impacts MTE by affecting future music teacher recruitment and initial engagement with music. This decline poses long-term recruitment and sustainability challenges for music education.

Entry requirements can create a conflict between accessibility and the need to maintain professional standards. In Germany, there have been attempts to lower or eliminate entrance examinations because their high demands limit the number of applicants. In Slovakia, admission requirements vary widely across universities, raising concerns about consistent musical standards.

## **10. Resources, workload, advocacy**

Another important limitation is a lack of resources. The Czech Republic, Greece, Malta, Montenegro, Sweden, and Turkey all report insufficient instruments, facilities, technology, or budgets. Sweden notes that its instruments are outdated and that it has limited resources for creative learning; Turkey reports inadequate instruments, rehearsal rooms, and sound equipment; Greece claims insufficient resources in schools; and Montenegro states inadequate materials for generalist teachers. Italy also has a strong regional dimension, as the southern regions have worse access to instruments and technology.

Workload and wellbeing are becoming more important. In Austria, burnout occurs early among student teachers who start working before finishing their studies. Estonia points out how resource-intensive it is to deliver a large number of individual lessons as part of MTE. The Czech Republic focuses on heavy workloads and a great deal of administrative duties, although it does note that MTE programmes usually lack systematic preparation in terms of stress management, time management and self-care. Sweden also associates workload with burnout and a declining attractiveness of the profession.

Many contributions also stress the importance of teachers acting as advocates for music education. In the Czech Republic, advocacy, grant writing, and resource management are valued skills, whereas Malta demands practical training in securing local funding and establishing partnerships. Malta offers a particularly clear example of the possible role that community music can play. By maintaining connections with band clubs, music societies, bands, music schools, and village traditions, formal music education can be linked with longstanding community practices. The same applies to the Dutch contribution, indicating that music teachers may work in schools and in music schools, in municipal arts organisations and in programmes such as Cultuureducatie met Kwaliteit (CMK). This means that community and non-formal settings could become increasingly important parts of the professional environment.

## Summary

The contributions from the 23 countries show that MTE throughout Europe is undergoing a common transformation. Although national systems vary greatly, many are facing interrelated pressures from teacher shortages, curriculum changes, technological development, social and cultural diversity, institutional restructuring, resource limitations, and changing expectations of the teaching profession. It cannot be guaranteed that the sustainability of MTE will result merely from reforming higher education; the position of music in the school curriculum, the conditions of work, the way employment is structured, the level of funding, the coordination within institutions, and the extent of public recognition of the value of music all affect the ability of MTE systems to attract and retain teachers as well as to offer high-quality preparation. The European situation should be viewed not just as a set of separate national issues, but as a collective transformation shaped by diverse educational, institutional, and cultural contexts. To guide future policies and practices in MTE, it is

important to recognise both the shared challenges and the different responses seen across countries.

## 4.6. Pillar F- Good Practices in European Music Teacher Education

### Introduction

This synthesis draws on a close reading of the Pillar F sections entitled “Innovative/Good Practices in Music Teacher Education” of all 23 national reports. It considers both the mechanisms through which good practice is delivered (for example, technologies, placement models, partnerships, curriculum structures and research arrangements) and the professional ideas that these practices express about the preparation and role of the music teacher.

Fourteen themes were identified and are presented broadly from more to less frequently reported. Because some practices legitimately overlap across themes, prevalence is expressed in approximate terms. The report is a synthesis rather than a country-by-country inventory: country examples are used selectively where they are especially representative, distinctive or potentially useful as models.

The themes identified are:

1. Digital Tools and Music Technology Integration
2. Practical Teaching, Placement and Practicum Models
3. Inclusive Education and Diverse Learners
4. Interdisciplinary and Cross-Curricular Approaches
5. Reflective Practice, Portfolios and Peer Mentoring
6. Curriculum Diversification and Flexible Pathways
7. Community and Cultural-Institution Partnerships
8. Integration of Musicianship and Pedagogy
9. Creative, Student-Centred and Active Music-Making
10. Research-Practice Integration
11. Professional Identity and Expanding Professional Roles
12. Continuing Professional Development for In-Service Teachers

### 13. National Collaboration Networks and Coordinated Policy Initiatives

### 14. International Mobility and Exchange Programmes

## Thematic Analysis

### 1. Digital Tools and Music Technology Integration

Appearing in more than half of the contributions, digital tools and music technology form one of the most consistently recurring areas of good practice. Across the reports, however, technology is used in different ways: as infrastructure for teaching and blended learning, as part of contemporary musical practice, and as a tool for supervision, assessment and pedagogical inquiry.

