

## EXCHANGE OF STRATEGIES IN TEACHING AND ASSESSMENT EUROPE ASIA IN MASTERCLASSES FOR CHAMBER MUSIC AND VIOLIN

**BING** Yu, Central Conservatory of Music Beijing

**BAEK** Ju-Young, Seoul National University Music College

I left Vienna on November 13th and arrived on November 14th at the Beijing Airport to continue my flight to Seoul after a stopover of three hours.

After my arrival I took a cab to the National University where I stayed at the guest house on campus for the following days.

The campus is quite impressive and the Seoul National University (SNU) certainly ranks among Asians leading Universities. With roots in 1895 it exists in today's formation as a unification of 10 Seoul colleges.

Within the Music College the strongest asset in the musical education is most likely the instrumental department, in this case namely the string department where the students can apply for undergraduate, graduate and doctoral programs.

During a student's four years of undergraduate studies, each semester's curriculum includes core courses. In addition, students are also required to take string ensemble courses, orchestral classes, and chamber music classes. Students not only study instruments of their own major but also study other areas of music such as the history of Western music, musical analysis, harmonics, counterpoint, sight-reading, music dictation as part of their required core major coursework. After four semesters of graduate studies the highest academic honors can be achieved in the doctoral course where the students are required to study the instrument of their major, ensemble work and advanced theory.

The level of the student performances which I heard during the masterclasses for chamber music on the first day (November 15th) and violin on the second (November 16th) was refreshingly high and especially on the instrumental level it was a top international standard. The quality of the chamber music was high but still left some room open for handling stylistic and sound production issues.



After my stay in Seoul I continued my educational trip on the following day to Beijing, China.

At the airport was picked up by the driver from the Conservatory and brought to the Merchantel Hotel where I stayed during my visit.

On November 18th a graduate student met me at the lobby and guided me to the Central Conservatory of Music, which is located within 10 minutes of walking distance.

At the performance hall I met Professor Yu Bing, who is teaching violin and chamber music and he was my host during my stay. His former education has a strong Viennese background in studying with Prof Franz Samohyl in the seventies at the Wiener Musikhochschule, which is now known as University of Music and Performing Arts (mdw).

On both days I listened to chamber music performances of pieces of the main repertoire like Mendelssohn, Schubert and Mozart.

The performances showed a high standard on the instrumental level as well as in ensemble playing.

In my opinion, the chamber music education is still ranked second behind the more supported solo skills but there are unquestionable efforts going on to point out the values of chamber music in general and string quartet in particular. Like in many Universities in Asia it seems to be important to show and explain to their administrative leaders that chamber music carries all core qualities you need to be a good orchestra player or even soloist.

To form a strong musical personality chamber music serves as a tool, which not only focuses on detailed musical strategies but also needs to develop a higher sense of communicating skills within a group. The communication process not only happens in musical performances but also in building up an ensemble identity. The experiences in social aspects when playing in a chamber music group are as helpful in the musical development as they are in normal life.

Also is a career as a free-lance chamber musician not as easy to achieve as one might think.

The development of chamber music in the CCOM to international excellence level would certainly need some more efforts like hiring first rate teachers and guest lecturers who would work with the students on a regular basis. Some steps in that direction were already taken by the school in adding an experienced chamber musician, Professor Frank GF Yang, who partly lives and performs in the US, to the faculty.

The interest in studying in Europe is certainly strong among many students and mostly can be realized on the master's level. However there are concerns from Chinese authorities not to lose highly advanced musicians to the European job market.

An intensified musical cooperation between the CCOM and the mdw might certainly lead to an increasingly high interest in the use of supported exchange programmes for both, students and teachers.