The informed performer : towards a bio-culturally informed performers' practice

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Chapter 7: Meso-level – The European Higher Education Area [EHEA]

Given its cultural and linguistic diversity, the case for an advanced and inclusive information society in Europe is an interesting one. The policy documents that represent the European vision on a 21st century society bare witness to a striving for a Knowledge Society where everyone must be able to move easily, yet, also critically through the flow of information. The past decades in Europe have illustrated that the sheer availability of technology and theory is not enough to meet such ambitious standards (Dearnley & Feather, 2001, p. 95) and that a culture of shared values and attitudes is needed to create and sustain a positive state of informational connectedness. Within this context, education is considered to be a vital node and through programmes that stimulate trans-border rapprochement via information and knowledge networks, the European Union has invested a great deal in creating educational fundaments for the future.

In this chapter, we consider the establishment of a European Higher Education Area [EHEA] as a historical opportunity to operationalize the opportunities of an Information Age and to facilitate more concretely the reorientation of musicianship's epistemic basis into the direction of inclusiveness as it was argued in PART I.

7.1 The birth and development of a European Higher Education Area

In Europe, the roots of an ambitious information society policy are, as in other continents or states, to be found primarily in economic politics. Chapter 5 of the European commission's influential *White Paper*, presented in 1993, discusses the pragmatic and commercial opportunities of an information society in relation to the pressing challenge of unemployment (Commission of the European Communities, 1993, pp. 92–99). The general view in 1993 is that technology is at the centre of an information society and that the promotion and creation of ICT-infrastructures will have a direct impact on human welfare. In these early statements, the idea of a 'knowledge-driven' or 'knowledge-based' society in the EU is far less well-developed, possibly reflecting the greater cultural difficulties to be encountered in attempts to bring together attitudes rather than technologies (Dearnley & Feather, 2001, p. 101). It is only at the very end of the 20th century that the project of a European Higher Education Area really takes off as part of a grounded strategy to stimulate and support innovation and knowledge interaction in the Union. In Appendix 12, a chronological list of events is plotted that led to the official launch of the EHEA in 2010. An important point of departure thereby is the Bologna-declaration in 1999 which is strongly imbedded in the Lisbon-strategy – *Towards a Europe of Innovation and Knowledge* – and ignites a comprehensive process of educational harmonization and reorganization. The key-words and -ambitions formulated in the build-up of the EHEA are: mobility,

employability, common social and cultural space, comparable degrees, knowledge-based economy, lifelong learning, cultural heritage, research (and integration between education and research), interdisciplinary, a three cycles programme (bachelor, master, doctor), student-centred learning, education as an instrument against a broad array of challenges (economic, social, demographic changes, migration, extremism).

One of the less explicitly formulated but nevertheless very influential topics in the Bologna process is the status of *binarity*, or the dualism between a more theoretical level (university) and a more practical, vocational level of education (higher professional education). Although partly relegated to the authority of the member states, one of the central tenets of the EHEA-reform is to dispose of the binary system and to opt for a *unitary* structure where the boundaries of the university and non-university sectors evaporate. The idea first appears in a background paper of the Bologna meeting in 1999 where education experts Guy Haug and Jette Kirstein maintain that the differences between universities and higher professional education are gradually disappearing (Haug & Kirstein, 1999). Notwithstanding the rather limited statistical support on which their claim rests[268], the perspective of *unitarity* starts to gain currency in the minds of policy-makers and instigates a trend to integrate universities and higher professional education. One of the crown jewels in this process is the realisation of a European Qualification Framework [EQF] in 2008. The EQF establishes a unitary educational system with eight progressive levels that are aligned to three categories of learning outcome descriptors: knowledge, skills and competence. The category of 'knowledge' is concerned with theoretical and/or factual knowledge; 'skills' are described as being cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments); 'competence' is formulated in terms of responsibility and autonomy (European Commission, 2008). From a macro-historical perspective and in terms of its epistemic and institutional foundations, this blending of theory, skill, and competence pilots higher education into a fundamentally new situation – one which is in our opinion conducive to operationalizing and facilitating the concept of a Generally Informed Performership.

To lend support to this claim we need to go back to Aristotle who, in the sixth book of the *Nicomachean Ethics*, presents a three-part division of knowledge that will be very influential for the centuries to come[269], and in our view strongly resembles the EQF's categories knowledge, skill and competence.

[268] How Haug and Kirstein arrive at this conclusion is unclear. From the comparative analysis in 18 European countries (Officially 19 countries are mentioned, because of the two 'Belgiums' that are included, Dutch and French speaking), the outcome is that 74% have a binary system and only 27% countries a unitary system (Haug & Kirstein, 1999.; Kotthoff & Moutsios, 2007, p. 106).

[269] Our point is that the notions 'knowledge', 'skill' and 'competence' that figure in the EQF are derivatives of Aristotle's categories.

