

How music performance education became academic: On the history of music higher education in Europe

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Abstract

This text aims to answer the question of the academic self-image of music from an historical perspective. In the first section, a certain concept of teaching the art of music is shown as having emerged from the musician's particular historical social situation and a tradition of transferring knowledge which may even today be closer to craftsmanship than to scientific learning. In the second section, light is shed on the history of the institutions where professional musicians are educated. The author reveals how historically grown form of learning and teaching music represent, up until the present day, a basic contradiction to the characteristics and requirements of academic teaching. The third section describes the process of academisation as it took place in Europe from the mid-20th century onwards and questions the reasons that triggered this process but also the motives which made it desirable for those affected to 'go academic'. As part of a final outlook, some topics are listed which, in the author's view, might pose challenges to the music higher education sector in the coming years as well as issues which seem worthy of further research.

Introduction

The term academy is derived from the name of a place outside the walls of Athens where Plato established his first school of philosophy, the so-called Platonic Academy (Schmitz, 1867, p. 5). Although the understanding of the term has repeatedly been subject to change since then, from the eighteenth century onwards it has mainly served to designate institutions dedicated to the promotion of scientific and artistic

studies. However, academia or academy was never and is still not a legally protected term in most countries, which might have affected its undeniable semantic volatility. Nonetheless, it can be stated that the term 'academic' as an attributive adjective is underpinned by an identical understanding in almost all European languages. This applies in particular when the term is used in the context of higher education, where it has a formal, legal meaning by distinguishing academic from non-academic studies.

By definition, an academic degree is awarded upon completion of tertiary education. Studies that lead to the acquisition of such a degree are considered academic studies. On the other hand, the attribute 'academic' can also bear an epistemological, i.e. non-formal, meaning when used to characterise a particular theory-practice ratio. An educational institution referred to as academic in this non-formal sense is as a rule aiming at generating knowledge-based and research-based competences and thus sets itself apart from a vocational school, which is considered to teach hands-on, applied skills, such as those used to carry out a craft or to provide services.

This distinction shows quite clearly that it is not always possible to assign a specific case to one category or the other without contradiction. In addition, the distinction between an academic and a non-academic (vocational) education in the epistemological sense describes an approximate theory-practice ratio, albeit not in total absence of the respective other element. No vocational education is completely theory-free. Conversely, the description of education as 'academic' does not imply rejecting references to professional practice.

Even if the ideal of 'pure' academic study still prevails in individual subjects such as philosophy or basic scientific research, the close intertwining of academic teaching and the teaching of practical skills has long been evident in many other disciplines. This is particularly true for medicine, but also for the arts. In this respect, one of the key differences between medicine and the arts is that the demand to be recognised as being academic arose in medicine much earlier than in the arts, in particular in music.

Regardless of whether or not music performance education might be seen as an academic endeavour in the above-mentioned sense, learning and teaching music performance at music Higher Education Institutions (HEIs) seems to have some unique features that differ from those prevailing in other disciplines. From a purely formal point of view, it is particularly noticeable that the faculty-student ratio is significantly higher than in other disciplines and even considerably higher than in other art disciplines. It is not uncommon for a music performance curriculum to provide one and a half to two

hours of individual lessons with a distinguished professor per week which, of course, also impacts how teachers and students communicate and interact with each other.

There is no empirical data available to provide evidence that a number of specific characteristics of one-to-one tuition – listed below as hypotheses and assumptions that are part of a shared understanding within the community – do in fact correspond to the truth. However, these hypotheses will be backed up later in this text with arguments and information that at least support and confirm their plausibility.

- Teacher and student usually share a close relationship with each other which quite often goes beyond the boundaries of the purely professional;
- The long-standing tradition of the master-apprenticeship model is still seen by many in the field as an exemplary learning-and-teaching setting;
- The prevalence of an understanding of teaching as guided participation through which, as Monika Nerland points out, ‘students explore the musical works and practices of their area of expertise and generate visible and hearable ‘products’ in the form of performances’ (Nerland, 2019, p. 58)
- The self-image of many teachers who understand artistic practice and artistic teaching to be intuitive and not necessarily based on reflected action decisions.

