

MUSIC EDUCATION IN LUXEMBOURG AND ITS ASSESSMENT

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1. Assessment of Pupils

According to Martin *Fautley* (2012), not everything what is taught is always learned, and therefore music education also needs assessment. In my lecture I will first give a short insight into the formal school system in Luxembourg and its recent change from summative to formative evaluation.

In 1998 the parliament of Luxembourg voted a law of music education. The aim was to offer an equal level of music education in every region of the country and to motivate more children to attend music courses. The assessment system in music schools was based on summative evaluation known from general schools. Current tendencies finally try to adopt a more smooth method of evaluation in order to improve the pupil's learning success and in order to critically scrutinize the teacher's training activity. After the description of the organization of music schools in Luxembourg, I will consider this change of paradigm.

2. Assessment of the System?

Music education in Luxembourg is based on the francophone system of solfège, a method for future singers and professional musicians, including audiation for beginners at the youngest age. It is also partially transferred to some instrumental disciplines. However, during the last two decades, in these countries (France and Belgium) solfège has been replaced by a less rigorous and better-adapted method of musical training. In contrast to these countries, the Luxembourg system of music education never has been assessed. Music-school teachers graduate in the neighbouring countries. While degree holders from music universities based on the German system have to study educational sciences (a minority), their colleagues issued from the French tradition (the majority) never do so. They specialize in their main discipline, are skilful artists, but have no pedagogical grade and acquire educational skills in learning by doing or not at all. However, decisions concerning further development and pedagogical improvements should be managed in accordance to today's (pedagogical) needs.

My paper will focus on this weak point in giving a historical insight into the system of solfège and its didactics over the centuries beginning with *Guido of Arezzo* up to *Rousseau* until its current use in Luxembourg and, depending on it, the instrumental disciplines. I will focus on the pedagogical needs, which have led to changes over this long epoch. An independent evaluation of music education in Luxembourg by external actors is absolutely necessary. I will conclude with some reflections on statements by some alumni of music-schools, which could serve as a model for an external assessment.