At one end of this continuum, technology extends existing pedagogical practice through interactive learning materials, online resources, notation software, digital audio workstations, interactive whiteboards and e-learning environments. Austria and the Czech Republic provide representative examples of this approach, while Poland describes the use of notation and production software in coursework and multimedia resource creation. Other reports also refer explicitly to digital competence within either initial preparation or continuing professional development.

A second group of examples treats technology as part of musicianship itself. Germany has recognised forms of Digital Music Practice, including beat-making, electronic composition and songwriting, within artistic study. Sweden treats electronic digital instruments as instruments in their own right and embeds them within music teacher education. In the United Kingdom, music technology has been established in secondary education for many years, and the report notes that this has contributed to basic music-technology competence among many secondary music teachers.

A third strand uses technology to strengthen pedagogy and professional learning. Norway reports digital mentoring tools designed to improve practicum supervision; Ireland uses short video submissions as part of assessment and self-reflection; and Luxembourg's MuTechLab tests music applications, digital creation environments and recording technologies in

authentic teaching contexts. Collectively, these examples show technology moving beyond technical competence towards questions of creativity, differentiation, supervision and pedagogical judgement.

## **2. Practical Teaching, Placement and Practicum Models**

Practical teaching and placement design are also evident in the majority of the reports, making them one of the clearest common concerns across the reports. The emphasis is not simply on whether practicum is included, but on how it is distributed across a programme, how it connects with university study, how much responsibility students assume and what kinds of mentoring or reflection accompany it.

Some models emphasise continuity and intensity. Norway embeds practicum throughout a five-year programme and connects school-based experience with research-informed teaching and reflection. Bosnia and Herzegovina reports four years of school practice, with the final semester of the second cycle devoted intensively to school practice alongside final research work.

Elsewhere, the innovation lies in the structure of the placement relationship. Ireland's co-teaching model pairs first-year pre-service music teachers with experienced primary classroom teachers for jointly planned, taught and evaluated lessons, allowing musical and pedagogical expertise to move in both directions. Austria adapts placement arrangements to the reality that many trainees already work in schools by providing joint supervision and linked didactic study. Portugal's reforms have also brought specialised-track practicum into general-school settings, reducing the historical separation between general and specialised music education.

The wider pattern is that practicum becomes most professionally meaningful when experience is connected to supervision, mentoring, observation, reflective analysis, ensemble leadership, micro-teaching or other structured forms of learning from practice.

## **3. Inclusive Education and Diverse Learners**

Around half of the contributions refer to inclusion when the concept is understood broadly. Some address disability and special educational needs directly; others focus on differences in

prior musical experience, culturally diverse repertoires, multilingual or multicultural contexts, differentiated instruction, or wider questions of participation and access.

Ireland offers one of the most explicit pedagogical frameworks through a module grounded in Universal Design for Learning and Inclusive Pedagogy, where inclusive principles shape both learning activities and assessment. Bosnia and Herzegovina includes preparation for music classes with children with disabilities and for inclusive classes, while Portugal reports that some MTE degrees have introduced Special Needs classes but also acknowledges that this provision is not yet widespread.

Other examples broaden the meaning of inclusion. The United Kingdom describes inclusive musicianship approaches that help trainees with very different levels of prior formal musical experience develop confidence through singing, movement, improvisation and collaborative activity. Luxembourg explicitly links pedagogical decision-making to multilingual and multicultural classrooms and differentiated instruction. Italy emphasises inclusive and flexible teaching and cross-cultural repertoire, while Norway uses action research to investigate agency and inclusion in generalist music teacher education.

Taken together, the reports suggest that inclusive MTE is not a single course or method. It concerns how programmes prepare future teachers to respond to different learners, musical biographies, cultural contexts and educational needs.

#### **4. Interdisciplinary and Cross-Curricular Approaches**

Interdisciplinary and cross-curricular work appears in around half of the contributions and emerges as a distinct strand of good practice. Across the reports, it operates at several levels: connecting music with other school subjects and arts, combining music education with wider professional fields, and using interdisciplinary projects as a mode of learning and assessment.