The question of whether art, with all its characteristics, can be seen as an academic discipline continues to be the subject of controversy, at least in Europe. The Bologna agreement¹ and the process of integrating artistic studies into higher education institutions, which had advanced substantially by the beginning of the 21st century, seem at first sight to provide evidence of this, not least because the Bologna Process is based on an understanding of the term ‘academic’ that is closely linked to the idea of the purpose-free nature of a research activity. But unlike universities, where ‘academic’ is often understood to be synonymous with ‘quality’, the term’s meaning might be the opposite at art HEIs. In this context, at least in colloquial use, ‘academic’ rather describes the lack or neglect of artistic quality in an artwork or an activity of teaching the arts, and an ‘unacademic’ attitude stands as a guarantor for the preservation of the freedom of art.

Debates on whether or not the arts could be seen as academic disciplines are also related to the question of where art can be located in the area of tension between

¹ This refers to the legal obligations which have been adopted by many countries in the European Higher Education Area since the signing of the Bologna Agreement in 1999; the Bologna Declaration stipulates that artistic performance study programmes in tertiary education have to be fully academised.

science and craft. Should teaching the arts be based on the principle of transferring practical knowledge, or should it focus on reflected knowledge which is possibly based on research findings? Does art actually need to be based on a kind of reflection which goes beyond pure intuition? Does *teaching the arts* need to be reflected? These questions arise in all the art disciplines, but they have a special impact if it is about teaching an instrumentalist, a singer or a conductor because their artistic activity as performers is usually re-creative, not creative, as is the case with a composer or a visual artist, for example.

This text aims to answer the question of the academic self-image of music from an historical perspective. In the first section, it will be shown how a certain concept of teaching music performance has emerged from the musician's particular historical social situation, which has developed from an ethically motivated professional self-understanding and a handed down practice of transferring knowledge in the area of music which may to this day be closer to craftsmanship than to scientific learning.

In the second section, light will be shed on the history of the institutions where professional musicians are educated. A look into history seems to be particularly revealing, as historically developed elements have, up until the present day, been in conflict with some basic characteristics and requirements of 'academising' higher education in music.

The third and concluding section describes the process of academisation as it happened in Europe and then seeks to sum up and consolidate the results from the first two sections to give an outlook on the challenges both music HEIs and research might face in the future.

Roots and traditions of handing down musical knowledge

Craft apprenticeship

The tradition of transferring musical knowledge, in particular handing down the skills to perform music, through a *Master* who, with his or her personality, acts as a role model for the exemplariness of a musical performance dates back at least to antiquity. The typology of such a master-pupil relationship has been described throughout all cultures and times (Calvert, 2014; Coy, 1989; Gaunt, 2009; Lave, 2011). Part of the

characteristic features of the one-to-one master-apprenticeship relationship is a holistic pedagogical approach as well as embodied or tacit learning through practice. Lave and Wenger also emphasise the fact that the apprentice usually learns a great deal, although few tangible teaching activities appear to emanate from the Master's actions (Lave & Wenger, 1991, p. 92).

As a principle and method for transmitting knowledge and experience, the master-apprentice relationship still dominates in areas whose body of knowledge is more experience-based than evidence-based. In other words, in those areas in which experience in the development of professional know-how is more important than the findings of scientific research. This applies to the area of religious and spiritual practice as well as to crafts and art.

Although the impact of the master-apprentice relationship has diminished since the beginning of the 19th century due to the progress of scientific knowledge, in particular in areas of knowledge which provide verifiable and objective outcomes, the principle of a craft apprenticeship remains of considerable importance not only in the domains of craftsmanship and art (Coy, 1989, p. 2). Michael Coy notes that methods of craft apprenticeship are particularly relied on when a special know-how needs to be taught which 'contains some element that cannot be communicated, but can only be experienced' (Coy, 1989, p. 2). This does not only apply to craftsmanship in the conventional sense, but also to the education of lawyers, doctors or business people, for example. As a side note, Coy mentions that this might also be a matter of preserving the exclusivity of knowledge, of securing power by deliberately limiting the number of knowledgeable and 'initiated' ones.

A critical examination of the implications of the master-apprentice relationship takes place predominantly in the field of music education research. Thus, several authors point out that the principle of the craft apprenticeship is less innovation-friendly with respect to the learning and teaching methods used because the masters tend to behave in the same way towards their apprentices as their masters behaved towards them in the past. The reflection on one's role as a teacher does not belong to the core repertoire of the master's doctrine (Calvert, 2014, p. 61 and 199; Nerland & Hanken, 2004). Randall Allsup explores the question of what student-centred, open and non-hierarchical teaching-learning settings might look like in instrumental lessons which could replace the traditional craft apprenticeship (see Allsup, 2016).