7.2 The meme-pool of music education: from Aristotle to the European Qualification Framework

Aristotle distinguishes in the *Nicomachean Ethics* between five dispositions/qualities that enable the soul to reach truth either in affirmation or denial: real/'scientific'[270] knowledge [*epistêmê/ἐπιστήμη*], art or technical skill [*technē*/τέχνη], prudence/practical insight [*phronēsis*/φρόνησις], wisdom [*sophia*/σοφία], and intelligence or intuition[271] [*noûs*/νοῦς]. He continues by claiming that the objects of genuine knowledge [*epistêmê*] exist of necessity and are therefore eternal and invariable; it is a type of knowledge that is arrived at via a meticulous process of induction and deduction and can therefore be effectively communicated by teaching and learning: "a man knows a thing scientifically when he possesses a conviction arrived at in a certain way, and when the first principles on which that conviction rests are known to him with certainty [Aristot. Nic. Eth. 1139b]"[272].

Next to the objects of necessity, there is (logically) also a class of things that can be variable. This class includes both 'making' [*poïesis*/ποίησις] and 'doing' [*prâxis*/πρᾶξις]. The rational quality that is necessary in bringing into existence a thing that is not given by necessity [*poïesis*] is technical skill [*technē*]; it resides in the maker and not in the thing made [Aristot. Nic. Eth. 1140a]. Prudence [*phronēsis*] holds a close link to the ethical aspects of human conduct as well as to the building of character; it comes into play in the context of doing/action [πρᾶξις] and deliberation [*Bouleuetai*/βουλεύεται] about variables:

> [prudence] is not science, because matter of conduct admit of variation; and not art [*technē*] because doing and making are generically different: making aims at an end distinct from the act of making, whereas in doing the end cannot be other that the act itself. [Aristot. Nic. Eth. 1140b]

Intuition [*noûs*], according to Aristotle, is a fourth quality and concerns knowledge of the first principles on which scientific knowledge [ἐπιστήμη] is based; finally, wisdom [σοφία] turns out to be a quality that emerges from combining scientific knowledge and intuition.

Of primary concern to education are the first three qualities ('thinking', 'making' and 'doing') since they can be taught and within that tripartite cluster of rational qualities, the case of music is particularly interesting because it pertains to all three categories of knowledge and seems to develop accordingly in three parallel histories of music in education.

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[270] The adjectives 'scientific' and 'real' are often used in translations, it should be clear however that there the notion 'scientific' represents the antique values with regard to knowledge and not those of modernity.

[271] Sometimes translated as 'direct' or 'unmediated' insight.

[272] If not indicated otherwise, the source texts referred to are available via the *Perseus Digital Library* http://www.perseus.tufts.edu/hopper/.

This three-way evolution of theoretical, ethical and performative aspects of music education can be observed in the *Grove's Dictionary of Music and Musicians*, where the lemma 'music education' is post-classically[273] discussed under three main entries: 'universities', 'schools' and 'conservatories'; three institutions which refer respectively to the *epistêmê*-, *prâxis*-, and *poïesis*-quality of music. The contemporary pertinence of Aristotle's classification can be further induced from the fact that at the beginning of the 21st century three monumental handbooks have been published each corresponding to one of Aristotle's categories: in *the Cambridge History of Western Music Theory* (Christensen, 2002) the chronicle of the relation between *epistêmê* and music is sketched by means of a comprehensive treatment with regard to the speculative[274], descriptive, regulative[275] and analytical traditions in music theory; *The Oxford Handbook of Music Education* (McPherson & Welch, 2012) is concerned with the role of music in general education and the development of identity (*praxis*); and finally the *Cambridge History of Musical Performance* (Lawson & Stowell, 2012) links music to the realm of production and *poïesis*.

Recounting and integrating these parallel histories in detail and bridging the period between Aristotle's seminal division and our time in terms of music in theory, ethics and performance is a task that exceeds the textual limits of our enquiry. Fig. 7.1 summarizes in a reductive and generalizing manner the key elements in support of the claim that in the pre-EHEA period the theoretical, practical and productive aspects of music were treated for the most part as separate realms as far as education is concerned, and that with the instantiation of the EHEA we are experiencing the potentiality of an integrative turn, one that is conducive to a concept such as a Generally Informed Performership. We will briefly elaborate on the three streams respectively.[276]

[273] The query 'education' produces four results in the *Grove's Dictionary of Music and Musicians*: 'Music Education, Classical', 'Conservatories', 'Schools' and 'Universities'. The first of four results is not taken into consideration here because of its historical limitation to educational aspects of music in Ancient Greece and Rome; in this sense it serves as a pool of ideas and practices that feed into the three following categories.

[274] "The 'speculative' tradition he characterizes as the 'ontological contemplation of tone systems'. This would encompass, then, not only the traditional programs of classical harmonics and canonics but much research in the areas of acoustics and tuning theory during the seventeenth and eighteenth centuries and tone psychology in the nineteenth and twentieth centuries" (Christensen, 2002, p. 13).

[275] "The second 'practical' tradition is characterized by musicologist Carl Dahlhaus as the 'regulation' and 'coordination' of these tone systems applied to compositional practice. As a regulatory discipline, such music 'theory' seeks to draw from practice normative rules of syntax and models of structure, while at the same time disciplining that practice through pedagogical strictures. Here we would have an even more expansive category of pedagogical writings crossing the centuries and touching on just about every parameter of music: counterpoint, harmony, rhythm, meter, melody, form, genre, and style" (Christensen, 2002, pp. 13–14).

