

**Questioning Conservatories Cultural Legitimacy: An Investigation of Dutch  
and French Networks of Music Education**

A thesis presented

by

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# ABSTRACT

Conservatories, emblematic institutions of music education, symbolise a form of expertise and sometimes even of excellence, which professional musicians inherit as a result of what could be regarded as a “rite of passage”. Indeed, the conservatory has mainly guaranteed access to the musical “field”<sup>1</sup> and legitimated musicians for centuries in the entire world, thus embodying the role of gatekeeper. This thesis explores the role of the conservatory in the field of music education, and its potential structural challenges in relation to the internationalisation of higher music education, the emergence of new technologies in the music sector and a gradual decrease of national power on arts education. Based on data collected during my ethnographic investigation (a multi-sited fieldwork in the Netherlands and in Paris) and, on the other hand, on theoretical contributions regarding music education, I will therefore intend to deconstruct the cultural legitimacy of conservatories while highlighting epistemological issues encountered during my research. Considering conservatories as the most legitimate path to become a professional musician implies questioning the significance of musical practices occurring in these traditional institutions, especially in a changing music industry.

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1 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

# TABLE OF CONTENTS

<b>ABSTRACT</b>	<b>2</b>
<b>TABLE OF CONTENTS</b>	<b>3</b>
<b>ACKNOWLEDGMENTS</b>	<b>5</b>
<b>INTRODUCTION</b>	<b>6</b>
<b>METHODOLOGY</b>	<b>10</b>
<b>METHODS</b>	<b>10</b>
<b>ETHICS</b>	<b>14</b>
<b>LITERATURE REVIEW &amp; CONCEPTUAL FRAMEWORK</b>	<b>15</b>
<b>LITERATURE REVIEW</b>	<b>15</b>
<b>CONCEPTUAL FRAMEWORK</b>	<b>19</b>
<b>CHAPTER 1   THE FIELD OF MUSIC EDUCATION: CONSTRUCTED LEGITIMACIES</b>	<b>21</b>
<b>MUSIC EDUCATION: AN INEVITABLE ENCOUNTER IN FRANCE AND IN THE NETHERLANDS</b>	<b>21</b>
<b>PRIMARY MUSIC EDUCATION, PRIMARY SOCIALISATION: FIRST NOTES</b>	<b>22</b>
<b>ACCUMULATING PRESTIGIOUS MUSICAL KNOWLEDGE AND KNOW-HOW: CONSERVATORIES PRAXIS</b>	<b>24</b>
<b>CHAPTER 2   UNRAVELLING CONSERVATORIES “ELEVATED CREDENTIAL”</b>	<b>28</b>
<b>A NECESSARY RITE OF PASSAGE: THE AUDITION</b>	<b>28</b>
<b>HIERARCHISED CREDENTIALS AMONG CONSERVATORIES DEPARTMENTS?</b>	<b>29</b>
<b>FROM CULTURAL TO SOCIAL CAPITAL: BELONGING TO THE CONSERVATORY</b>	<b>31</b>
<b>CHAPTER 3   CONSERVATORIES: A STATE “CATEGORY OF THOUGHTS”?</b>	<b>34</b>

<b>IDEOLOGICAL STATE APPARATUS AND GOVERNMENTALITY</b>	<b>35</b>
<b>ORCHESTRATION OF DEGREES IN HIGHER MUSIC EDUCATION: A SOCIAL STRATIFICATION OF TASTE?</b>	<b>38</b>
<b>THE BOLOGNA PROCESS: EUROPEAN HARMONISATION OF HIGHER MUSIC EDUCATION</b>	<b>42</b>
<b><u>CHAPTER 4   THE FIELD OF MUSIC EDUCATION BEYOND ITSELF</u></b>	<b><u>47</u></b>
<b>FROM TRADITION TO INNOVATION?</b>	<b>48</b>
<b>ACTOR-NETWORK: INCLUDING “ACTANTS”, LIBERATING “AGENTS”</b>	<b>51</b>
<b>EARMASER OR THE LOVE OF MUSIC TECHNOLOGY</b>	<b>53</b>
<b><u>CONCLUSION   A NECESSARY MULTI-SITED FIELDWORK: CONSIDERING INTER-ACTANTS.</u></b>	<b><u>55</u></b>
<b><u>APPENDICES</u></b>	<b><u>58</u></b>
<b>JULIETTE INTERVIEW - MARCH 15<sup>TH</sup>, 2019</b>	<b>58</b>
<b>MARIANNE INTERVIEW - MARCH 5<sup>TH</sup>, 2019</b>	<b>74</b>
<b>MAX INTERVIEW – APRIL 4, 2019</b>	<b>83</b>
<b>DAVID INTERVIEW - OCTOBER 15, 2018</b>	<b>91</b>
<b>ELISE INTERVIEW - JANUARY 14, 2019</b>	<b>105</b>
<b>QUIRKOS CODING JULIETTE &amp; MAX INTERVIEWS</b>	<b>118</b>
<b><u>BIBLIOGRAPHY</u></b>	<b><u>119</u></b>

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(GOWEN, Amy, 2019)

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In other words, this thesis would not have been possible without the valuable contributions of this wide variety of actants.