Craft and art – Richard Sennett's 'The Craftsman'

In his essay entitled 'The Craftsman' dating from 2008 (Sennett, 2008), the American philosopher and sociologist Richard Sennett describes the tension between a conventional understanding of science and the principle of knowledge acquisition through *Erfahrung*². Science, according to Sennett, cannot replace the formation of knowledge through practice-based experience as an epistemological principle, but at best supplement it. This obviously does not apply *only* to art, but it is *especially true* of art.

Based on the maxim 'letting the hand lead the brain, rather than letting the brain rule the hand', he introduces the concept of 'craft thinking' into the debate. Thus, referring to game theories, such as those of Friedrich Schiller, Johann Huizinga and Erik Eriksson (Sennett, 2008, pp. 270-271) as well as to the ideas of the so-called 'neo-pragmatists' (to which he himself subscribes)³, he develops the thesis of the (partial) superiority of craft thinking over scientific thinking. According to Sennett, the hand is in many cases more likely to be able to inform the brain than vice versa. Sennett interprets this as a consequence of the 'evolutionary dialogue between the hand and the brain' (Sennett, 2008, p. 151). Nevertheless, the use of exploratory methods and innovative techniques to solve problems has never solely been the domain of science and research but has always been an implicit part of the craftsman's professional ethics.

Sennett's hypothesis is supported by studies on cognitive psychology (Ignatow, 2007; Yanchar, Spackman & Faulconer, 2013). It is enlightening to note that Sennett, in order to clarify these contexts and interrelations, puts the activities of a performing musician (together with those of a glass-blower) at the centre of his reflections. According to Sennett, the learning processes taking place when a string player is practising his or her instrument are essentially controlled by the interplay between the haptic and the hand, while the rationally analysing brain only plays a marginal role in this process at best.

The musician touches the string in different ways, hears a variety of effects, then searches for the means to repeat and reproduce the tone he or she wants. ... Instead of the fingertip acting as a mere servant, this kind of touching moves backward from sensation to procedure (Sennett, 2008, p. 157).

² Sennett refers at this point explicitly to the German term because of its clear and univocal meaning as experience that can only be acquired through practice (Sennett, 2008, p. 287).

³ (See Sennett, 2008, pp. 286–291). Above all, Richard Rorty (1931–2007) and Hans Joas (*1948) are considered to be outstanding representatives of neo-pragmatism.

Sennett interprets the process of practising as a continuous repetition in which making mistakes is, so to speak, a necessary prerequisite for specifying the information stored in the brain. It is not the brain that controls the hand, but the other way round: 'Practicing becomes a narrative, rather than mere digital repetition' (Sennett, 2008, p. 160).

By defining the concept of 'craft' in an epistemological sense as a mode of knowledge acquisition, Sennett clearly expands the semantic meaning of the term as a contrast to our everyday understanding.

Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake. Craftsmanship cuts a far wider swathe than skilled manual labour: it serves the computer programmer, the doctor and the artist (Sennett, 2008, p. 9).

Thus, Sennett associates craftsmanship not only with the carpenter, bricklayer, glass-blower or potter but also with computer programmers, laboratory technicians, philosophers and surgeons. What distinguishes an artist from a craftsman in the sense described here is not just the specific nature of his activity, his thinking, or his professional self-understanding, but his particular role in society and his social status. For Sennett, the existence of the professional group, 'artists' as a distinction from 'craftsmen', is above all a sociological phenomenon. (Sennett, 2008, p. 73).

The professional musician's role in society through changing times

The social history of the artistic profession provides many examples which support Sennett's view. In ancient Greece it was considered immoral for a member of the higher classes to play a musical instrument. Playing music was left to the slaves (Wiedemann, 1981, p. 123). In the Middle Ages the theoretical examination of music was considered as reflective or knowledge-based, but that view did not apply to the *performance* of music. The *septem artem liberales* ('The Seven Liberal Arts') include a number of fundamental disciplines to which the artist refers in his work – such as grammar, logic, geometry and the *theory* of music – but not the composing or performing of music (Ehrenforth, 2005, p. 176; Lindgren, 1992; Salmen, 1997, p. 33). Up until the 19th century, groups of wind players were active in many European countries (called *town pipers* in England, *Stadt Pfeifer* in Germany and *pifari* in Italy), whose task it was to give signals and to provide musical accompaniment to urban festivities. These town

pipers were organised like craftsmen in guilds, following strict rules of professional practice and professional organisation. (Salmen, 1997; Suppan, n.d.)