[276] The following three sections are based on Bower (2002); Christensen (2002); Chua (1999); Cohen (2002); "Education," (n.d.); Kristeller (1951, 1952); Lawson & Stowell (2012); (McPherson & Welch) 2012; Ritterman (2002); Shiner (2001); Wason (2002); Cohen (2010); Whitney (1990).

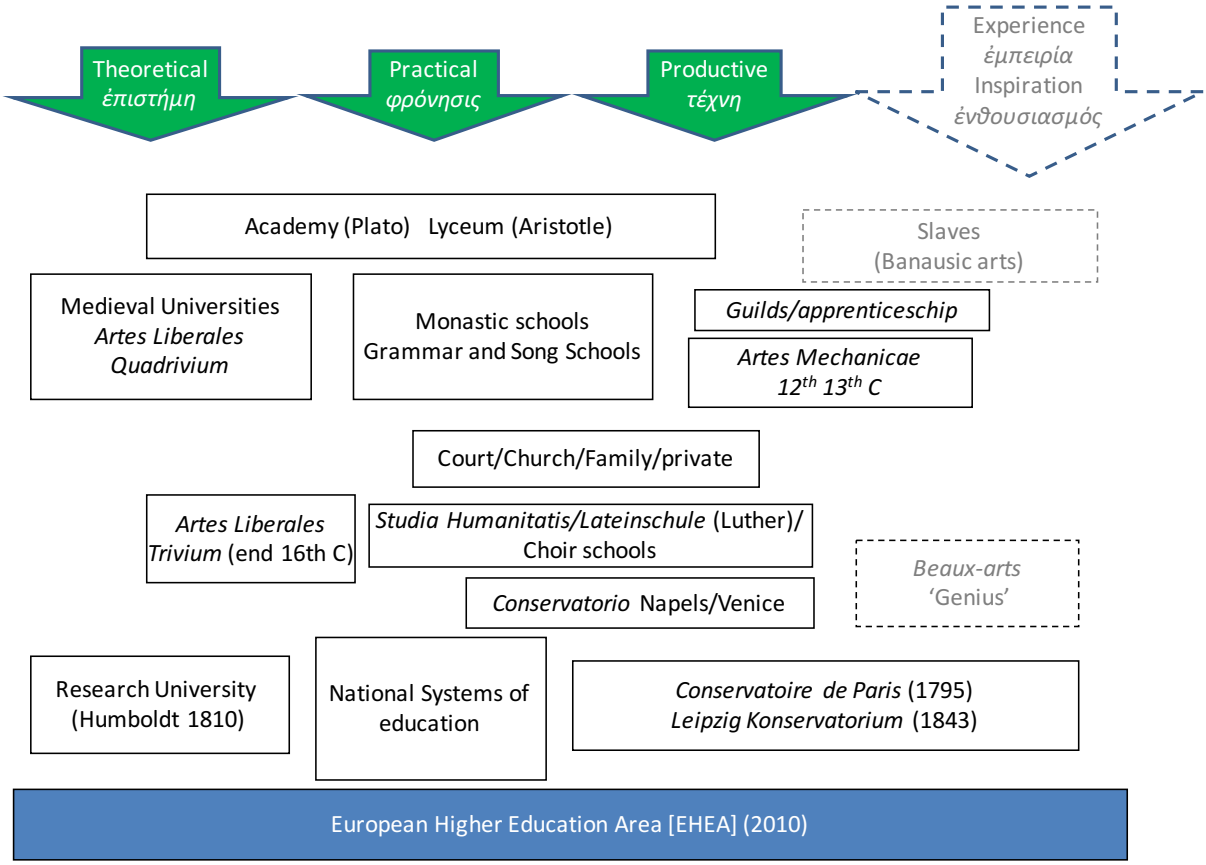

Figure 7.1. The institutional history of music in theory, education and performance.

7.2.1 The theoretical track in music education

By identifying the numerical relationships governing the basic intervals of music – the octave, the fifth, the fourth, the second – Pythagoras (6th century BCE) is generally considered as the father of the *musica speculativa* and of the theoretical track in music. The monochord, the one-stringed instrument upon which the Pythagoreans and all later acoustical scientists, up though the Middle Ages, conduct their experiments, occupies a central place in a number-ruled Pythagorean universe and gives raise to the influential notion of a 'harmony of the spheres': an inaudible, universal and eternal harmony founded on basic musical proportions. This intimate association between astronomy and music constitutes to a certain extent and at first sight the heydays of GIP, music as a full and central element of the cosmos. Both Plato and Aristotle refer to this framework in their philosophical work (see for instance Plato *Republic* 7.530e; Aristotle *Metaphysics* V.1013a & *Physics* II.3) and situate it alongside and in relation to the influential ethical perspective on music.[277] The actual playing of musical