At the school-subject level, Sweden describes music being combined with language, history and science, while the United Kingdom reports collaboration particularly with drama and dance. Malta links music with language arts, cultural studies and digital literacies to support cross-curricular projects and STEAM initiatives. The Netherlands also reports shared projects involving interdisciplinary collaboration with other art forms and a forthcoming primary teacher-education framework in which the arts disciplines will be integrated rather than treated separately.

A second form of interdisciplinarity reaches beyond school subjects. Poland offers specialisations such as Music Education with Art Therapy and Music Education with Elements of English. Germany reports a programme combining Elementary Music Pedagogy and Social Work, and Norway describes projects linking music, art and sustainability. Slovenia explicitly identifies interdisciplinary project work as an area of increasing attention, alongside community-based and socially engaged music pedagogy.

Project-based approaches provide a third strand. Austria's compulsory Interdisciplinary Project Weeks culminate in a collaborative artistic examination that students develop, perform and reflect upon, while Switzerland allows students to build interdisciplinary or transdisciplinary elements into individual study profiles. These examples show interdisciplinarity functioning not as optional enrichment, but as a way of widening curricular connections and professional adaptability.

## **5. Reflective Practice, Portfolios and Peer Mentoring**

Reflection appears in around half of the contributions when reflective elements embedded within practicum, assessment and professional dialogue are also taken into account. It is therefore often present as part of another practice rather than presented as a separate innovation.

One cluster uses individual tools for documenting and evaluating learning. Slovakia's teaching portfolio combines classroom-tested activities, lesson plans, supervising-teacher feedback and self-reflection and, in some universities, forms part of the graduation examination. Ireland's video-based assessment allows students to revisit feedback and track their progress across a semester. Malta also identifies reflective journals, portfolios and micro-teaching among its assessment practices.

A second cluster places reflection within professional dialogue. Switzerland's intervision model involves teachers or student teachers bringing real questions from their own practice to small-group peer consultation. The Czech Republic explicitly combines practical teaching with mentorship and reflective practice, while Poland links practical teaching to reflective analysis of lesson plans and classroom observations. Reflection is also explicitly identified in the Belgian, Greek, Luxembourgish and Norwegian reports.

The common principle is that reflection is most meaningful when it is connected to authentic experience, evidence and feedback rather than treated as an isolated theoretical exercise.

## **6. Curriculum Diversification and Flexible Pathways**

Around half of the contributions point to some form of curriculum diversification or flexibility. This is expressed through several different strategies: widening the range of musical specialisations, offering more flexible combinations of study, broadening access routes and reshaping the balance between core and elective learning.

Some programmes offer greater choice within a common structure. Greece reports specialisations spanning Byzantine Musicology, Ethnomusicology, Historical Musicology, Music Technology, Music Education and Community Music, together with a wide range of electives. Malta offers modular pathways in areas including early-childhood music, classroom music, instrumental and vocal pedagogy, music technology and special educational needs. Switzerland allows students to combine compulsory study with an individual artistic, pedagogical, interdisciplinary or research-oriented profile.

Other systems diversify by expanding what can count as recognised musical expertise. Austria is adding wind-band conducting and pop production to existing options such as choral conducting, folk instruments and dance. Germany reports new recognised primary instruments and Digital Music Practice, alongside lateral-entry routes and, in one regional context, an orientation semester in place of entrance examinations.

The reports therefore show flexibility operating at different levels: musical specialisation, curricular design and access to the profession. These approaches are not identical, but all respond to changing professional needs and increasingly varied student profiles.

## **7. Community and Cultural-Institution Partnerships**

Community and cultural-institution partnerships appear in just under half of the contributions. These practices broaden teacher preparation beyond the university and conventional school placement, providing opportunities for student teachers to encounter different learners, professional roles and forms of musical participation.

The scale of such partnerships varies. Norway reports cooperation involving municipal schools of music and performing arts within a wider national research and partnership infrastructure.

Poland describes collaboration with philharmonics, community centres and art schools, creating opportunities for workshops, youth-ensemble work and educational concerts. Malta similarly identifies work with ensembles, cultural organisations and community centres as part of its community-engagement strand.

Slovenia provides a particularly distinctive example through cooperation with a paediatric clinic, where students can contribute to musical activities supporting children's wellbeing. This sits alongside work with schools, cultural institutions, local communities and an annual festival where students lead workshops.

Across the reports, these partnerships broaden professional experience and reinforce the idea that music education can take place across formal, non-formal, cultural and social contexts.