From the late Middle Ages to the 19th century, the production of works of art as well as the transfer of artistic knowledge and skills were embedded and organised in structures which correspond to those of a carpenter's or butcher's business. As a rule, there was a form of organised teaching whereby apprentices had to be at the service of the master and were at some point, depending on the progress of their learning, allowed to carry out minor tasks or assistant jobs for which they had to pay apprenticeship fees. However, even at that time it was a unique characteristic of the art apprentice compared to a 'normal' craft apprentice that it was more career-enhancing for a young painter to be able to say: 'I have been working for two years in the workshop of Master Cranach' than to show up with a master craftsman's certificate (Alpers, 1988; Gream, 2000; Hauser, 1953, pp. 331–338).

Conversely, in the Renaissance the idea of an ingenious master who was, as an individual, the bearer of such knowledge that enabled him or her to perform outstanding achievements in his or her profession was common not only in the realm of art but also in terms of craftsmanship (see Hauser, 1953, pp. 349–354). One needs only to think of the famous Cremonese violin makers. However, it is Immanuel Kant, and his particular definition of genius⁴, that lays the foundations for a new image of an artist gradually becoming established during the 19th century, one of the main characteristics of which is the substantial enhancement of the respective artist's social recognition.

Kant's genius is not a scholar, but he or she has a form of implicit knowledge that is inextricably linked to the notion of an intuitively reflected artist. Thus, Kant offers to the artist not only a new rationale to legitimise his or her professional activity but also a higher social status: the artist is now emancipated from craftsmanship by being accepted as a member of an intellectual elite, but without being subjected to the quality standards and rules of professional ethics which apply to the world of science and the humanities.⁵ Artists in this sense are, initially, only the composers and the virtuoso star performers among instrumentalists and singers. The mass of the orchestral and military musicians (the only areas in which it was possible to get

4 'Genius is the talent (natural endowment) which gives the rule to art. (...) genius is not an aptitude in the way of cleverness for what can be learned according to some rule (...) and that consequently originality must be its primary property' (Kant: *The Critique of Judgment*, § 46).

5 Sennett, however, dismisses notions such as genius, inspiration and creativity to characterise both the artist's and the craftsman's activities as they 'carry too much Romantic baggage' (Sennett 2008, p. 290)

permanent positions in the 19th century) remained unaffected by such tendencies; unlike composers and virtuosos, they were (often civil servant) service providers and saw themselves as such.

The history of music education institutions

Beginnings

Before the Enlightenment the transfer of musical knowledge and skills predominantly took place in a private setting. This private setting could be organised in the form of a master craftsman business in which the apprentice purchases an apprenticeship position based on a private law contract and including food and lodging. In many cases the transfer of knowledge takes place within the family, passed down from father to son. However, there were also significant exceptions.

One of these exceptions was the town pipers mentioned in the previous chapter, who were organised in guilds. Another exception was the more or less systematically structured orchestra schools which had been to emerge in the early 17th century from the environs of court orchestras. Word had been getting around that it was more profitable to invest in educating the next generation using its own resources rather than hire trained musicians on the free market. Examples of such orchestral schools can be found in Vienna, Mannheim, Paris and Stockholm (see Sowa, 1973, p. 90; Reese Willén, 2014, p. 184).

In terms of numbers, by far the most significant institutionalised music education took place in a church environment, and this happened in a great variety of settings and for different purposes. Some of the musicians educated in church institutions were also active in the area of secular music, thus ensuring a permanent knowledge flow. Conversely, trends and fashions emerging from the realm of secular music always had an impact on the further development of church music (Ehrenforth, 2005; Houston 1988). Despite this continuous exchange, the two worlds of sacred and secular music remained largely separate over the centuries, and the ecclesiastical music education institutions only marginally contributed to the emergence and further development of secular institutions of higher music education. That is why they will not be the subject of further consideration here.