[277] Objections come from a disciple of Aristotle, Aristoxenos (361-301 BCE) who challenges the entire idea that music can usefully be analyzed by focusing on harmonic relations. "To Aristoxenos, it is rather the ongoing flow of the melody that is constitutive of the major effects of music. In his view it is not so much the intellect per se, but rather our musical experience that must guide any effort to come to terms with what music does to us and to provide us with a reasoned account of its effects" (H. F. Cohen, 2010, p. 61).
This opposition, between an approach by means of numbers that stand for ratios of string lengths and an

instruments however, apart from the monochord as scientific instrument, is to a large extent and quite explicitly excluded from this perspective which in effect downsizes the relation of this track to GIP to a quasi-zero level. An increasingly theoretical focus during the Hellenistic age pilots the study of Pythagorean principles thereafter into a vital component of Medieval thought. Here, the idea of music's relation to the cosmos takes shape by means of a threefold classification: 1/ *musica mundana or universalis* points to the numeral proportions between celestial bodies; 2/ *musica humana*, reflects the harmonious way in which body and soul are bound together and allows an ethical approach to music; and 3/ *musica instrumentalis* is concerned with instrumental and vocal music. Institutionally, harmonic theory figures in the Medieval university curriculum as one of the four *Artes Liberales* that, together with arithmetic, geometry, and astronomy, make up the *Quadrivium*, alongside the *Trivium*, dialectic, grammar, and rhetoric.

Music is thus accorded a place alongside its sister mathematical disciplines, arithmetic, geometry, and astronomy. Consequently, the instructor of this subject, the *musicus* is a mathematics professor on the quadrivium faculty. The craft of musical composition (and performance) as such has no place in this speculative concept of *musica* (Bartel, 1997, p. 12). Gradually however, *musica speculativa* concedes ground in favour of the propaedeutic writings and the concept of a *musica practica/activa* by Aurelianus (*Musica Enchiriadis* - 9th century) and Guido of Arezzo (11th century); and finally, the linguistic turn in music at the end of the sixteenth century eventually transforms the mathematics of music into the rhetoric of music by transferring music form the *Quadrivium* to the *Trivium*, from cosmos to man. Humanity is now in control over the magic sound of music and "the transfer [severs] the identity of music: vocal practice, legitimised by the rhetorical flourishes of the will, [is] set against the mathematics of instrumental theory, and so [splits] the nature of music between man (humanistic values) and the cosmos (scientific facts)" (Chua, 1999, p. 61).[278]

Following this fundamental shift, the role of speculative music theory in university curricula fades away, blends to a certain extent with the practical tract, only to reappear in a new configuration in the 19th century.[279] The birth of the Modern Research University in 1810 is an important institutional landmark since it occurs quasi-synchronous with the instantiation of the first professional music institutions in Paris (1795) and Leipzig (1843) and thereby epitomizes an institutional split between

approach that rather centres on the melody, has remained alive for many centuries. Still, in spite of an increasing sense that harmonic analysis alone cannot exhaust the investigation of the effect that music has on us, harmonic analysis has very much dominated the scene.

[278] The causes for a degraded relation between cosmos and music are to be found in the sixteenth-century revolution in natural sciences which makes the idea of cosmic harmony less and less secure, and in the availability of humanist alternative where an ethical role for music is advocated based on the subordination of harmony to words (see Plato).

[279] Acoustics and the physics of sound however are still studied by prominent scholars such as Joseph Sauveur (1653–1716), Leonhard Euler (1707–1783), Ernst Chladni (1756–1827) and Hermann von Helmholtz (1821-1894).

two communities. Until the late 19th century the academic side of music (musicology) is not present in curricula of the university as it develops since 1810, and it is the University of Vienna which is among the first to recognize musicology as a scholarly discipline by appointing music critic Eduard Hanslick (1825-1904) as professor of music history and aesthetics in 1861 with a promotion to full professor in 1870. German universities are more hesitant in acknowledging the field (Strasbourg, 1972) even though Germany ultimately surpasses all others in the potency of its musicology curricula. Content-wise, musicologist Guido Adler (1855-1941) redefines the contours of musicology at the end of the 19th century in *Umfang, Methode und Ziel der Musikwissenschaft* (1885) and thereby distinguishes a historical branch (palaeography, history, laws, instruments), a systematic field (laws in harmony, rhythm, melody; aesthetics and psychology of music; music education; and musicology/ethnography), and auxiliary sciences.

Nowadays, musicology covers a broad array of music related interests largely based on Adler's classification; historical musicology, systematic musicology, and cultural and ethno-musicology are the main strands to be discerned.

7.2.2 The practical track in music education

Next to the idea of music as the sensuous embodiment of intelligible harmony, classical philosophers are also committed to the practical force of music and to the educational merit of music in personal and ethical development. Within this context, a strong opposition is maintained to any form of specialized and professional education directed towards some extrinsic end such as competitions and entertainment. Music is above all credited with the capacity to induce various changeable passions in humans and to stimulate personal judgement between good and evil/bad, a crucial capacity in forming a person's enduring character (ethos). With the ultimate aim of producing such an ethically balanced, well-rounded and reasoning citizen, classical education focuses in the early years of the Platonic educational scheme on literature, music and gymnastics. Music's role therein is to forge an association with artistic beauty during childhood and by that, prime the student, almost unconsciously, to recognize and value the beauty of reason itself.

