

Standards for Pre-college Music Education

This document contains the *Standards for Pre-college Music Education*¹ developed by the FULL SCORE 'Evaluation for Enhancement' Working Group², composed of representatives of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), the European Music School Union (EMU) and the European Association for Music in Schools (EAS).

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¹ The Working Group has used the *MusiQuE Standards for Institutional Review and Programme Review* as reference and adapted them to the needs of Pre-college music education. Information about MusiQuE can be found at www.musique-ge.eu.

² More information on the Working Group objectives, composition and work can be found on the AEC website (www.aec-music.eu) under FULL SCORE Project (see Strand B1: Evaluation for Enhancement).

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Introduction

The *Standards for Pre-College Music Education* are a toolkit aimed to guide pre-college music education providers in evaluating their activities and enhancing quality. They are also meant to assist pre-college music education providers in defining and describing their own concept and vision and how both are implemented. The *Standards for Pre-College Music Education* can be used in various contexts and should be perceived as ‘guidelines’ in all these contexts. In no way should they be understood as focusing on the fulfilment of normative standards.

What is meant by *pre-college music education*?

The term *pre-college music education* is understood differently across Europe. In this document, **pre-college music education defines a stage of education that provides specialised musical training to a level appropriate for entrance into higher music education.** While in higher music education, a student is expected to accomplish her/his studies once s/he decided to enrol in a particular study programme, this does not necessarily apply to pupils in pre-college music education programmes. Pupils’ preferences might then change and they might opt for studies in a different field of interest.

Pre-college music education is characterised by the aim and capacity to bring pupils to an advanced artistic level and can take place in a variety of settings: in independent specialised schools, in junior departments of higher music education institutions, as preparatory classes in music schools, or in privately organised contexts.

Strong pre-college level music education is a vital condition for a high quality musical landscape. It is a means for the development of creative, personal and interpersonal skills, in addition to enabling social cohesion for young people in general, not only for those having the ambition to enter the music profession.

Which target group do these Standards address?

These Standards are intended to serve different target groups:

- Institutions or other stakeholders intending to set up a pre-college programme.
- Pre-college music education providers interested in conducting a self-evaluation of the education they provide, with the overall aim to enhance its quality.
- Pre-college music education providers undergoing an external quality enhancement review, either at their own initiative or in the context of an evaluation required by law. The document will first be used by the music education provider in order to conduct a self-evaluation process, resulting in a self-evaluation report. This report will be sent to a Review Team, composed of (international) peers, which may then carry out a review procedure including a site visit according to MusiQuE’s procedures. Pre-college music education providers may request an external review in order to benefit from an external (and often international) perspective on their activities.

How can these Standards be used?

Be it in the context of a self-evaluation or of an external evaluation (required by law or not), pre-college music education providers are encouraged to use these standards to reflect on the strengths and weaknesses of the institution and/or programme. The document aims to stimulate pre-college music education providers (including all individual stakeholders such as teaching staff members) to consider what is unique in their offering and functioning, and especially how their practise can be changed and improved, how the institution and/or programme can face challenges and meet changing requirements. The outcomes of the reflection process will provide evidence to internal and external stakeholders on how the standards are met. This information can be used to enhance the quality of the institution and/or programme in the future.

In order to provide assistance with this reflection process, the *Standards for Pre-college Music Education* are designed and structured so as to cover all themes relevant for pre-college music education providers. Thus, the Standards address 8 themes (called “domains of enquiry”):

1. Institutional/School mission, vision and context;
2. Educational Processes;
3. Pupil Profiles;
4. Teaching Staff;
5. Facilities, Resources and Support;
6. Communication, Organisation and Decision-making;
7. Internal Quality Culture;
8. Public Interaction

These domains are explicitly aligned to *MusiQuE Standards for Institutional Review, Programme Review and Joint Programme Review*³.

The following table presents three columns to be considered by Pre-college music education providers starting their evaluation process:

1. The first column ‘*Standards*’ lists the 17 standards to be met, in the context of a self-evaluation process but particularly in the context of an external evaluation process. These standards are distributed across the 8 domains of enquiry listed above.
2. The second column ‘*Some questions you may want to address*’ includes, for each standard, a series of questions to reflect on one’s own practice. The questions indicate areas for reflection - not all will be relevant for all providers or in relation to all the objectives they have set for themselves. The questions are presented using letters and bullet points for reasons of clarity but are in no way hierarchical.
3. The third and last column ‘*Possible supporting material*’ gives an indication of the types of suggested supporting material which a Pre-college music education provider may provide in the context of an external evaluation.