# INTRODUCTION

Conservatories, emblematic institutions of music education, symbolise a form of expertise and sometimes even of excellence, which professional musicians inherit as a result of what could be regarded as a “rite of passage”. Indeed, the conservatory has mainly guaranteed access to the musical “field”<sup>2</sup> and legitimated musicians for centuries in the entire world, thus embodying the role of gatekeeper. Structuralists and post-structuralists researchers defined culture as “signifying practices”<sup>3</sup>, thus, creating frames and values that encapsulate these practices. Considering conservatories as the most legitimate path to become a professional musician implies questioning the significance of musical practices occurring in these traditional institutions, especially in a changing music industry.

This thesis investigates the role of the conservatory in the field of music education, its potential structural challenges in relation to the internationalisation of higher music education, the emergence of new technologies in the music sector and explores a gradual detachment of the state's power in regard to the control of arts education.

Nowadays processes of teaching, learning, producing music are largely concerned by the integration of new technologies within the musical field. From instruments to software, technologies are constantly seeking to modernise music-making. As a result, the field of music education is now facing new modes of learning (whether digital or physical).

Considering the correspondence with an increase of interest for computer produced music— including genres such as house, techno, dubstep, electronic music — an increasing number of modern music schools are offering higher education programmes adapted to the emergences of these new musical practices.

On top of that, technological tools aiming at accompanying any type of music education came into sight: Digital platforms, music learning (instrumental practice), ear training and music production software, websites and videogames.

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2 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

3 Canclini, Néstor G. *Art beyond Itself: Anthropology for a Society without a Story Line*. Durham: Duke University Press, 2014.

I intend to examine the relationship between music education and music technologies with the following questions in mind: Are these new technologies (as new forms of music and new devices) challenging traditional elements, and the legitimacy of music-teaching? Hence, I will be examining how technologies have potentially re-shaped music education, thereby challenging the legitimacy of conservatories. By conceding the actual “social stratification of taste”<sup>4</sup> in the music sector, I was provoked to look at how taste could be institutionalised through governmental interventions in music education. Following this idea, I scrutinised conservatories departments and tried to find out how to connect the notion of taste to the unequal incorporation of technologies between conservatories programmes and departments. By questioning the institutionalisation of specific musical practices, and by looking at which pedagogical decisions are made by conservatories, I was susceptible to acknowledge the most valued and legitimate models of knowledge (and know-how) in music. Power relations within the field of music education are, therefore, to be considered. Furthermore, to determine the link between knowledge and power, and thus question the cultural legitimacy of the conservatory, I must analyse discourses within these institutions by exploring “connections/relationships between language use, its producers and consumers, and the social and political contexts, structures, and practices in which it occurs.”<sup>5</sup>

The monopoly on the dominant cultural legitimacy is always the object of competition between institutions or agents. It follows from this that the imposition of a cultural orthodoxy corresponds to a particular form of the structure of the field of competition, whose particularity becomes fully apparent only when compared with other possible forms such as eclecticism and syncretism, the academic answer to the problems raised by competition for legitimacy in the intellectual or

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4 Bourdieu, Pierre. *Distinction: a social critique of the judgement of taste*. Cambridge, Mass: Harvard University Press, 1984

5 Alessandro Capone and Jacob L. Mey, *Interdisciplinary Studies in Pragmatics, Culture and Society* (Basingstoke: Springer, 2015),

artistic field and competition between the values and ideologies of different fractions of the dominant classes.<sup>6</sup>

First of all, I will introduce the methodology used to frame this research. Through mingling different approaches and methods, I crossed boundaries among disciplines and theories related to music education and technologies. I will then dedicate my literature review to several research projects investigating the relationship between music education and music technologies but also questioning the actual position of conservatories in the field of music. Secondly, my analysis will start with a description of the field of music education. By relying on my ethnographic research (and thanks to many sources) outlining the variety of institutions within music education, I will describe the first notes of musicians in France and the Netherlands. Right after accentuating the traditional path that leads to conservatories, I will concentrate my analysis on musical practices and discourses preparing amateur musicians to their entry to the conservatory. A more theoretical and structural analysis will follow these two descriptive chapters. As a matter of fact, European higher music education often refers to governmental (or inter-governmental) decisions. Therefore, in a third chapter, processes of classifying and ranking diplomas in Europe will be examined. Recent European attempts to prevail national frames seem to impact the definition of valid music education, as well as its social landscape. My last analysis chapter questions the field of education beyond itself. Through diving into epistemological issues, I intermingled Pierre Bourdieu's notions of field, capital<sup>7</sup>, habitus<sup>8</sup> and praxis<sup>9</sup> with the actor-network theory<sup>10</sup>. Thanks to Bourdieu and Latour association, I intend to emphasise the diversity of actants navigating through the international network of music education. Furthermore, I will refer

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6 Bourdieu, Pierre, and Jean-Claude Passeron. *Reproduction in Education, Society and Culture*. p. 22-23 Thousand Oaks: SAGE, 1990.