> […] education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary? And further, because omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music, and so, feeling distaste rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good. The ugly he would rightly disapprove of and hate while still young and yet unable to apprehend the reason, but when reason came the man thus nurtured would be the first to give her welcome, for by this affinity he would know her. [Plat. Rep. 3.401d-402a]

In the same vein as Plato's reasoning, Aristotle credits music with the power to induce certain practical conditions and adds specific elements with regard to instrumental music making. He explicitly refers to music performance as an element of *praxis* and *phronesis* in the *Great Ethics* [*Ethica Megala*/Ηθικά Μεγάλα*/Magna Moralia*] where he observes a striking resemblance between the concept of friendship and flute-playing: "[as in the act of friendship] to the flute- player the activity and end are the same (for to play the flute is both his end and his activity); but not to the art of housebuilding (for it has a different end beyond the activity)" [Arist. Ethica Megala Book 2, 1211B27] (Aristotle, 1915). Aristotle's perspective on music as praxis is further guided by two basic principles: first, unlike reading and writing, music should not be considered as useful or necessary, but rather in relation to elevated and gentlemanly leisure; secondly, although singing and the actual playing of the lyre and kithara (with one's own hands) are necessary activities for a free man, their ultimate aim is to be restricted to the context of making properly informed musical appraisals:

> Everybody when listening to imitations is thrown into a corresponding state of feeling, even apart from the rhythms and tunes themselves. And since it is the case that music is one of the things that give pleasure, and that virtue [ἀρετὴν] has to do with feeling delight and love and hatred rightly, there is obviously nothing that it is more needful to learn and become habituated to than to judge correctly and to delight in virtuous characters and noble actions. [Aristot. Politeia. 8.1340a]

Making music should by no means be pursued at a specialist and competitive level: "why need people learn to perform themselves instead of enjoying music played by others? [Aristot. Politeia. 8.1339b]", or:

> In as much as it is necessary to take part in the performances for the sake of judging them, it is therefore proper for the pupils when young actually to engage in the performances, though when they get older they should be released from performing, but be able to judge what is beautiful and enjoy it rightly because of the study in which they engaged in their youth. [Aristot. Politeia. 8.1340b]

This focus on the educational and ethical value of music provides the central rationale for musical training throughout the Hellenic period and subsequently finds its way in the institutional curricula of medieval monasteries, grammar and song schools, and motivates various forms of private education (family, court, church).

When in the renaissance, the *Studia Humanitatis* replaces the old Trivium, it initially consists only of grammar, rhetoric, poetry, history and moral philosophy, but the revival of classical learning forms the core of humanistic study slowly spreads to other branches of philosophy, to mathematics, natural science, and eventually to music itself. It is precisely because the study of music does not belong to the traditional core of humanistic studies that so little attention is paid to it in the earliest, fourteenth-

century phase of Italian humanism: "in effect it [is] not until the second quarter of the fifteenth century that there are any significant indications that music should be recognized as a serious discipline worthy of scholarly attention" (Knighton & Fallows, 1992, p. 197). In the more exclusive private sphere, the influential publication of renaissance author Baldassare Castiglione's *Il libro del Cortegiano* (1528) is worth mentioning because it also fits the framework of the classical, ethical perspective: the exercise, as well as the appreciation of poetry, music and painting are grouped together as pursuits appropriate for the courtier, the gentleman, or the prince.

Antiquity's focus on the transfer quality of music in an ethical context gets a renewed impetus with the development of the concept of taste in the 17th and 18th centuries. Taste can only become a fully theoretical aesthetic term when the universals of Plato and Aristotle are replaced by the empiricism of the seventeenth and eighteenth centuries and in a period where a post-aristocratic, bourgeois society looks for new distinctive features. With the emergence of the modern category of literature, the rise of science, and the further development of a market economy, the intellectual and social basis of the old system of art the liberal arts/mechanical arts scheme is rendered obsolete and gives the idea of taste a larger role in the experience of arts. Taste is configured as a quality that can be acquired and imitated independent of intellect, via the practical confrontation with canonical works produced by geniuses; as such, taste constitutes the receptive counterpart of genius. It is this premise which becomes an important drive for imbedding music performance in the educational portfolio of the ambitious art-lover and connoisseur.

During the 19th century most European governments start to assume greater responsibility for a more general view on educational policy and subsequently establish their national systems of education. It is in a climate of social reform and educational expansion due to industrialisation that music becomes established as a school subject and that the foundations are laid for modern patterns of curriculum organization and teaching. The themes that are frequently appearing in 19th-century educational writings are the assumption that the study of music is of benefit to general academic performance and that it has value in the way it preserves the cultural heritage and promotes a sense of national identity. More recently and especially in the schemes of child-centred education, music is valued not so much for its alleged contribution to moral development, but rather as a form of experience and self-expression in an educational framework designed to extend children's intellectual potential, imaginative and creative powers, and sense of the aesthetic. An inspired return to the link with the classical notions of *praxis* in and *phronesis* however is also today still very pertinent in scholarly educational literature (Elliott, 1995; O'Dea, 1993; Regelski, 1998). As we saw in the section on scientification (6.3.2), in Flanders plans crop up to forge an alliance and transfer between artistic creativity and an economy of innovation.