³ The Working Group has used the *MusiQuE Standards for Institutional Review and Programme Review* as a departure point and adapted them to the needs of Pre-college music education. Information about MusiQuE can be found at www.musique-qe.eu.

Standards for Pre-college Music Education

1. Institutional/School mission, vision and context		
<p><i>Standard 1</i> The institutional/school mission and vision are clearly stated.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What are the institution's/school's mission, vision and long-term strategy?</p> <ul style="list-style-type: none"> • How do the goals of the educational programmes reflect the institutional/school's mission? • How are equal opportunities embedded in the institutional/school mission/vision? • What statistical information is collected, and how is it used to support the institutional/school mission/vision? <p>b) What is the national legal context/framework in which the institution/school operates?</p> <p>c) Does the institution/school have appropriate child protection policies and procedures in place?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Mission and/or policy statements and/or institutional project • Strategic plan • An overview of educational programmes and their goals. • Supporting explanatory documents and policies • State-specific regulations, criteria set up by e.g. national quality assurance bodies, qualifications framework, • Legislation on general education (compulsory education, home schooling, etc.) • Policies on equal opportunities and child protection • Evaluative reports on equal opportunities (e.g. results of surveys) • Statistical data: <ul style="list-style-type: none"> ○ Number of pupils/number of graduates⁴ (general/specific data as needed) ○ Number of pupils completing within the normal duration of the studies ○ Number of pupils that have changed to other institutions/schools or dropped out (incl. reasons for this) ○ Number of pupil applications each year (general or specific data as needed) ○ Numbers of pupils accepted each year (if possible by subject)

⁴ The term “graduate” initially did not seem appropriate in relation to pre-college. However, after discussing many other options, the WG decided to keep the term “graduate” as the best option.

2. Educational processes:		
2.1 The programmes and their methods of delivery		
<p><i>Standard 2.1</i> The goals of the institution/school are achieved through the content and structure of the study programmes and their methods of delivery.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How are the learning objectives of the programme described?</p> <p>b) Which institutional/school process is in place for the design and approval of programmes?</p> <p>c) If appropriate, is there a progression/connection/formal relationship between the institution/school and a professional training programme/higher music education institution?</p> <p>d) How does the institution/ school support pupils' learning by:</p> <ul style="list-style-type: none"> • developing individualised study profiles? • encouraging critical reflection and self-reflection? • supporting pupils in presenting their creative, musical and artistic work? <p>e) How is the institution/school utilizing different forms of teaching and learning?</p> <p>f) How does research inform teaching and learning?</p> <p>g) How does the institution/school organise counselling (i.e. interviews involving parents, pupils and teachers)?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Programme and course descriptions • Institutional Information Guides • Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, syllabi etc.) • Learning/teaching/assessment strategy where appropriate • Examples of activities drawing on staff research, samples of pupils' projects, etc. • Pupil/Staff /Parent feedback (focus groups, internal/external surveys etc.) • Pupil performance opportunities: <ul style="list-style-type: none"> ○ Concert calendars ○ Community outreach/involvement ○ Mobility opportunities for performance and artistic development (competitions, Erasmus, tours, joint-projects etc.) • Documentation outlining the structure for individual pupil/parental guidance • Counselling policy • Statistical data: <ul style="list-style-type: none"> ○ Number of pupils per subject area ○ Number of staff in various subject areas ○ Staff workload for teaching, counselling pupils, parental guidance, administration and research ○ Number of full-time and part-time staff

2.2 National and international perspectives		
<p><i>Standard 2.2</i> The institution/school offers a range of opportunities for pupils to gain a national and international perspective.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <ul style="list-style-type: none"> a) How does the institution/school offer national and/or international perspective and experiences to pupils? b) How have teachers developed national and international expertise? c) To what extent does the institution take into account good practice(s) from outside? d) How is good practice shared with other institutions/schools? 	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • National and/or international strategy • Any other strategies to promote international cooperation, the inclusion of foreign pupils and staff and pupil and staff exchanges • Language policy • Overview of international partnerships, co-operation agreements and participation in European/ international projects • International activities within and outside the curriculum <ul style="list-style-type: none"> ○ Masterclasses ○ International projects ○ Visiting performers/lecturers • Pupil/staff /parent feedback (focus groups, internal and external surveys) • Statistical data: <ul style="list-style-type: none"> ○ Numbers of international pupils and staff ○ Numbers of international visiting guest lecturers ○ Numbers of incoming and outgoing pupil and staff exchanges

