	Preface				
I	Introduction				
	1.1	Background and aim of the research	1		
	1.2	Research questions	3		
	1.3	Structure	3		
II	Contexts: Painting the Landscape				
	2.1	The reciprocal relationship between the global and local	11		
	2.1.1	Post-modern life	11		
	2.1.2	Learning - a shift in paradigm	14		
	2.1.3	Biographical knowledge	16		
	2.2	Trends and changes in the musical landscape	17		
	2.2.1	General perspectives	17		
	2.2.2	The music profession and the professional musician	21		
	2.2.3	Contexts for future musicians	23		
	2.3	European developments	24		
	2.3.1	The Bologna declaration and lifelong learning policies	24		
	2.3.2	Impact for musicians and higher music education	27		
III	Training and Development in Conservatoires				
	3.1	Main characteristics	31		
	3.2	Systems of professional music training	32		
	3.2.1	Diversity in systems	33		
	3.2.2	Systems for training music teachers	35		
	3.3	The need for change	39		
	3.3.1	Facing the new European reality	39		
	3.3.2	Requirements for successful professional integration	41		
	3.4	Conservatoires' response	43		
	3.4.1	Relevance to society	43		
	3.4.2	Alumni policies	45		
	3.4.3	Two examples of good practice	46		

IV	Theoretical and Conceptual Framework for Lifelong Learning in Music				
	4.1	The concept of lifelong learning	49		
	4.1.1	Definitions and characteristics			
	4.1.2	Approaches to learning			
	4.1.3	Professional and personal development			
	4.1.4	Life course and life phases			
	4.2	Knowledge, skills and values			
	4.2.1	Knowledge and understanding	54		
		4.2.1.1 Generic skills and metacognition	54		
		4.2.1.2 Significance of music and emotional response	56		
		4.2.1.3 Musical ability	57		
		4.2.1.4 Expressivity	59		
		4.2.1.5 Health	60		
	4.2.2	Knowing 'how'			
		4.2.2.1 Technical skills	62		
		4.2.2.2 Artistic skills	62		
		4.2.2.3 Teaching skills	64		
		4.2.2.4 Leadership skills	66		
	4.2.3	Tacit knowledge			
		4.2.3.1 Artistry and tacit knowledge	68 69		
		4.2.3.2 Musical expertise and tacit knowledge	69		
	4.2.4	Reflexivity and critical reflection	69		
		4.2.4.1 (Professional) identity and self-esteem	70		
		4.2.4.2 Values and motivation	71		
	4.3	How musicians learn			
	4.3.1	Learning styles in lifelong learning			
	4.3.2	Formal, non-formal and informal learning			
	4.3.3	Related modes of learning			
	4.3.4	Communities of practice			
	4.3.5	Cognitive, affective and motor learning	76 78		
	4.3.6	Artistic learning	80		
		4.3.6.1 Jazz musicians	81		
		4.3.6.2 Pop musicians	83		
	4.3.7	Learning underpinned by biography	84		
		4.3.7.1 Biographicity	84		
		4.3.7.2 Autobiographical awareness	85		
		4.3.7.3 Critical incidents and educational interventions	85		
		4.3.7.4 Significant learning and significant learning experiences;	85		
		transformative learning	00		
		4.3.7.5 Significant others in learning	86		
		4.3.7.6 Empowerment	86		
			00		

	4.4	A frame	work of lifelong learning for musicians	86		
	4.4.1	A learning environment based on the concept of lifelong learning				
	4.4.2 Context related evaluation and assessment					
	4.4.3	Teacher	s and students	90		
	4.4.4	Mentori	ng musicians	92		
	4.4.5	New ap	proaches to teaching and learning in music	93		
		4.4.5.1	Leadership	94		
		4.4.5.2	Musicians' roles	95		
v		Methodology				
	5.1	Design		99		
	5.1.1	Biographical narrative research and working hypothesis				
	5.1.2	Researc	h questions and subsidiary questions	100		
	5.2		on of data	101		
	5.2.1	The cho	ice of interviewees	103		
	5.2.2	The interviews				
	5.3	Data ana	alysis	106		
	5.3.1	Ground	ed theory	106		
		5.3.1.1	Research diary and memoing	107		
		5.3.1.2	Coding and emerging theory	107		
VI		Analysis of the Learning Biographies				
	6.1	Musicians' life histories		120		
	6.1.1	Life span		120		
		6.1.1.1	Backgrounds	120		
		6.1.1.2	Choices and motivation	126		
		6.1.1.3	The role of music	128		
		6.1.1.4	Significant others	129		
	6.1.2	Educational span				
	6.1.3	Career span		131		
		6.1.3.1	Career development	131		
		6.1.3.2	Views on career perspectives	136		
	6.2	Leadership		138		
	6.2.1	Artistic leadership		139		
		6.2.1.1	Artistic laboratories and tacit understanding	139		
		6.2.1.2	The role of improvisation	146		
	6.2.2	Generic leadership				
		6.2.2.1	Physical health problems and coping strategies	149		
		6.2.2.2	Performance anxiety and coping strategies	156		
		6.2.2.3	Personal development and belonging	162		
		6.2.2.4	Entrepreneurship and social skills	169		