7 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

8 Bourdieu, Pierre. *The Logic of Practice*. Redwood City: Stanford University Press, 1990.

9 Duval, Julien, and Philippe Coulangeon. *Trente ans après La Distinction, de Pierre Bourdieu*. La Découverte, 2014.

10 Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: OUP Oxford, 2007.



to my encounters with music technologies. As a conclusion, the limitations of my research process and recommendations for further works in this area will be mentioned.

# METHODOLOGY

## *Methods*

My research combines several methods and perspectives. Although guided by a comparative and structural perspective about political interventions concerning conservatories, my research tends to locally analyse the weight of social interactions within conservatories structures. Consequently, all texts integrated in my research will be coupled with field notes, combinations of semi-structured, open and spontaneous interviews, and images and sounds collected during my ethnographic fieldwork.-At first, I felt the need to gather information through empirical sources: research papers, reports and books; this collection process was an effort of mastering the knowledge associated with the field I was studying, despite my incapacity to become skilled at the associated know-how. I'm not a musician. I'm not a musicologist. I'm a researcher guided by affect, curiosity and passion towards music. Nevertheless, by assimilating discourse analysis in my study, I was eager to examine both written and spoken discourses about modern music education. Relying on existing information, I had the opportunity to attempt to update this data, with regard to current pedagogical approaches and the constructed hierarchies within the field of music education, thanks to my multi-sited fieldwork and my interviews.

Through a former professional experience at Musicora in Paris, a music show gathering wide-ranging actors of the music field, I was primarily confronted with the ambiguous relationship between music education and new technologies: "A real musician needs conservatories' expertise but certainly not a lesson from a computer" This quote from an exhibitor at Musicora, triggered the starting point of my thinking process: Are these technologies considered as tools or threats by music education? What expertise can the conservatories offer? Moreover, being part of the Musicora organisation offered me a glimpse at some innovative technologies which are struggling to legitimise their existence and their purpose in a long-established sector of music education. Another exhibitor who developed an app, and a software, of music-learning and ear-training told me that it has been really thorny to convince prestigious conservatories and music schools to incorporate

these “tools”. However, multiple encounters, interviews and readings highlighted a recent turn in music education where digital tools are gradually welcomed, despite differences among specific conservatories programmes and departments. Consequently, in order to examine the integration — or the rejection — of music technologies within higher music education, I decided to do fieldwork in several locations.

Firstly, I wandered for few weeks in the city of Utrecht trying to find a community to examine and simultaneously trying to get an overview of the local music field. I finally settled in Utrecht Conservatorium.

For almost five months, I recurrently went there with the intention of observing and consulting students, teachers, audiences and to take field notes. My position, as an outsider (a non-musician and non-musicologist) made it almost impossible for participant observation. Nevertheless, I conducted interviews with a teacher of the Musician 3.0 programme and a student of the composition master programme, and observed many activities such as auditions, lessons, rehearsals and concerts and met many people at the same time. Secondly, I took advantage of a long-established friendship with a professional musician in Paris to study one of the most prestigious French conservatories. For four months, I regularly visited the “Conservatoire à Rayonnement Régional” (CRR), in Paris. Through this research I attended a lesson, a masterclass and a concert, had multiple conversations with students and conducted an open-interview with a teacher from the Jazz department.

In addition to the location specific fieldworks that offered me a complete immersion within the local fields of music education, I also conducted formal semi-structured and unstructured interviews with diverse people. For instance, I had an insightful interview with an influential teacher at The Hague Conservatory, who is teaching within the Classical Department. Then, in order to get a foretaste of the immense network in which music education belongs, I conducted semi-structured interviews with two significant members of Musicora, who I used to work with. Finally, as a result of a request on Facebook (posted on my own profile and on some groups), I was able to contact more professional musicians (mostly French musicians) who often use music technologies to improve their skills.

The multi-sited fieldwork and the interviews offered me a glimpse of other sectors related to the field of music education. Through acknowledging the dependence of music schools and conservatories on other economic and social spheres such as the music show Musicora

in Paris, I decided to step outside the field of music education in order to explore its extensive network. Thus, the move beyond music schools and conservatories, by attending Musicora, underline their need for promotion outside their enclosure. It was also my first experience of matchmaking between new technologies and educational organizations. Through slowly trusting music technologies, schools are now considering integrating new actants in their enclosures. The actor-network-theory enables “to define and describe the relational ties between both human and non-human actants within a network or assemblage”<sup>11</sup>.

Integrating actor-network theory into my study then also offers a fresh approach towards the impact of new technologies on music education. The opposition between technological modernity and traditional learning is exceeded, thus extending analysis to technological tools (non-human actants) in addition to human actors within this sector.