## **8. Integration of Musicianship and Pedagogy**

The explicit integration of musicianship and pedagogy appears in roughly two-fifths of the contributions, with the principle implicit in several others. This theme concerns the deliberate connection between artistic development and pedagogical preparation.

Estonia combines intensive individual study in voice, piano, conducting, rhythm instruments and accompaniment with the explicit aim of developing strong artistic and pedagogical skills. Italy identifies the integration of performance and pedagogy as a key strength, combining performance and theory with child development, classroom management and inclusion. Malta integrates musicianship, theory, history and classroom methods and assesses both musical and pedagogical competence through a range of performance-based and reflective tasks.

Greece explicitly describes students developing as both music teachers and multifaceted musicians, while Montenegro describes a balance between theoretical knowledge, musical skills and teaching competences. Germany frames the issue through programme coherence, seeking closer connections between academic, artistic, theoretical/practical and pedagogical dimensions. Norway and Luxembourg likewise describe models in which artistic, pedagogical and research-informed elements are intentionally connected.

The key distinction is therefore not whether a programme contains both music and pedagogy, but whether these elements are designed and experienced as parts of an integrated professional preparation.

## **9. Creative, Student-Centred and Active Music-Making**

Creative, student-centred and active music-making is explicitly foregrounded in around one third of the contributions, and appears somewhat more widely when broader project-based practices are also considered. The clearest examples emphasise improvisation, composition, aural learning, collaboration, learner agency and hands-on musical activity rather than relying only on technical reproduction or teacher-directed instruction.

Belgium's competence framework gives creativity, innovation and student agency formal curricular status alongside subject expertise. Luxembourg provides a particularly clear example of curriculum redesign through Collaborative and Creative Music Making, which replaces chamber music with improvisation, sharing, listening-based learning and creative choice. The United Kingdom similarly reports informal and creative learning pedagogies based on aural learning, peer collaboration, improvisation and student-led music-making.

Slovakia describes active musicking in which trainees experiment with practical activities during teaching practice and share them with peers. Sweden describes a student-driven culture in which learners form bands, compose songs and organise performances. Italy also explicitly identifies improvisation and creative work within inclusive and flexible teaching approaches.

Project-based practices provide a further expression of this orientation. In Austria, students collaboratively develop, perform and reflect on interdisciplinary artistic projects, while in Poland students design interdisciplinary educational projects, organise school events and create original teaching materials. Together, these examples suggest that creativity is increasingly understood as a professional competence future teachers need to experience themselves.

## **10. Research-Practice Integration**

Research-practice integration appears in around one third of the contributions, although the mechanism varies considerably. In some contexts the connection is organised through

national or institutional research structures; in others it is developed through student theses, conferences, funded projects or research-informed teaching.

Norway presents the clearest system-level model, with national research projects addressing practicum, mentoring, inclusion, instrumental learning and university-community partnerships, supported by a national research network connecting teacher educators, researchers and policymakers. The Netherlands reports conservatoire-affiliated applied-research professorships investigating areas such as creative pedagogy, technology and inclusive teaching.

At student level, Belgium requires an educational master's thesis, Montenegro requires the writing and defence of a master's thesis, Lithuania develops research experience through annual student conferences, and Turkey reports competitively funded student research projects. Bosnia and Herzegovina also combines an intensive final period of school practice with final research work. Luxembourg provides another model by asking students to engage critically with educational research and apply it in supervised teaching.

The common principle is a move towards treating inquiry as part of understanding and improving professional practice rather than as an academic activity entirely separate from teaching.

## **11. Professional Identity and Expanding Professional Roles**

Around one third of the contributions explicitly broaden the expected professional identity of the music teacher beyond a single conventional classroom role. This theme concerns where graduates may work, the responsibilities they may assume and how music education relates to wider cultural and social contexts.

Greece explicitly links its programme to a professional role extending beyond formal schooling into non-formal settings, community engagement, social inclusion and cultural participation. Norway prepares graduates for a labour market that includes compulsory and upper-secondary schools, municipal schools of music and performing arts, and community-based cultural work. Switzerland notes that music teachers often work across institutional boundaries, while Montenegro is adding management skills for organising musical and educational activities outside the traditional school context.