Even if it is true that the very first conservatoires were closely linked to the church, they have never been ecclesiastical institutions but rather institutions sponsored by the church. Moreover, the conservatoires' original objective was not artistic or pedagogical, but social. Originating from Naples in the mid-14th century, orphanages or institutions for orphaned children (*orfanotrofio*) (Rexroth, 2005) were established in many Italian cities. Since the sixteenth century, more and more of these institutions appeared under the name *conservatorio* (lat. *conservare* = preserve), which can be taken as evidence that the task of these institutions was no longer to only look after orphans but also to educate them and prepare them for earning a living. However, the primary focus of vocational training at these conservatoires was first and foremost in the area of craftsmanship (Enciclopedia, 1931, p. 194).

This only changed with an increasing demand for musicians in the labour market at the turn of the 17th century. Since that time evidence shows that well known and successful musicians were committing themselves to teaching at a conservatoire. While Alessandro Scarlatti soon terminated his engagement at the Neapolitan *Conservatorio di Santa Maria di Loreto* in 1689, Antonio Vivaldi spent 15 years in the service of the *Ospedale della Pietà* in Venice, leading its orchestra to achieve outstanding quality of performance. As a symbiosis of social welfare and elite musical training, it may thus be considered as a kind of baroque prototype of *El Sistema*⁶.

The emergence of the conservatoire as an institution of bourgeois musical life

Conservatoires, as we know them today, are an invention of the bourgeoisie. As will be seen in the following, their emergence is closely linked to the replacement of the nobility with a self-confident urban bourgeoisie as the bearer of high culture. This gradual process lasted right through the period between the French Revolution and the First World War.

Whilst Italian conservatoires, having their origin in the pre-revolutionary period and operating with a pre-revolutionary spirit, were almost completely dissolved during the occupation by Napoleonic troops in 1798/99, the first 'new style' bourgeois conservatoire was founded just a few years earlier, in 1794: the Paris Conservatoire, first

6 <http://fundamusical.org/ve/el-sistema/#.WYimiSsaQzU> (retrieved 08.08.2017)

named the *Conservatoire national des arts et métiers* but renamed the *Conservatoire de Musique* a year later. The task of this state-funded institution was to provide a publicly accessible teaching programme which was mainly focusing on offering instrumental lessons in wind instruments but also, to a limited extent, in string instruments and the harpsichord. Added to this was the task of developing methods for instruction in the individual instrumental subjects as well as musically accompanying the celebrations and festivals of the nation.

The extent to which the conservatoire was considered to be the product of the great revolution became obvious on the occasion of its closure in 1816. Although the conservatoire never ceased operation under the Restoration, the institution was renamed the *École royale de musique et de déclamation*, the founding director Bernard Sarrette was fired, and the institution lost its independence. In the 1820s entrance examinations and final certificates were introduced for the first time (Bongrain & Poirier, 1996). The founding of the *Paris Conservatoire* illustrates the direct link between the dissolution of feudalist structures and the assumption of responsibility for the areas of education and culture by civil society.

The idea of establishing independent music education institutions became very popular in the following years, especially in the German-speaking countries. At the time, the term *conservatoire* was becoming a brand name, intending to create a picture of seriousness and quality. It is only on the basis of an act on the freedom of economic activity coming into force that the bourgeoisie gained sufficient economic power to enable founders to establish and run privately operated conservatoires. From the 1840s, private music conservatoires enjoyed a boom, but the vast majority of these institutions did not see their task as just educating professional musicians, but rather as providing instrumental or vocal guidance of wealthy 'dilettantes and music lovers' (Sowa, 1973, p. 20).

There were, however, a few exceptions, the best known being the *Leipzig Conservatoire*, which was founded in 1843 and went on to gradually replace the Paris Conservatoire as a role model for many conservatoires and music academies which were created right across Europe, and even beyond, in the second half of the 19th century. This raises the question of what made this conservatoire so special and why, for decades, it was considered the prototype of a modern, vocationally orientated music education institution. First of all, it is important to note that the *Leipzig Conservatoire* was, from its very beginning, subject to very special circumstances and was pursuing objectives differing from almost any other initiative to establish a conservatoire:

- It was based on a curricular concept, which essentially bore the signature of Felix Mendelssohn-Bartholdy; Mendelssohn's aim was to train qualified professional musicians.
- Mendelssohn did not intend to academise the training programme in the modern sense but to link it to theoretical knowledge, inter alia, through systematic training in the basics of harmony.
- As the city of trade (Leipziger Messe) and of knowledge (Universität Leipzig), Leipzig was particularly open to the new ideas of liberalism, freedom of thought and the free economy.
- As early as in the first half of the nineteenth century, Leipzig had an intensive bourgeois musical scene, characterised by the activities of the Gewandhaus Orchestra and the Thomanerchor, in which courtly traditions played next to no role.
- Even the founding of the Leipzig Conservatoire would not have been possible without a considerable financial contribution from the inheritance of the wealthy and childless councilmen of Leipzig, city judges and the manor owner Heinrich Blümner (Wasserloos, 2004).

The economic and social aspects of music education in the 19th century

The numerous initiatives to establish music education institutions were also the result of dramatic social change. The musicians who lost their jobs in the course of the dissolution of many court orchestras were entering the labour market as freelancers (Weber, 2008, pp. 89–92). At the same time so-called dilettante orchestras popped up, composed of committed citizens, which in turn contributed to a growing demand for organised, quality-orientated music lessons (Sowa, 1973, p. 22). This also explains why it was not the main focus of the majority of newly founded conservatoires to educate professional musicians.

Even if some of these privately owned conservatoires that emerged in the years after 1845 were run with a philanthropic purpose, the vast majority were profit-orientated enterprises. It is thus not surprising that in the second-half of the 19th century complaints about the poor quality of teaching and the lack of cultural and educational concepts arose. Hugo Riemann writes: '[T]he student pays and in return gets his lessons – anything else is up to the student' (Riemann, 1895, p. 28).

Still, by the outbreak of World War I it was the exception rather than the rule that young people striving for a career as professional musicians decided to attend a

conservatoire or a music school. Neither did having graduated from a conservatoire provide substantial benefits when entering the labour market, nor was it cheaper or more prestigious to attend music lessons at a public institution instead of having private lessons. In addition, the number of professional orchestras running their own vocational orchestra schools or offering internships was continued to increase until World War I.

The transition from vocational schools to higher education institutions

The state takes over

Hugo Riemann's swipe at the conservatoires cited in the previous chapter is not only critical of their one-sided commercial orientation and lack of educational mission, but also of their insignificance to the labour market.

The artists' agencies who, as is well-known today, are the real Kapellmeister-makers, do not even ask for the certificate of the conservatoire, but judge only from their own experience, i.e. by providing small, subordinate, second or third-level jobs to their aspirants. Then, if these [aspirants] stand the test, quickly advance them (Riemann, 1895, pp. 30-31).

Riemann's observation that conservatoires were not needed from the perspective of the labour market thus reduced the state's ambitions to interfere with the structures of vocational musical training. The fact that a trend to nationalise the former private conservatoires arose was not caused by government interest but by the pressure emanating from a public debate targeting the promotion of civic values, which was supported not least by critical statements of culturally well known and respected persons such as Hugo Riemann (Riemann, 1895; Roske, 1986).

As early as 1874 the *Musikschule München*, as one of the first of its kind, became a 'state institution' under the Ministry of Culture (Edelmann 2005). In 1909 the *Vienna Conservatoire* was nationalised. However, both institutions continued to be almost exclusively privately financed. The only institution in the 19th century aside from the *Paris Conservatoire* to be predominantly funded by the state was the *Königliche akademische Hochschule für Musik*. It was founded in Berlin in 1869 and, until the

1920s, remained the only institution of its kind to hold the designation ‘university’ (*Hochschule*) (Schenk, 2004, pp. 12-13).

Nowhere in Europe, however, was there a compelling need to transfer state sovereignty to a higher music education institution. This presumably arose for the first time in the context of the so-called ‘Kestenbergreform’ in the mid-1920s, when classroom music teacher education in Prussia was reorganised and assigned to an institution which was both artistically and scientifically orientated (see Kestenberg & Gruhn, 2009, pp. 168–169; Schenk, 2004, p. 174). Significantly, the new teacher education programme was not assigned to the *Hochschule für Musik* but to the *Institut für Kirchenmusik* (Institute for Church Music), founded by Carl Friedrich Zelter in 1822 and later transformed into an *Akademie für Kirchen- und Schulmusik*, and, as of 1935, named the *Staatliche Hochschule für Musikerziehung und Kirchenmusik*. Immediately after the end of World War II, the *Hochschule für Musik* and the *Staatliche Hochschule für Musikerziehung und Kirchenmusik* merged. The further development of this institution was now to take a course which could be described as a creeping process of academisation – a process which unfolded in a similar way in other countries.