7.2.3 The productive track in music education

The third macro-historical track of music in education concerns music in production and performance and the role of *technē* therein. *Technē* is related to the rational aspect of production, but for a clear understanding with regard to this track, it is vital to include alongside *technē* also elements of a broader and more gnoseological nature[280] such as experience and inspiration.

Empeiría [*ἐμπειρία*] is an epistemological faculty, which mediates between perception and know-how and is also related to memory. Plato makes an explicit distinction between experience on the one hand and knowledge (*epistḗmē/*ἐπιστήμη) and skill (*technē/*τέχνη) on the other. The latter category is not focused either on generalities or on causes; rather it represents a familiarity with individual facts, which leads to habit and eventually enables a well-ordered life. Aristotle configures these ideas very precisely in the opening of the *Metaphysica*: experience consists of the knowledge of a finite number of similar individual facts originating from perception and kept in memory. In this respect, experience presents a plausible, if not logically basis for universal statements (Detel, n.d.). Already before Plato and Aristotle, Homer (800-750 BCE) summarizes these crucial building-blocks of musicianship when indirectly presenting the curriculum of the bard Phemius of Ithaca:

> I implore you, Odysseus, show me respect and pity. There'll be sorrow for you later, if you kill me, a minstrel, for I sing to gods and men. I am self taught [αὐτοδίδακτος]. The god has planted in my heart [ἐνέφυσεν] all kinds of songs, and I'm good enough to sing before you, as to a god. [Hom. Od. 22.344-350] (Homer, 2007, p. 442)

In general terms then, and taking into account the variable interpretations of *techne* (Parry, 2014), it can be said then that in antiquity craftsmanship is to a great extent related to instinct[281] and to a kind of unthinking experience [ἐμπειρία], and is therefore substantially different from the rational processes involved in the liberal arts. From this point of view, technical arts or crafts are only (distantly) linked with higher types of knowledge and education (Whitney, 1990, p. 25).

Music production adds to *techne* and *empeiria* yet another element, that of inspiration and thereby reaches the *nec plus ultra* of gnoseological complexity (see Chapter 3).

However, from a practical educational perspective this complexity is reduced to one elementary embodied educational system: the well-known master-pupil relationship of individual instruction. This model attains great eminence by the 5th century BCE, when the Theban school introduces virtuoso *aulos* performances as part of the educational culture (*paideia*). However, it loses status when, according to Aristotle, vocational training blocks the way to personal development into a free and

[280] Gnoseology referes to ways of knowing (gnosis) that are not limited to rational aspects (Eikeland, 2007, 2008).
[281] When Democritus [460-370 BCE] compares architecture and weaving with the building of nests by birds and webs by spiders, he came close to reducing technology to an instinct shared with animals.

rational man and is therefore relegated to the domain of the vulgar/*banausic* arts, an occupational field for slaves and illiberal people. This particular branch of low-rated human activity and production develops in the Middle-Ages into what is called more properly the *Artes Mechanicae*, a medieval concept of ordered practices or skills, and regains a more respected status when Hugh of St. Victor (12th century) juxtaposes alongside the seven liberal arts, seven mechanical arts.

> These sciences [artes] are called mechanical, […] because their concern is with the artificer's product, which borrows its form from nature. Similarly, the other seven are called liberal either because they require minds which are liberal, that is, liberated and practiced (for these sciences pursue subtle inquiries into the causes of things). [Book 2, ch.20] (St. Victor, 1961, p. 75)

The *Artes Mechanicae* originally contain *vestiaria* (tailoring, weaving), *agricultura* (agriculture), *architectura* (architecture, masonry), *militia* and *venatoria* (warfare and hunting), *mercatura* (trade, commerce), *coquinaria* (cooking), and *metallaria* (blacksmithing, metallurgy). In *Didascalicon* St. Victor includes navigation, medicine, and theatrical arts instead of commerce, agriculture, and cooking. A closer look at St. Victor's text reveals that the author initially adheres to Boethius' treatment of music:

> The varieties of music are three: that belonging to the universe, that belonging to man, and that which is instrumental […] There are also three kinds of musicians: one that composes songs, another that plays instruments, and a third that judges instrumental performance and song. [Book 2, ch.12] (St. Victor, 1961, pp. 69–70)

Further in the book – more in particular in the chapter that deals with 'theatrics' – it is suggested that instrumental music-making is also part of the *Artes Mechanicae* pertaining to the *arts of entertainment*. These arts are very inclusively formulated and refer to wrestling, dancing, playing dice, making music with songs and instruments and chants [at banquets], and singing the praises of the gods (*sic*) [Book 2, ch.27.] (St. Victor, 1961, p. 79). Notwithstanding these references to the institutionalized arts, performing musicians are still largely educated by family members and through apprenticeships (with written contracts) or guilds, as well as in church schools; the master/teacher served as mentor, indeed as an agent for the young musician.