Finally, I intend to offer a case study based on prior ethnographic work. The ethnographic dimension of this thesis makes me, as a researcher, the main data collection instrument<sup>12</sup>, providing detailed descriptions of the studied fields. This personal involvement, and these multiple immersions, highlight the methodological complexity of a qualitative (and therefore subjective) survey. Considering the preconceived ideas, I already had about music education, my French national belonging and amateur position within the music field, some bias must be taken into account when considering this transnational research. In addition, my ethnographic project took root in the methodology of actor-network and in Bruno Latour thoughts, allowing me to incorporate technological tools as “actants” thus impacting, as much as human actors, my research.

The main reason why objects had no chance to play any role before was not only due to the definition of the social used by sociologists, but also to the very definition of actors and agencies most often chosen. If action is limited a priori to what ‘intentional’, ‘meaningful’ humans do,

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11 Dankert, Ritske. "Using Actor-Network Theory (ANT) Doing Research." Tips over Beleid Maken, Schrijven En Uitvoeren. Last modified February 16, 2016. <https://ritskedankert.nl/using-actor-network-theory-ant-doing-research/>.

12 Robben, Antonius C., and Jeffrey A. Sluka. *Ethnographic Fieldwork: An Anthropological Reader*. p.7-8. Hoboken: John Wiley & Sons, 2012.

it is hard to see how a hammer, a basket, a door closer, a cat, a rug, a mug, a list, or a tag could act. They might exist in the domain of 'material' 'causal' relations, but not in the 'reflexive' 'symbolic' domain of social relations. By contrast, if we stick to our decision to start from the controversies about actors and agencies, then anything that does modify a state of affairs by making a difference is an actor, if it has no figuration yet, an actant.<sup>13</sup>

Finally, by opting for a multi-sited fieldwork approach, I risked inherent cultural differences that would prevent me from a transversal analysis. Led by a sociological obsession of generalisation, I hardly focused on the importance of singularity as a commencement. From macro perspective to micro involvement, I eventually attached particular attention to contextualise and historicise my observations and I aspired to translate it into detailed descriptions.

Nevertheless, even though taking into account contrasts between different places and different social actants, translocal linkages can still be highlighted:

In a way, one might argue, the term 'multilocal' is a little misleading, for what current multilocal projects have in common is that they draw on some problem, some formulation of a topic, which is significantly translocal, not to be confined within some single place. The sites are connected with one another in such ways that the relationships between them are as important for this formulation as the relationships within them; the fields are not some mere collection of local units. One must establish the translocal linkages, and the interconnections between those and whatever local bundles of relationships which are also part of the study.<sup>14</sup>

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13 Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: OUP Oxford, 2007.

14 Ulf Hannerz, "Being there... and there... and there!," *Ethnography* 4, no. 2 (2003)

## *Ethics*

Ethnographic research requires considering ethics while examining the field and participating in the community life. Hence, all my informants have been notified about the purpose of my fieldwork and acknowledged how I was considering using the data collected. Besides ethics' matter, it was really important for me to build an unquestionable rapport with them and to gain their trust. Greater than a precious collection of data, people I met during my fieldwork embody extraordinary encounters. Moreover, I assured them that some of our conversations would be recorded, transcribed and coded, and safely saved on my smartphone and laptop. In order to preserve their identity, some of my interviewees asked me to change their names or to simply write their initials within my final thesis.

# LITERATURE REVIEW & CONCEPTUAL FRAMEWORK

## *Literature Review*

Questioning the cultural legitimacy of conservatories, and its relationship to new technologies involves interdisciplinary research. Indeed, issues within music education have previously been approached by several disciplines such as history, musicology, cultural studies, sociology, political science, philosophy and psychology.

Music education has therefore been approached from several angles. First, let's take a look at Allan Sigel's 1968 report in *College Music Society*<sup>15</sup>. This report compares the Conservatory of Amsterdam, the Royal Music Academy of London, the Royal Conservatory of Brussels, the National Conservatory of Paris (CNSM), the Staatliche Hochschule Für Musik of Detmold in Germany and the Conservatorio Di Musica Santa Cecilia in Italy. This survey conducted 50 years ago, describes all the requirements to access conservatories curriculums ("General requirement") and specific ways of teaching music ("Pedagogical procedure"). A further description of each conservatory highlights the differences of various types of degrees and institutional prestige. By studying conservatories in Paris, The Hague and Utrecht, I'm aiming at updating these elements, which I then confront with new pedagogical approaches, democratization of music education and the impact of new technologies. The study of arts education (and more precisely of music education) which questions music technology as part of new musicians' skills, has also been developed by Carlesta Elliott Spearman<sup>16</sup>. She imagined new ways of teaching and learning, especially in the field of music, from 2000. This paper questioned the future of educational spaces, methods and social relations in the United States, highlighting some interesting social issues of that time such as ethnicity, multiculturalism, gender, technological interactions.

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15 Sigel, Allen. *A Report on Six European Conservatories*. College Music Society, 1968.