2.3 Assessment		
<p><i>Standard 2.3</i> Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What types of assessment are used?</p> <ul style="list-style-type: none"> • How do they demonstrate the achievement of learning outcomes? • How are they being reviewed to consider issues such as consistency and fairness? <p>b) For pupils, parents and staff, are all assessment criteria and procedures:</p> <ul style="list-style-type: none"> • clearly defined? • easily accessed? • timely and constructive in relation to feedback? 	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Documentation relating to and explaining the institution's/school's forms for assessment (assessment criteria, grading system, etc.) • Regulations concerning the assessment of pupils, including appeals procedures • Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of pupils • External examiners feedback • Clear and accessible rules and standards • Pupil/staff/parent feedback (focus groups, internal and external surveys) • Methods for providing timely feedback to pupils and parents, including feedback on their public presentations

3. Pupil profiles		
3.1 Admission/Entrance qualifications		
<p>Standard 3.1</p> <p>Clear admissions criteria exist, which establish artistic/academic suitability of pupils.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) Does the institution/school have clear and appropriate criteria for admissions for all types of applicants?</p> <p>b) In what ways do the entrance requirements assess the abilities (artistic/technical/academic) of the applicants to successfully complete the institution's/school's study programme?</p> <p>c) How is the financial/geographic accessibility of the pre-college programme guaranteed/ensured?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Formal/informal admission requirements • Audition procedures • Reports of any evaluations of the admission requirements and procedures (also for pupils without formal qualification or prior learning) • Information on internal and external stakeholder feedback on the admission procedures • Information on the appeals procedures
3.2 Pupil progression, achievement and suitability for higher music education		
<p>Standard 3.2</p> <p>The institution/school has mechanisms to formally monitor and review the progression and achievement of its pupils.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How are the progression and achievement of pupils monitored within the programmes?</p> <ul style="list-style-type: none"> • If a pupil enters with prior learning or study abroad, what are the recognition mechanisms? • How is pre-college education of the pupils counterbalanced with general school education? • How is education balanced with other aspects of pupils' social life? <p>b) To what extent are pupils who apply for HME successful in that endeavour?</p> <p>c) Does the school collect information on graduates and if so, what type and how is this information used?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Statistical data on pupil progression and achievement: <ul style="list-style-type: none"> ○ Completion rate ○ Pass rate ○ Retention rate • Evaluative reports on pupil progression and achievement • Examples of certificates transcripts of records that are handed out to pupils when finishing studies • Data on graduates' activities • Graduates' perspectives on the value of the education offered • List of music-related activities of graduates • Any other relevant documentation/reports • Data on graduates (HME interest, HME acceptances etc.)

4. Teaching staff		
4.1 Staff qualifications and professional activity		
<p><i>Standard 4.1</i> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the institution/school ensure that all members of the programmes' teaching staff have appropriate qualifications as educators and artists?</p> <ul style="list-style-type: none"> • Is there an institutional/school strategy that supports and enhances the teaching staff's artistic/pedagogical/ research activity? • Is there a policy in place for continuing professional development of teaching staff? • Are teaching staff provided with training that enables them to professionally interact with parents? • How are teaching staff encouraged to develop their pedagogical approach (personal development of pupils, professional coaching, individualised curriculum, professional care etc.) towards their pupils? • How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their pupils? <p>b) How are teaching staff engaged in the different activities of the institution/school (committees, concerts, organisation of events, etc.)?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Information on staff recruitment procedures • Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae, registers/databases of artistic activities) • Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.) • Relevant policy documents (annual report and/or other documents) • Records of staff participation in continuing professional development • Pupil/staff /parent feedback (focus groups, internal and external surveys)

4.2 Size and composition of the teaching staff body		
<p><i>Standard 4.2</i> There are sufficient qualified teaching staff to effectively deliver the programmes.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the institution/school ensure that the number and experience of teaching staff are adequate:</p> <ul style="list-style-type: none"> • to cover the volume and range of disciplines? • to support the special needs of a pre-college education programme and the different age groups involved? • to adapt to evolving professional requirements and changes to the curriculum? 	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Teaching staff details: <ul style="list-style-type: none"> ○ Number of staff in various subject areas (in fte⁵) ○ Total number of hours taught ○ Equal opportunities • Strategies for maintaining flexibility in the teaching staff (activities for continuing professional development, language courses etc.) • Pupil/staff/parent feedback (focus groups, internal and external surveys)

⁵ Fte stands for full-time equivalent.