In the 17th century, with the emergence of the modern category of literature and the literary work, the rise of science and the further development of a market economy the intellectual and social basis of the old system of art the liberal arts/mechanical arts scheme is rendered obsolete as the image of the artist transforms (Shiner, 2001). The establishment of opera companies in courts and cities in the 17th century, and the burgeoning of public concerts in the 18th century, increases the demand for musicians beyond what family training and apprenticeship can meet. Furthering and professionalizing the model of the early Italian conservatories – which were in fact orphanages from which opera companies draw promising singers, the *Conservatoire National Supérieur de Musique et de Danse de*

Paris sees its birth in 1795 as a result of deliberations at the post-revolutionary National Convention. The new school, which is free to all qualified students, is a product of the general educational reforms initiated during the revolutionary period. The Paris Conservatoire is a practical and specialist training school, much in the tradition of other institutions in France, and next to that also an institution that aims at conserving the music of the French nation, in the manner of the *Biliothèque Nationale*. The conservatoire aims at replacing the old master-apprentice learning system with uniform approaches to pedagogy often emphasizing technique. Nevertheless, the teacher-student relationship remains the essential nucleus of education.

In founding the Leipzig Conservatory in 1843 Mendelssohn deviates from the productive aims of the conservatory when his primary concern is no longer to train young musicians solely for orchestras, opera houses or choruses, but to provide, in line with the idea of *Bildung*: "higher education in music, both theoretical and practical: in all branches of music regarded as a science and an art" (§1 of the 1843 prospectus)(Seaton, 2001, p. 135). Accordingly, students are no longer accepted as children, but at the age of about 14 to 17. Throughout the 19th century formal and informal musical training exists side by side. Pupils often study privately with teachers outside their conservatories or take only part of the curriculum offered by a school. Some conservatories do little more than match teachers with students. During the later part of the 19th century, conservatories respond to the growing professionalization of musical life by drawing a sharper distinction between the training of professional and amateur musicians.

Notwithstanding institutional adaptations, by the end of the 20th century, the conservatoire culture is still very much grafted on its 19th century origins. In an anthropological approach to a conservatory's cultural system, anthropologist Henry Kingsbury notes that:

> The primary method of tuition in the conservatory is private lessons in a given instrument or voice. When the musical education environment is that of a one-to-one relationship, having one teacher serve as stand-in for another is not like having a substitute teach a mathematics class, but rather is more like a change of subject matter. This applies as well to the classroom teaching of subjects such as music history or music theory. (Kingsbury, 1988, p. 36)

Psychologist John Sloboda summarizes the characteristics of this 'classical conservatoire culture' as: 1/ a concern with accurate and faithful reproduction of a printed score, rather than with improvisation or composition; 2/ the existence of a central repertoire of extreme technical difficulty; 3/ definitions of mastery in terms of ability to perform items from a rather small common core set of compositions within a culture; and 4/ explicit or implicit competitive events in which performers are compared with one another by expert judges on their ability to perform identical or closely similar pieces (Sloboda, 2005, p. 278). From these observations can be inferred that within the context of the productive tract,

the strong memetic roots in traditional and romantic systems seem to have survived and are still pertinent today (Haynes, 2007, pp. 75–76).

7.3 Conservatories in the EHEA

Our primary claim in this chapter is that a new situation presents itself at the dawn of the 21st century which allows for a cross-fertilization between the three educational tracks that we discussed above. With the advent of the EHEA, next to an institutional integration of professional school and universities, new contentual standards are being set by the EQF which integrate the three historical tracks under the labels 'knowledge', 'competence' and 'skill'. It is not only a matter of combining theoretical, practical and productive knowledge, the process of integration promoted by the EQF also stimulates the crossing of disciplinary boundaries:

- At level 7 (master) and 8 (PhD) of the framework we find in the category 'knowledge' descriptions such 'highly specialised knowledge' or 'knowledge a the most advance frontier of a field or work', combined with 'critical awareness of knowledge at the interface between different fields.
- In the category 'skills', 'specialised problem-solving skills' are situated alongside 'the integration of knowledge from different fields'.
- As competencies are the management and transformation of work and study contexts included.

This integrated educational framework with special attention to cross-disciplinarity looks very promising as a facilitating context for a GIP. But what has it caused in the field. Let us turn for some operational consequences to an objective marker with regard to the epistemic status of musicianship: the conservatoire curriculum. A sample survey of current conservatoire curricula[282] is shown in Appendix 11. The survey includes the study-programmes 10 conservatories (worldwide and for the academic year 2016-2017), and focusses on the study-programmes of musicians who have piano as their principle instruments. The table is structured according to a classical ordering between 'practical' and more 'theoretical' elements of the programme[283]. Within the former category a distinction is made between instrumental skills, professional skills (business-training, practical aspects of the profession) and body-related elements (Alexander-Technique, embodiment). Within the field of theory we see the presence of the traditional elements of music theory (*solfège*, analysis, harmony, counterpoint), humanities-oriented subjects (history, liberal arts, aesthetics, languages, cultural currents), a selection

[282] The sample survey focused on score-based instrumental training (not composition, improvisation).
[283] This duality is not pragmatic and not absolute: ear-training for example is certainly in the twighlight zone between theory and practice. In Chapter 9 the presumed duality between theory and practice will be discussed in more detail.

of specific 'other' fields (sociology of artistic practice, music therapy) which are often part of an elective menu and in cooperation with universities, a cluster of subjects that are related to research, and finally a number of subjects that are pedagogy-oriented. The 'instrumental skills'-part and the traditional 'music theory'-part are generic whereas the body-related subjects and the extra-disciplinary elements (humanities + other) are mostly tailor-made to institutional priorities. Importantly, most conservatories have a module specifically directed at developing research skills.