16 Elliott Spearman, Carlesta. "'How Will Societal and Technological Changes Affect the Teaching of Music?'" National Association for Music Education (NAfME)." 1999.

The author stresses a potential turn in music education as she enters the 21<sup>st</sup> century. As part of the numerous institutional changes that technology generates according to Elliott Spearman, two of them are particularly relevant for my study. Firstly, she notes that “technology is defining the skills needed to find employment. Working with one's head has replaced the need to work with one's hands. Musicians with computer skills are able to search out available positions more expeditiously and cover a wider geographic area within less time. International job searches are more common.”<sup>17</sup> This statement interrogates the necessary accumulation of skills for professional musicians, thus integrating technological skills as part of a wide range of practices. However, I intend to avoid the insinuations that divide the dominance of “one’s hands” and “one’s head”, referring to the ‘hands’ of an instrumental practice and the ‘head’ of computer skills in a musical context. In my opinion, computer skills go together with instrumental practice in music education. While more and more technological degrees in music are created, traditional music learning does not benefit from new tools, thus considered as distinctive (and lower) skills and knowledge. The author announced that “performance classes, ensemble rehearsals, recitals and concerts, and private lessons will still require the physical presence of students and audiences, but practice formats will be altered by CAI software that can provide instrumental accompaniments”<sup>18</sup>. This prophecy is validated by the extensive production of software such as EarMaster, MusicCrab, MusicInBox, which offer an accompaniment to musicians in their processes of learning and practicing music.

Music teaching is both an art and a social activity. A classroom is a social structure. Therefore, an effective teacher of music must combine knowledge of each student's sociological context with knowledge of music in order to develop successful teaching strategies within that social structure.<sup>19</sup>

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17 Elliott Spearman, Carlesta. ""How Will Societal and Technological Changes Affect the Teaching of Music?" National Association for Music Education (NAfME)." 1999.

18 *Ibid* p.5-6

19 *Ibid*. p.8-9



Taking a student's sociological context into consideration is especially relevant with regard to the digital era they live in and the accessibility of tools consolidating their skills (if we consider these tools as social actors). The so-called democratisation of culture thanks to digitisation, could blur social inequalities when it comes to cultural practices. Furthermore, the sociological context can refer to a multicultural social milieu, as a result of globalisation. More and more students are now travelling abroad to study music, thanks to degrees uniformisation, thus offering a combination of different musical approaches, based on the variety of students' social backgrounds.

Jason M. Gaines developed the most advanced research relating conservatories education and music technologies. This dissertation, based on a multi-sited fieldwork in the United States, highlights students' and faculty's perceptions of technology in conservatories. Based on qualitative data, the author offers a structured understanding of the impact of technologies on traditional education, by exploring the compatibility between these two sectors. Furthermore, Gaines interrogates the development of new professional skills, a progressive "incorporation of music technology into the professional practice of musicians."<sup>20</sup>

Music conservatories play an important role in the musical development of musicians. Students often choose to attend a conservatory because they are seeking to focus their efforts on honing their skills as performers, composers, or both. The use of music technology has increased in recent years as hardware and software has become more user friendly, resulting in the incorporation of music technology into the professional practice of musicians. While the innovation of technology has been swift, the adoption of music technology by educators in music conservatories has been slow when compared to those in other institutions of higher education.<sup>21</sup>

Finally, a deconstruction of the legitimacy of conservatories in music education also implies a re-consideration of governmental and symbolic support. For centuries, music education

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20 Gaines, Jason M. "Music Technology and The Conservatory Curriculum." PhD diss., Columbia University, 2018.

21 *Ibid*, p.2

has been a state prerogative in my research area and is now progressively becoming an intergovernmental prerogative (as a result of the declaration of Bologna). Consequently, I will also refer to Elena Raevskikh's research which motivated my attempt to decentralise conservatories from states' scope.

Supported by the omnipresent State in the past, French music education leans increasingly towards a more liberal and competitive model. How do conservatories react to this restructuring of the competitive field? How do they affect European territorial cohesion? Are they managing adaptive or hybrid strategies with new conceptions of music education? Alternatively, do they gradually move away from the marketplace and become an obsolete and difficult heritage to maintain?<sup>22</sup>

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22 Raevskikh, Elena. "Orchestrating French Music Conservatories: European Political Interventions and Local Governance." p.170 IAFOR Journal of Education 5, no. 1 (2017). doi:10.22492/ije.5.1.09.