6.2.3	Educatio	ducational leadership		
	6.2.3.1	Pioneers	172	
	6.2.3.2	Musicians' teaching and their learning experiences	176	
6.3	Learning	g styles	186 186	
6.3.1	Informa	formal learning		
	6.3.1.1	During childhood and adolescence	186	
	6.3.1.2	By playing or working with other musicians	191	
	6.3.1.3	Combining informal, (non-formal) and formal learning	193	
6.3.2			199	
	6.3.2.1	Bach as a distant significant other	199	
	6.3.2.2		200	
	6.3.2.3	0 0 0	202	
			203	
	6.3.2.5	Metacognitive learning	207	
6.4	Learning	g environment and culture	210	
6.4.1	Pre-cons	servatoire education	210	
6.4.2	Teachin	g and learning in the conservatoire	215	
Conclusions and Final Reflections		231		
7.1	Research	h questions revisited	231	
7.1.1	Musicia	ns in post-modern society	232	
7.1.2	Need for institutional reflexivity			
7.2	The heart of lifelong learning in music; emerging theory		238	
7.2.1	Reflections on musicians' leadership and transformative learning			
7.3	Implications for teaching and learning in music		247	
7.3.1	Reappraisal of educational leadership		249	
7.4	Lifelong learning in conservatoires		251	
7.5	Summary of findings and recommendations for concepts of educational intervention			
7.6 Suggestions for further research		259		
References			261	
			277	
About the author				
	6.3 6.3.1 6.3.2 6.3.2 6.4 6.4 6.4.1 6.4.2 7.1 7.1 7.1 7.1 7.2 7.2 7.2.1 7.3 7.3.1 7.4 7.5 7.6 Referent Acknow	 6.2.3.1 6.2.3.2 6.3 Learning 6.3.1 Informa 6.3.1.1 6.3.1.2 6.3.1.3 6.3.2 Artistic 6.3.2.1 6.3.2.3 6.3.2.3 6.3.2.4 6.3.2.3 6.3.2.4 6.3.2.5 6.4 Learning 6.4.2 Teaching 6.4.2 Teaching 7.1 Researce 7.2 The heat 7.2 The heat 7.2 The heat 7.3 Implication 7.4 Lifelong 7.5 Summate education 7.6 Suggest References Appendix 'Mute (september) 	 6.2.3.1 Pioneers 6.2.3.2 Musicians' teaching and their learning experiences 6.3.1 Informal learning 6.3.1.1 During childhood and adolescence 6.3.1.2 By playing or working with other musicians 6.3.1.3 Combining informal, (non-formal) and formal learning 6.3.2.1 Bach as a distant significant other 6.3.2.2 Learning by listening and playing 6.3.2.3 Learning through significant artistic others 6.3.2.4 Experiential and cognitive artistic learning 6.3.2.5 Metacognitive learning 6.4 Learning environment and culture 6.4.1 Pre-conservatoire education 6.4.2 Teaching and learning in the conservatoire Conclusions and Final Reflections 7.1 Research questions revisited 7.1 Musicians in post-modern society 7.1.2 Need for institutional reflexivity 7.2 The heart of lifelong learning in music; emerging theory 7.3 Implications for teaching and learning in music 7.3 Reappraisal of educational leadership 7.4 Lifelong learning in conservatoires 7.5 Summary of findings and recommendations for concepts of educational intervention 7.6 Suggestions for further research References Appendix 'Musicians as Lifelong Learners: 32 learning biographies' (separate volume) Acknowledgements 	