How are these curricula different to training programmes before the Information Age, especially in relation to extra-disciplinary information? Going back to the roots of the conservatoire, situated around 1800, may provide benchmarked indications.

The '*Musick Plan*' (1799) by Mozart's clarinettist Anton Stadler for instance allows a perspective on eighteenth-century Austrian training. Stadler advocates a six-year course in which all students learn aspects of theory, performance and composition and in addition emphasises the importance of a good general education:

> Education, therefore, and literature are necessary for the true musician, if he wants to become great, because if he is entirely without all other knowledge he becomes a half- thing. Whoever wants to understand music must know the whole of worldly wisdom and mathematics, poetry, elocution, art, and many languages. (quoted from Poulin, 1990, p. 219)

As far as extra-disciplinarity is concerned the *Musick Plan* is obviously quite ambitious.

In the regulations of the early Paris conservatoire (1800) a surprisingly similar ambition can be found in terms of an educational division in four levels: 1/ study of elementary musical principles, *solfège*, preparation to sing; 2/ the study of singing, declamation and instruments; 3/ vocal and instrumental study of ensemble pieces, harmony, counterpoint; and 4/ additional (public) courses with regard to the relation between the sciences (physical, mathematical, philosophical, poetical) and music (Constant, 1900, pp. 231–232). Again, although the 19th century Paris conservatoire was very pragmatic and subservient in its mission, the latter level attests to an inclusive view on musicianship.

The curriculum of the Leipzig-conservatoire finally - next to Paris the other influential European model in professional music education – organizes its instruction in the middle of the 19th century into a theoretical part (harmony, form & composition, score-reading, conducting techniques, Italian language) and a practical one (singing and instrumental playing); in addition students are encouraged to take advantage of extracurricular activities such as attending rehearsals of the *Gewandhaus* orchestra, concerts and the opportunities that are offered by the University and its various educational departments to pursue a broad scientific education in all subjects (Seaton, 2001, pp. 135–136)[284].

[284] This paragraph is based on Leonard Phillips's translation of the Leipzig Conservatory statutes appearing in Schumann's *Neue Zeitschrift für Musik* on 25 December 1843. See also Wasserloos (2004, 2010).

From these selected indications, it can be induced that at least the intentions with regard to instrumental conservatoire-training – and as far as they are imbedded in curricula – are structurally very much in line with the today's state of affairs. The ambition to imbed musical practice and theory in a wider context of scientific and humanistic enquiry is thus certainly not a new ambition and is also valued and strived for at the beginning of the 19th century. The implementation is at first sight akin to current conservatoire curricula and primarily a matter of free exploration via electives rather than one of structural, systemic commitment. Flanking the well-known and established master-apprentice educational approach as a primary information system, the extra-disciplinary excursions in music performance curricula are fragmentary and mainly disciplinary (and not trans-disciplinary) oriented. How is the current situation different than 200 years ago then?

Firstly, with the central position of the printed score and the master-apprentice learning style as primary information systems it is likely and possible that current conservatoire-teachers offer their students informal guidance into information literacy (see Bartold Kuijken's view in Chapter 2) and thereby follow Lyotard's advice:

> If education must not only provide for the reproduction of skills, but also for their progress, then it follows that the transmission of knowledge should not be limited to the transmission of information, but should include training in all of the procedures that can increase one's ability to connect the fields jealously guarded from one another by the traditional organization of knowledge. (Lyotard, 1979/1992, p. 52)

Secondly. The presence of information as disembodied knowledge allows conservatoire students to also explore at a personal level new extra-disciplinary terrains. In the 21st century the access-factor is hardly a problem anymore and the explosion of publications also results in a more interesting spectrum of extra-disciplinary expertise. Only some 20 years ago – a considerable period in Information Age terms – musicologist John Dunsby is still doubtful about the availability of knowledge for musicians but this situation has changed over the last decades as we will demonstrate in the case studies in PART IV:

> A young musician who is contemplating hundreds of hours of practice a year over many years, and virtually every day if progression to be arrested, skills even lost, and has every right to ask, 'What will it be like? What will I need to know? How will I learn to think about what I'll be doing?' and a host of similar question. I suspect there are very few occasions when the individual teacher replies, 'Well I suggest you read this and that'. […] there is precious little 'this and that' to which we can turn, but I hope there will be a great deal more in the future. (Dunsby, 1995, p. 5)

Finally, and in our view, most importantly and crucially, most curricula of the 21st century contain an aspect of research. It is this last element that is probably the most visible one in the operationalization

of an integrative turn with regard to the three historical tracks in higher music education. In the next chapter, we will investigate how it can be configured in support of a GIP.