## Conceptual Framework

By referring to Pierre Bourdieu's concept of "field", I primarily intend to highlight power relations between different music education's institutions. The notion of field can be defined as a relatively autonomous space or sector in which power struggles occur between social agents seeking to accumulate, exchange, and monopolize their power resources (capitals).<sup>23</sup> Bourdieu notes that people or "agents" are constantly involved in a struggle to gain power and dominance in their sector; thus gathering "capitals" that are considered valuable within their field. There are several types of capitals: it may be economic (financial resources), symbolic (recognition within the field), cultural (education, cultural knowledge), or social (a certain membership in a social field).<sup>24</sup> According to the structural approach of Pierre Bourdieu, music education is a "field" within distinguishing cultural and symbolic capitals are defined by the dominant ideology (constructed by agents holding the highest positions in this field). Moreover, conservatories guarantee a form of social belonging, thus offering a social capital<sup>25</sup>. Being the most prestigious educational structure when it comes to traditional music degrees enables conservatories stakeholders to define and value musical genres and practices. Finally, another central concept of Pierre Bourdieu's theory is the "habitus"<sup>26</sup>, an embodiment of cultural capital, defined as:

"systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a

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23 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

24 Bourdieu, Pierre. "Forms of Capital." *Journal of Economic Sociology* 3, no. 5 60-74. 2002 doi:10.17323/1726-3247-2002-5-60-74.

25 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

26 Bourdieu, Pierre. *The Logic of Practice*. Redwood City: Stanford University Press, 1990.

conscious aiming at ends or an express mastery of the operations necessary in order to attain them.”<sup>27</sup>

The concept of “habitus” expresses the ambiguous epistemological position of Bourdieu, who moved from structural approaches to ethnographic investigations, thus offering a comprehensive framework to examine societies. The renowned author was also inspired by Marxist thinkers, which make some of his works resonate with Louis Althusser’s theory<sup>28</sup>. In order to analyse the power of states, I will refer to the concept of “Ideological State Apparatus,”<sup>29</sup> which encapsulates the idea of a state able to impose ideologies to populations. However, to gradually move towards a post-structuralist perspective, I will examine Michel Foucault’s concept of “governmentality,” which also questions the correlation between power and knowledge but diversifies power holders. Finally, the “Actor-network theory”<sup>30</sup> (which is, at the same time a philosophy and a methodology), developed by Bruno Latour, is essential to my work in order to overcome the “field” concept limitations, by introducing the notion of “network”. Furthermore, Latour offered to enlarge the social analysis to non-human actors and pays particular attention to technologies<sup>31</sup> in his researches:

The project of ANT is simply to extend the list and modify the shapes and figures of those assembled as participants and to design a way to make them act as a durable whole<sup>32</sup>.

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27 Bourdieu, Pierre. *The Logic of Practice*. Redwood City: Stanford University Press, 1990.

28 Althusser, Louis. "La Pensée." *Positions* (Paris), p.67-125. 1964,

29 *Ibid*

30 Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: OUP Oxford, 2007.

31 Latour, Bruno. *Aramis, or, The love of technology*. Cambridge: Harvard University Pr, 1996.

32 Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: OUP Oxford, 2007.

# Chapter 1 | The Field of Music Education: Constructed Legitimacies

Every institutionalized educational system (ES) owes the specific characteristics of its structure and functioning to the fact that, by the means proper to the institution, it has to produce and reproduce the institutional conditions whose existence and persistence (self-reproduction of the system) are necessary both to the exercise of its essential function of inculcation and to the fulfilment of its function of reproducing a cultural arbitrary which it does not produce (cultural reproduction), the reproduction of which contributes to the reproduction of the relations between the groups or classes (social reproduction).

## *Music Education: An inevitable encounter in France and in the Netherlands*

The use of the notion of "field of music education" implies highlighting the symbolic hierarchies and powers relations occurring in this sector. Some paths are more valued than others to become musician. Based on my observations, most of my informants value conservatories as the highest educational organisation, which reminded me that there is a long road to reach the grail for those who aspire to become jazz and classical professional musicians. Although my interviewees come from various backgrounds, I noticed that their music education is primarily connected to their own social positionality, thus highlighting the influence of their entourage. Shortly, I would like draw attention to the diversity of institutions providing introductory music lessons in Paris and in Utrecht. Then, I will refer to traditional instrumental practices as legitimate "praxis" and will define this central concept. Before refocusing my research on higher music education and specific hierarchies at this level of study, I wish to consider and describe the first musical notes of the musicians I met. My first conversations with most of my informants focused on their entry into the world of music. Music education is accessible in France and the Netherlands through public schools (elementary school, middle school, high school) but there are also many other options such as decentralised local institutions. Thus, several institutions have an important role in the

first notes of young musicians: School, local institutions and family. The third institution, the family, plays a major role and is the entry point of my study.