The process of academisation

Typical of this process is on the one hand the institutional separation of musical lay training from vocational training to professional musician and on the other the question of the value of the degrees awarded by these institutions. Even though most of these institutions now awarded state-qualified professional diplomas, their legal status was still only that of a vocational school, even if they were bearing the name ‘academy’ or ‘university’. In 1956, for example, German jurisprudence was in agreement that no academic degrees can be awarded for artistic achievements (Thieme, 1956, p. 218). However, voices were becoming ever louder, articulating the claim to equate the institutions of higher music education with universities. Initial successes of such campaigns became evident in the course of the 1960s (see Hofer, 1996, pp. 21–25). Legal equality was established either in the course of the adoption of separate laws or through integration or collaboration with universities.

In the 1970s the conservatoires in the Nordic countries were dissolved and converted into music colleges or incorporated as music faculties into the nearby university. This also led to the abolition of the term ‘conservatoire’, not only in Northern Europe but also in the German speaking countries. Although this process did not take place simultaneously in the different European countries, the trend was heading in the

same direction and followed a similar dynamic. The process was reaching its critical stage after the Bologna Declaration was launched in 1999. Triggered by the so-called Bologna Process, almost all of the countries which are part of the European Higher Education Area (EHEA) were implementing laws stipulating that all disciplines and study programmes must demonstrate that they are reflective or theory-based, in other words, that they are 'academic'.

Some countries decided to keep the title conservatoire while equipping them with academic status, as was the case in the UK, Belgium, the Netherlands and Russia. However, the conservatoires in almost all the Mediterranean and Romance-speaking countries remained non-academic, although even there, after World War II, a distinction was made between 'conservatoires' and so-called 'higher conservatoires', such as in Spain and France. But even where the music HEIs are fully recognised as being equivalent to universities in legal terms, it does not necessarily mean that general acceptance of the impact and significance of the formally acquired academic status has taken place. On the contrary, the discussion about how to interpret the fact of being 'academic' and how to fulfil relative requirements in higher arts education continues to this day.

Wrap-up and conclusion

If one asks in retrospect whether and, if so, why academisation is seen by those concerned as a desirable goal, the different understandings of the term that have been mentioned above become a key factor of discussion. On top of that, however, the aspiration 'to academise' can be driven by different motives. Overall, this seems to contribute to a confusing picture. But let us first look back on the motives that have indeed been and still are standing behind efforts to academise the institutions of higher music education. In this regard, at least four different aspects can be distinguished from each other, each of which is linked to a different objective.

'Academisation' in this sense can target:

1. The increase in social reputation (social aspect)
2. The award of legally-standard degrees which may regulate access to certain professional activities or offices (formal/legal aspect)
3. The recognition as a discipline whose methods of knowledge acquisition are theory or reflection-based (epistemological aspect)

4. The improvement in access to public and governmental funding, both in the area of promoting tertiary education and promoting research (political aspect)

1) Throughout the 19th century there still seemed to be the stigma attached to the music profession and especially orchestral musicians that they formerly counted among the court servants. In this context the term, 'academy' was promising recognition by alluding to intellectual excellence connotations. Also the award of non-academic honorary titles such as 'Kammervirtuos' or 'Kammersänger' can be seen as compensation for the lack of recognition compared to the social status of the 'real' academic.

2) Even as state-funded but not university-accredited institutions, conservatoires and music academies were generally not allowed to award any legally valid degrees.