Other examples emphasise identity formation through participation. Lithuania describes professional events, student research conferences and educational or community concerts as experiences that strengthen professional identity and expose future teachers to music as cultural mediation. Slovenia explicitly broadens the social role of the music pedagogue through community, cultural and healthcare settings. Malta connects professional readiness with community engagement, authentic leadership opportunities, mentoring and culturally responsive practice.

Together, these examples point towards preparation for adaptable professional roles that may include teaching, leading, organising, researching, collaborating and engaging with communities across multiple settings.

## **12. Continuing Professional Development for In-Service Teachers**

Continuing professional development is explicitly foregrounded in around one quarter of the contributions. Although less prominent than initial teacher preparation, the reports that address it show different ways of supporting professional learning after qualification.

The Czech Republic provides the most formalised example: continuing professional development is legally required and includes specialised courses and workshops in methodology, music technology and innovative pedagogy. Estonia provides state-commissioned short courses free of charge, covering areas including early-years music education, voice work, music technology, creativity and contemporary didactics.

Montenegro reports professional-development programmes updated every two years, while Italy describes refresher and advanced courses delivered through university workshops, masterclasses and online formats. Malta offers postgraduate certificates and short courses for in-service teachers. Switzerland also places intervision within continuing education, using structured peer consultation to support teachers in reflecting on real professional questions.

Although governance differs, these examples share the view that professional learning should continue beyond initial qualification.

### **13. National Collaboration Networks and Coordinated Policy Initiatives**

A relatively small group of contributions describes good practice operating through national or system-level coordination. These examples are nevertheless important because they show how innovation can move beyond individual institutions.

The Netherlands provides the clearest example through the MuziekOpleidersAkkoord, a national cooperation agreement between music teacher education programmes and national partners. It supports joint innovation, knowledge exchange, a recurring national event and shared projects, while a national consultative body links Bachelor of Music in Education departments.

Norway provides a different national model through the FoMuP research network, which coordinates data collection, joint research and dialogue among teacher educators, researchers and policymakers. The Czech Republic combines nationally mandated CPD with a functioning Music Didactics Club based within universities. Portugal illustrates system-level coordination in another form through the articulated student attendance regime and approximately 700 protocols linking general schools with specialised music institutions.

These models differ substantially in purpose and structure, and none should be treated as directly interchangeable. Their common value lies in showing how sustained coordination can connect institutions and support development beyond a single programme.

### **14. International Mobility and Exchange Programmes**

International mobility and exchange are foregrounded by only a small minority of the contributions. Where they are highlighted, however, the strongest examples connect mobility directly with professional learning.

Germany reports expanded Erasmus opportunities and structured formats for international school internships, together with mentoring tools developed for music teacher trainees. Slovakia identifies Erasmus+ and Blended Intensive Programme (BIP) mobility as a means of broadening methodological approaches and intercultural competence.

Turkey provides a different model through a specifically funded bilateral exchange between Turkish and German music institutions. Students participated in joint seminars, compared educational systems, observed classes and had opportunities to teach.

The limited number of explicit references does not imply that mobility is absent elsewhere; it indicates that comparatively few respondents selected it as a distinctive Pillar F example. The cases reported suggest that mobility is most professionally meaningful when it includes observation, teaching, structured comparison and reflection.

## Summary

Taken together, the Pillar F responses do not point towards a single European model of music teacher education. Rather, they reveal a shared direction of development expressed through different national and institutional contexts. Across the themes, good practice is characterised by stronger connections between areas that have often been treated separately: artistic development and pedagogy, theory and practicum, research and professional practice, technology and creativity, initial preparation and continuing professional learning, and the university and the wider educational, cultural and social environment.

What is particularly significant is that innovation is not defined simply by introducing new courses, technologies or projects. The strongest examples reshape how future music teachers learn, reflect, collaborate and understand their professional role. They point towards a conception of the music teacher as an adaptable musician-educator: artistically secure, pedagogically informed, reflective and research-aware, able to work with diverse learners and to operate across increasingly varied educational and community contexts. At the same time, the diversity of the national responses remains important. The value of these practices lies not in creating a uniform European model, but in identifying common directions and distinctive approaches that can inform reflection, adaptation and future development within different systems of music teacher education.