5. Facilities, resources and support		
5.1 Facilities		
Standard 5.1 The institution/school has appropriate resources to support pupil learning and delivery of the programmes.	<i>Some questions you could consider when addressing this standard</i> a) Are the building facilities (teaching and practice studios, classrooms, rehearsal spaces, concert venues, etc.) appropriate? b) Are the number and standard of instruments (pianos, organs, percussion, etc.) appropriate? c) Are the computing and other technological facilities appropriate? d) If appropriate, is the library, its associated equipment (listening facilities, etc.) and its services appropriate?	<i>Possible supporting material, if relevant</i> <ul style="list-style-type: none"> Information on facilities: <ul style="list-style-type: none"> number and size of rooms available to pupils (classrooms, seminar rooms, rehearsal rooms, recording studios, concert and opera halls, etc.): quality of rooms relative to acoustical standards; associated equipment supporting evidence on instruments and their maintenance computing and technological facilities available to pupils libraries, associated equipment and services available to pupils (books, scores, periodicals, audio-video materials, subscriptions to periodic publications, etc.) opening hours of libraries and practice facilities feedback from staff, pupils and parents
5.2 Financial resources		
Standard 5.2 The institution's/school's financial resources enable successful delivery of the study programmes.	<i>Some questions you could consider when addressing this standard</i> a) What are the institution's/school's financial resources? b) How does the institution/school ensure sustainable funding to run its programmes? c) How are decisions made regarding the allocation of resources to faculties, departments, study programmes, individual teaching staff members etc.? d) What are the key features for long-term financial planning?	<i>Possible supporting material, if relevant</i> <ul style="list-style-type: none"> Budget data: <ul style="list-style-type: none"> for teaching staff for support staff for running and upgrading facilities, instruments, and equipment for artistic/academic/research activities. Internal decision making policies dealing with financial resources Indicators determining the budget (e.g. number of pupils, competition results, etc.) Risk management strategy Strategies for improving the funding of the institution

	e) Does the institution/school have a risk management strategy?	
5.3 Support staff		
<i>Standard 5.3</i> The institution/school has sufficient qualified support staff.	<i>Some questions you could consider when addressing this standard</i> a) Are there sufficient qualified support staff (technical, administrative, non-teaching staff, etc.) to support the teaching, learning and artistic activities? b) Are policies/strategies in place for continuing professional development of support staff? c) Are support staff provided with training that enables them to interact with parents and pupils?	<i>Possible supporting material, if relevant</i> <ul style="list-style-type: none"> • Statistical data on support staff (technical, administrative, non-teaching staff, etc.): <ul style="list-style-type: none"> ○ number in full-time equivalent ○ composition and roles ○ competency and qualifications • Policies on continuing professional development • Evaluative documents/reports • Pupil/staff/parent feedback (focus groups, internal and external surveys)

6. Communication, organisation and decision-making:		
6.1 Internal communication process		
<p><i>Standard 6.1</i> Effective mechanisms are in place for internal communication within the institution/school.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the institution/school communicate with its pupils/parents?</p> <p>b) How do teaching staff communicate with pupils/parents?</p> <p>c) How does the institution/school communicate with:</p> <ul style="list-style-type: none"> • full-time staff • part time/ hourly-paid staff • non-teaching staff • external collaborators (guest teachers, examiners, etc.)? <p>d) How is communication arranged between the different programmes within the institution/school?</p> <p>e) How does the institution/school ensure the continued effectiveness of its communication systems?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Communication tools for the publication of information to pupils, parents and staff (newsletter, boards, etc.) • Policies/procedures on communication process • Pupil/parent/staff feedback (focus groups, internal and external surveys) • Information and services available for incoming and outgoing pupils and staff

6.2 Organisational structure and decision-making processes		
<p><i>Standard 6.2</i> The institution/school has an appropriate organisational structure and clear decision-making processes.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What is the organisational structure of the institution/school in terms of:</p> <ul style="list-style-type: none"> • departments? • committees? • the responsibilities of staff? • key strategic decisions made within the institution/school? • representation of pupils, staff, parents, external representatives, etc.)? <p>b) What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective?</p>	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Details of the organisational structure of the institution/school (e.g. organisational chart) • Details of the senior staff structure of the institution/school and line management responsibilities • Examples of institution/school decision-making processes (e.g. agendas and minutes of meetings) • Risk management strategy and evidence of monitoring • Communication policy / guidelines • Membership of key committees/groups within the institution/school • Evidence of reviews of decision making policies/procedures