3) As a result of the 1999 Bologna Declaration, students are required to demonstrate that they are familiar with reflected and research-based methods of learning and teaching and are able to apply these in an appropriate way. On the one hand, this leads to the development of a new methodological repertoire that is adapted to the needs and requirements of the arts, which differ from those of the natural sciences and the humanities. However, the arts community is still in disagreement as to whether 'artistic research' in this sense needs to be an essential part of a professional and highly developed artistic practice which – it is argued – is fulfilled by performing and requires no cultural superstructure to reflect upon or legitimise one's own actions. The arguments that are used in this case strongly reflect the self-conception and professional ethos of the craftsman as described by Richard Sennett (2008):

- Quality results from developing technical mastery of what you do. (Guiding paradigm: technical mastery).
- Reflection upon one's own actions is permitted, but not obligatory.
- A conservative, tradition-orientated understanding of value goes hand-in-hand with an innovative approach to making use of new technologies.
- One's own identity as a specialist is strengthened by distancing oneself from other specialists. The motto, '*Cobbler, stick to your last!*' is also meant as a compliment for the performance of the other.

The fairly widespread self-assessment that one is, for example, an oboist (and not a musician), which implies that one is unable to judge whether a violin player is

performing well or badly, is a commitment to a professional self-understanding which does not necessarily require reflection of one's own practice. The characterisation of one's own professional practice as 'unacademic' is meant positively in this context and is an integral part of a person's identity as a musician or as an arts professor.

4) The question of the 'academic' character of art is, not least, also a political question as political decision-makers do not only decide on the prerequisites for the recognition of qualifications and academic degrees but also on the allocation of research funding (see Linberg-Sand & Sonesson, 2015, p. 185). In this regard, too, Europe is developing asynchronously. Unlike the sciences, research grants are still only accessible to arts research projects in exceptional cases. Academisation in this respect can also be interpreted as working towards the equality between the arts and the sciences as regards their status as being subject to state subsidy.

Outlook

The Bologna Declaration and the discussions it has triggered on issues such as academic self-understanding, the reflective and research-based nature of learning and teaching the arts, and the peculiarity and intrinsic dignity of *the artistic* as a mode of knowledge acquisition differing from *the scientific*, stirred the world of music HEIs.

The gradual process of recognising and promoting the former conservatoires from vocational schools to higher education institutions, which has dragged on for decades, has been taken for granted by many teachers without taking into account what academisation actually means or could mean to their daily business.

Looking at the self-assessment and the self-image of professional musicians in Europe today presents an unclear and partly contradictory image. On the one hand, an understanding of their own occupational role as a service provider, which was still prevailing in the 19th century, has almost completely disappeared. On the other hand, a professional self-image is widespread according to which artists and musicians claim to benefit from the social privileges and intellectual status of the academic whilst they at the same time do not necessarily feel a need to respect the rules that are generally associated with this status. These include, among others:

- to consider one's own professional actions to be reflection-based
- to contribute to further developing the professional field through striving for progress and innovation

- systematic structuring of teaching and learning
- reliability and verifiability of quality criteria

It is significant that these aforementioned characteristics, that could also be described as *leading paradigms of academic teaching* are of particularly little value in the field of instrumental and vocal performance education, and again especially in the field of classical music. It could almost be said that triggered by the Bologna Process, the centuries-old dichotomy between *Musica practica* and *Musica poetica*, *Musicus* and *Cantor* has arisen again. In fact, the Bologna Process has also created visible a gap at many music HEIs, dividing those who are open to accepting and adapting the above-mentioned paradigms of academic teaching and those who reject them.

Critics claim that the Bologna Declaration and the subsequent creation of common quality standards could lead to the mainstreaming of study programmes and thus subvert the freedom of art, science and teaching. In fact, the concept of academisation can also be understood as a search for the canonisation of teaching. However, it is unlikely to be a side effect of the Bologna Process, nor would it be desirable for the permission to pursue a career as an artist to ever be regulated by formal admission requirements, such as academic degrees, as had been the case in the countries of the former Eastern bloc during the times of socialism.

Conversely, it needs to be asked how an academic education can prepare for the present and future requirements of the profession as comprehensively as possible. Reflectiveness and the ability to adapt to changing vocational requirements and professional frameworks are, in this sense, elements of academising higher music education by not only strengthening the study programmes' employability orientation, but also by extending the horizon of a professional identity that is inspired by the professional ethos of the craft.

Artistic research may play a key role in the further development of the process of academisation. The discussion on the particular nature of artistic research is still in its initial phase. However, it does look as if research in the arts requires not only special methods and forms of knowledge acquisition but also the recognition of its own dignity, both from the music community and from the research community as a whole. Indeed, this discussion offers hope that a reconciliation between craft and reflectiveness in its truest and best academic sense is possible.

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