## 5. Conclusion

WP7 mapping demonstrates the value of looking at music teacher education simultaneously from within individual national contexts and across Europe as a whole. The national mappings provide rich, contextualised accounts of who teaches music, how teachers are prepared, the structures and curricula through which they qualify, the transition into professional practice, the challenges facing the field, and the practices that countries themselves identify as promising or innovative. Their value lies precisely in this breadth: they make visible not only formal structures, but also the relationships between policy, institutional traditions, professional expectations and educational practice. Because the reports were developed through a common but flexible framework and subjected to an extensive process of review and revision, they offer a rare shared knowledge base that preserves national particularity while still allowing meaningful comparison.

The comparative perspective adds a further level of significance. Placing the country mappings alongside one another reveals both recurring European concerns and the very different ways in which these are experienced and addressed. The analysis brings into view tensions around specialist and generalist provision, teacher shortages and the attractiveness of the profession, the curricular status of music, the balance between artistic and pedagogical preparation, the quality and continuity of practicum and induction, digitalisation, inclusion, research, institutional cooperation and professional workload. At the same time, the good-practice mapping shows considerable richness and creativity in the responses being developed: new forms of practicum and mentoring, flexible and interdisciplinary curricula, research-informed preparation, digital and creative pedagogies, community partnerships and broader understandings of the music teacher's professional role. The importance of comparison here is not to identify a single preferred European model, but to make it possible to recognise shared problems, understand why different systems respond differently, and identify practices that may offer ideas for adaptation elsewhere without losing sight of the conditions in which they developed.

For this reason, the mapping can continue to have value well beyond the completion of WP7. At national level, the country reports can provide a reference point for institutions, professional associations and policymakers wishing to review their own provision, identify

gaps or document future change. At European level, the combined dataset can support further comparative research, inform policy dialogue, stimulate collaboration between institutions facing similar challenges, and help identify areas where shared initiatives or professional networks may be particularly valuable. It can also serve as a baseline against which developments in music teacher education can be revisited over time. Perhaps most importantly, it creates the conditions for informed mutual learning: countries can see their own arrangements more clearly when placed alongside others, recognise that apparently local concerns may be widely shared, and draw on the diversity of European experience to consider alternative possibilities for the future of music teacher education.

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## APPENDIX A

# Mapping Music Teacher Education in Europe

### ***Key Pillars***

The TEAM (Teacher Education Academy in Music) project aims to collect valuable information from various European countries through their national coordinators regarding Music Teacher Education in Europe. This information will subsequently be uploaded to the EAS country page.

Within this document, we present an outline of the Key Pillars that we request you to focus on in your report. Additionally, we describe the information we wish to be included under each Key Pillar. Space is allocated within each pillar for any additional information you deem relevant but is not covered by our questions. The questions provided in this document under each Key Pillar serve as guides only. We encourage you to avoid addressing each question individually but rather to utilise them to elaborate on the Music Teacher Education landscape in your country or region through narrative paragraphs.

The accompanying document contains the titles of six Key Pillars. We ask that you use these titles to structure the information you provide, mapping out Music Teacher Education in your respective country or region.

It is imperative that the information provided in this report is as accurate and comprehensive as possible, as it will eventually be uploaded to your EAS Country page on the EAS website. We encourage collaboration with colleagues in your country or region to ensure the completeness and accuracy of the report.

Your report/description should range from 1600 to 2000 words. Please try to keep to the suggested word count for each Pillar.



## A) The profile of the music teacher in your country/region

(300-350 words)

Please provide information regarding the profile of the music teacher in your country or region. The following points could help/guide you:

- Information on who teaches music in schools:
  - Generalists or only specialists (can a music teacher teach at various educational levels)? Who teaches music in primary school and who teaches music in secondary schools? If there is another category, for example, a general teacher with a specialization in music - what in some countries is called 'music generalist'), please specify and explain.
  - Also, explain/specify the educational levels in your country/region by using age groups together with the term used in your country/region (for example: Primary education ages 7-13).
- What is the type of qualification required in order to become a music teacher in schools in your country/region?
  - Diploma, Bachelor, Master, Integrated Master, or something else?
  - Can everyone with a music degree become a music teacher in schools or is there a more specialized degree needed? For example, a degree in music education? Are there multiple pathways? In other words, can music teachers have different types of qualifications? If that is the case what is the obligatory minimum qualification?
- Please explain how music teachers are appointed/hired at different educational levels and schools. Is there a centralized system? Are there exams that they have to sit for? Do they need to interview? or is there another process followed? (please specify)
- Is there any additional information that is not covered by the above, that would complete the profile of the music teacher in your country or region in Pillar A?