Throughout this chapter, I will also explore traditional methods of learning music and their relationship to new technologies. Indeed, several factors can have an impact on the way music is taught, and the question of a more technological praxis from musicians first notes is then raised. The term “praxis” resonates with Bourdieu’s notion of “habitus”. After publishing the *Outline of a Theory of Practice* in 1977, the author progressively elaborated the definition of this concept:

The habitus is the work product of inculcation and appropriation necessary for those products of collective history that are the objective structures (eg, language, economics, etc..) able to reproduce the form of lasting dispositions in all organisms (which can, if you will, call individuals) permanently subject to the same packaging, then placed in the same material conditions of existence.<sup>33</sup>

### *Primary music education, primary socialisation: First notes*

Learning music usually starts early, parents often push their children to start music. One of my informants in France told me that her entry within the music world depended more on her parents' determination than on her own choice. It was not even a hobby for Juliette at this time, it was an obligation motivated by her parents' perceptions: “All kids do that, let’s register you for next year lessons at the municipal conservatory”<sup>34</sup> was the beginning of Juliette’s ballad (in French, “ballade” both refers to a musical genre and to a long walk). For children, in France, several options are available to practice an instrument: a public and territorialised music education (cheap subscriptions to local conservatories such as municipal or district conservatories or included music lessons in public school). Private lessons are an option as well but require financial assets. Another interviewee, Marianne, who has a conservatory background (and whose daughter is now studying at the

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33 Bourdieu, Pierre. *The Logic of Practice*. Redwood City: Stanford University Press, 1990.

34 B., Juliette. Personal Interview. Paris. March 15, 2019.

conservatory) noted that: “So far, entering the conservatory is often a choice that parents make. Now we must create a way to arouse the envy from children themselves, and through partnerships between local conservatories and schools we can try to do it.”<sup>35</sup> According to Marianne “The conservatory is the most prestigious way, apart from public music education there is no quality music education: Private schools are amateurish.”<sup>36</sup> She encouraged her daughter to study music from the earliest age in conservatories. Hence, entering conservatories habitually depends on your primary socialisation, no matter how democratised music is only some children, often because of their parents’ determinations. The role of your closer social circle can thus be determinant. For instance, Agustin, a student at the conservatory of Utrecht admitted that he started music because his dad always played folk guitar in Chile when he was a child<sup>37</sup>. Moreover, childhood is the period to start music education if you consider becoming a professional musician in specific musical genres such as classical music or jazz according to Juliette and Marianne (who insisted on the complex system of primary music education which requires to pass three cycles to be eventually admitted in superior conservatories).

In the Netherlands, music education is also mainly public. Instrumental practice or music theory lessons are taught in public school. In addition, local authorities offer several opportunities for cheap music lessons, and provide rehearsal venues for amateur musicians for low prices. Private music education (private schools or private teachers) is also part of the Dutch field of music education but, as mentioned previously, requires important financial assets. Here I could emphasise the cultural democratisation of music education, apparently accessible enough (in economic terms) to erase social inequalities in the first place. At the same time, it seems obvious that financial assets are not the only obstacles when it comes to education. Indeed, enabling children to pursue musical skills outside their public schools mainly depend on families’ perceptions (and aesthetic values) regarding their extra activities. In other words, no matter how expensive a violin lesson is, it has to be a valid social activity above all.

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35 R, Marianne. Personal Interview. Paris. March 5, 2019. (Translated from French by author)

36 Ibid

37 F., Agustin. Personal Interview. Utrecht. March 22, 2019.

As part as my fieldwork in Utrecht, I noticed that music education as a hobby (or as a first step to eventually study music in higher education) is mainly related to Arts Education infrastructures. In this city, two cultural centres predominantly offer music lessons: The Utrecht Centre for the Arts (UCK) and Parnassos Cultural Centre. Nevertheless, these two organisations are not related to the same public institutions. Indeed, Parnassos is part of Utrecht University whereas UCK is predominantly funded by the Gemeente (municipality). On top of these organisations, The Muziekhuis, a building where studios, a concert hall, festival's and ensembles' offices are combined, is also welcoming a wide range of musicians for rehearsals and performances. The multiplicity of locations enables amateur and professional musicians to navigate in a local field. On contrary to French primary music education, there is no official continuity from a primary conservatory to a superior conservatory. There is a clear division between music schools for amateurs and conservatories for emerging professional musicians. However, entering superior conservatories requires a former education in music schools in the Netherlands as well. Finally, music lessons at primary and middle school are guaranteed by governmental policies, but music lessons in cultural centres are framed by local actors, although they might need financial support from national funds to sustain their activities. That being said, both Parisian and Utrechter primary music education apparently format their students so they can fit superior conservatories requirements. No matter the percentage of amateur musicians within local conservatories/schools in France and in the Netherlands aiming at entering superior conservatories eventually, superior conservatories seem to frame primary music education. In other words, primary music schools and municipal conservatories both adapt their pedagogical approaches to the requirements of the audition.