7. Internal Quality Culture		
<p><i>Standard 7</i></p> <p>The institution/school has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What quality assurance and enhancement policies and procedures are in place within the institution/school?</p> <ul style="list-style-type: none"> • How are the quality assurance and enhancement procedures monitored and reviewed at an institutional/school level? • How are outcomes of internal quality assurance processes used to enhance the institution's/school's mission and vision? • How are staff/pupils/parents/graduates/representatives of the music profession/quality assurance experts involved in the quality assurance and enhancement procedures? • How are the institution's/school's quality assurance procedures and results communicated to staff, pupils and parents? • If external quality assurance activities take place, how does it affect internal quality assurance and enhancement policy? 	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Strategies/policies for quality assurance and enhancement system • Documentation of policies and procedures related to quality assurance and quality enhancement • Outcomes of internal quality assurance process • Agendas and minutes of meetings • Evidence of complaints procedures • Actions leading to improvements in quality assurance procedures • Regular newsletters, website updates, emails

8. Public interaction		
8.1 Cultural, artistic and educational contexts		
<p><i>Standard 8.1</i> The institution/school engages within wider cultural, artistic and educational contexts.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) Does the institution/school engage in the public discourse on cultural/artistic/educational policies and/or other relevant issues and if so, how?</p> <ul style="list-style-type: none"> • What are the contributions of the institution/school to cultural/artistic/educational communities at the local, national and international level? • Is the institution/school involved in the development of cultural, social and musical projects on the local, national and/or international levels (outside the institution/school)? If so, what is their impact? <p>b) How does the institution/school engage with various sectors of music and other artistic professions?</p> <ul style="list-style-type: none"> • Is the institution involved in pre-higher education in partnership with other institution(s), including for example primary/secondary schools and local music education networks? • If appropriate, are there formal agreements in place with external partners? 	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Supporting evidence of external activities (e.g. projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, etc.) • Supporting evidence of pupil training/involvement in external cultural, artistic and/or educational projects • Memorandums of understanding / agreements with external partners • Details regarding the interaction with the professions, its influence on the programme and its impact on the pupil experience

8.2 Information provided to the public		
<p><i>Standard 8.2</i> Information provided to the public about the institution/school is clear, consistent and accurate.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the institution/school provide information to the public (pupils, audiences, parents, music education institutions at other levels, etc.)?</p> <ul style="list-style-type: none"> • What resources and delivery systems are used to convey information to the public? • How consistent is it with the institution's/school's activities (educational programmes, organisational structure, academic calendar, concert series, competitions etc.)? • What mechanisms are in place to review information before it goes public and to update it when necessary? 	<p><i>Possible supporting material, if relevant</i></p> <ul style="list-style-type: none"> • Pupil/staff/parent feedback (focus groups, internal and external surveys) • Course descriptions Programme handbooks • Institutional/school information policies (recruitment policies, website and other information materials if appropriate) • Organisational structure • Marketing and/or Publicity Office policy statements or equivalent documents • IT communication strategy statements • Public contact statements/policies (i.e. response time to inquiries etc., codes of conduct for dissemination of public statements etc.) • Newsletters, website updates, emails

Annex 1: Glossary

HME	Higher Music Education – music education at tertiary/university level.
Music School	<p><u>General music school</u>: Independent institution for music education outside of the compulsory education system and higher education, offering education in music to students of all ages and all stages.</p> <p><u>Specialised music school</u>: Independent institution for music education outside of the compulsory education system and higher education, offering special curricula preparing students for professional music training in higher music education.</p> <p><u>Secondary level educational institution specialised in music</u>:</p> <ul style="list-style-type: none"> - Type A: School on secondary level offering general education with a specialisation in music education. - Type B: School on secondary level offering music education on an advanced level including general education. - Type C: School on secondary level offering music education on an advanced level without general education. <p>Source: AEC Final report on pre-college education in Europe (2007)</p>
Pre-college education	A stage of music education, which provides specialised musical training to a level appropriate for entrance into HME if a pupil should so choose.
Private teaching	Individual music lessons delivered outside a school/institutional context by an independent musician / music teacher. In some countries this is called studio teaching.
Programme	The term ‘programme’ can have different meanings depending on the context and can refer to formalised study programmes within an institutional/school and also to individualised study curricula within 1:1 teaching.
Specialised music education	This type of education is optional, mostly takes place outside general/compulsory education and is delivered in different settings.
Settings	<p>The place or type of surroundings where something is positioned or where an event takes place. Source: <i>Oxford Dictionaries online</i> (https://en.oxforddictionaries.com/definition/setting)</p> <p>Pre-college music education can take place in a variety of settings: in specialised music schools, in junior departments of HME institutions, as preparatory classes in music schools, or in privately organised contexts (private teaching).</p>