## B) The background and organisation of Music Teacher Education in your country / region

(300-350 words)

In this Key Pillar you could also include tables if you feel that will make the information more concise and clear.

- What types of institutions offer Music Teacher Education programmes (Bachelor and Master) in your country or region? Universities? Conservatoires? Music Academies? Other? (please explain).
  - Are these Institutions public or private? (If both, how many in each category?)
  - Are there tuition fees? If yes, what is the range of the tuition fees?
- How many of the above Institutions (offering music teacher education programmes) operate in your country/region? Please provide numbers for each different category.
- Are there entry requirements for prospective students in these programmes? (e.g. musical/artistic, musicianship know-how/skills, social-pedagogical skills, psychological tests, interview).
  - If yes, what do these include? For example, tests relating to musicianship skills? Music performance? Interview? Psychological tests? Other?
- Please give information on the duration of studies (for music teacher education) in the different institutions as well as the number of ECTS in each programme (or the range of ECTS for various programmes). If there are both BA and MA programmes, please specify for each.
- Is there a requirement for a master's degree to be able to work as a music teacher in your country/region?
- Are there any distance learning degrees in Music Teacher Education in your country/region?
- Is there any additional information that is not covered by the above, that you would like to add in Pillar B?



## C) Music Teacher Education in Higher Education Institutions: The curriculum

(350-450 words)

- What type of music programmes are offered in your country for Music Teacher Education? Music programmes, Music Education programmes, or/and Music programmes with a specialization in music education)?
- What is the balance between teaching skills, music performance and general musicianship in the programmes mentioned above?
- How are teachers prepared for teaching Music at different ages/ educational levels (early years, primary or secondary school)? Are there any differences based on age of students or level? e.g. Composing, music technology skills, music theory, improvisation, assessment, research skills, conducting etc.
- What aspects of music education are covered in the music programmes?
  - How many courses, and how many ECTS within their degree are dedicated to music education?
  - Which courses are included that are related to music teaching and learning?
  - Are they mandatory or elective?)
- Is there a teaching practice/ Practicum/ internship during studies? If so, is it compulsory?
  - Please mention:
    - i. Duration, ECTS
    - ii. At which stage of the study programme is the practicum/teaching practice offered? (near the beginning, middle, end)
    - iii. How is teaching practice arranged with schools? Through country-level processes or does each University initiate the collaboration with schools?
    - iv. How is it assessed?
- In the case that generalist teachers teach Music, please share an indication of how many music courses are offered in the relevant programmes and whether they are compulsory or not.
- Do you have any other points to share or discuss on Pillar C?



## D) Induction Training programmes (after graduation) from Higher Education Institutions

(150-200 words)

- What are the requirements, besides the degree, to get appointed to schools?
- Is there a central/ official induction training for all music graduates before/when entering the music teacher profession? Please, explain.
- Do music teachers need to take any of the following exams to secure a job in schools? (aural exam, performance, interview, written exam, physical, and mental health examination?)
- Do you have any other points to share or discuss on Pillar D?



## E) Current and future challenges and/or barriers

(250-450 words)

The following points include some of the challenges and/or barriers that arise in prior literature on initial music teacher education. Please elaborate on two or three key challenges or barriers that are most prominent/relevant for your country/region. Please feel free to discuss additional challenges or barriers.

|                                                                     |                                                         |                                                                          |                                               |                                                                    |
|---------------------------------------------------------------------|---------------------------------------------------------|--------------------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------------------------|
| Generalist Teachers or Specialist Music Teachers?                   | Teaching Practice (practicum)/ Mentoring during studies | Preparation in non-formal and informal learning practices during studies | Technology Skills during music studies        | Balance between offer and demand in the job market                 |
| Balance between music and pedagogical skills offered during studies | Interculturalism in the music studies programmes        | Student-centered approach                                                | Research Skills during studies                | Discrimination issues (gender, race, ableism, religion, age, etc.) |
| Creativity in music teacher education programmes                    | Decision making for music teacher education             | Academic pathways<br>Flexibility for music teachers                      | Entry Requirements in music studies programme | Other challenges/ barriers ??                                      |



## **F) Innovative/Good Practices in Music Teacher Education in your region/country**

**(250-350 words)**

Please share notable examples of innovative/good practices in Music Teacher Education in your region/country.

**Thank you for sharing your thoughts and suggestions with us!**



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