### *Accumulating prestigious musical knowledge and know-how: conservatories praxis*

First, I would like to bring to light differences in pedagogical approaches among French and Dutch primary music education. While “solfege” (or music theory) is separated from instrumental practice in France, Dutch teachers ordinarily combine reading (theories) and playing (practices) music. Juliette, who is now studying at the Parisian “Conservatoire à



rayonnement regional” (considered as the main springboard to superior conservatories) started her music education in a local conservatory where creating a link between practice and theories was lacking<sup>38</sup>. In contrast with this French specificity, Elise, a teacher from the conservatory of Utrecht, states that through integrating pop music to Dutch music schools, children easily learn to play radio songs without getting knocked out by theory<sup>39</sup>. Solfege embodies rigor and obstinacy and is a step to take before starting playing music in a superior institution. As a result, solfege can discourage some students. For that reason, many software and apps are now offering ludic ways of learning solfege. Marianne mentioned Music Crab during our interview and described it as an “an introduction to music theory through playing”. Although more and more technological tools are emerging, they are not integrated in Parisian conservatories. Districts conservatories in Paris have, according to Marianne “the most retrograde approach” and do not need to question themselves regarding new tools, because of the immense demand they face. In addition, “Students and teacher, products of the system, express the logic of the system”<sup>40</sup> in a hierarchical relationship where teachers are the empowered ones, thus delimiting the content of music lessons by reproducing long-established and systemic ways of teaching. Juliette thinks that private schools can provide teachers who could overcome these conservative practices: “When it’s private it’s less institutionalised and then it becomes interesting because teachers may feel freer regarding their teaching methods”<sup>41</sup>. Max, who has been teaching in Dutch conservatories (classical departments) for several years admits this conservative “classical tradition” and makes allusion to a certain “legacy” in public conservatories<sup>42</sup>. By insisting on the precious “expertise” and “technique” provided by conservatories, my informants emphasised a legitimate praxis in their primary music education which leaves behind new technologies.

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38 B., Juliette. Personal Interview. Paris. March 15, 2019.

39 O, Elise. Personal Interview. Utrecht Conservatory. January 14, 2019.

40 Bourdieu, Pierre, and Jean C. Passeron. *The Inheritors: French Students and Their Relation to Culture*. 1979.

41 B., Juliette. Personal Interview. Paris. March 15, 2019.

42 T, Max. Personal Interview. The Hague Conservatory, April 4, 2019.

“Aristotle also introduced the idea of ‘praxis’ which is not merely a mechanical making but a conceptually inspired ‘creative doing’. Thus, the concept of praxis, which derives from the Greek word for ‘action that shapes the world’, seeks to dissolve the distinction between theory and practice. The concept of praxis involves a deconstruction of the binary pair of theory and practice, involving recognition that each belongs to and in the other.”<sup>43</sup>

Consequently, by drawing parallels with Bourdieu’s concepts of capital, I argue that the praxis is the combination of cultural capital (including a form of technical capital), symbolic capital and social capital. By way of explanation, the praxis depends on the field agents who are constantly prolonging specific cultural practices and discourses, thus guaranteeing the symbolic credential of conservatories. This continual process of values and practices’ interiorisation and reproduction encapsulates the “dialectic” of “habitus”, in other words: “the internalisation of externality and the externalisation of internality or, more simply, of incorporation and objectification”<sup>44</sup>

This first chapter highlights the path that leads to the higher conservatories. First, I tried to show that access to music education from an early age often demonstrates the existence of social determinisms. The primary socialisation of the musicians I met during my study conditioned their entry into the world of music. A second conditioning, essentially practical, takes place during the primary education of music. This conditioning has to do with the practices taught in local conservatories in France, and cultural centres and music schools in the Netherlands. Moreover, both countries integrate music education in public education: compulsory courses are held at the primary school, middle school and specialised courses are open to musicians in high schools. Besides interrogating a form of cultural democratisation at a local scale, public interventions suggest that music education remains a governmental matter. By aligning their musical practices with those of conservatories, institutions offering primary music education prepare their students for the

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43 Barker C. (2006) “The concept of praxis Cultural Studies and the Leisure Industries.” In: Rojek C., Shaw S.M., Veal A.J. (eds) *A Handbook of Leisure Studies*. Palgrave Macmillan, London

44 Bourdieu, Pierre. *Outline of a Theory of Practice*. Cambridge: Cambridge University Press, 1977.

entrance examination of conservatories. The audition, “rite of passage”<sup>45</sup> giving access to prestigious superior conservatories for those who succeed it, crystallises the mastery (and reproduction) of legitimate musical praxis.

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45 Genep, Arnold V. *The Rites of Passage*. London: Routledge, 2013.

# Chapter 2 | Unravelling conservatories “elevated credential”

## *A necessary rite of passage: The Audition*

Through learning, practicing and then teaching music in a certain way, music’s students and teachers often validate a long-established manner of thinking and making music.

Therefore, to enter superior music education in conservatories, the *praxis* must be known and practically mastered by students. The *praxis* then becomes a component of students’ cultural capital. The audition, a rite of passage highlighting precise requirements, is a selection process I had the opportunity to observe during my research. By using the term “rite of passage”, popularised by the German ethnographer Arnold van Gennep, I intend to draw attention to this important stage in musicians’ lives: the audition embodies this movement from amateurism to professionalism in the field of music. Moreover, rite of passage is, by essence, a notion referring to a new social belonging.

Despite their diversity, rites of passage all serve the same purpose: To separate the individual from their former group, prepare them for their new phase of life, and their re-entry into society at this new level or position. The process not only prepares the individual for a new role or phase in their life, but also may serve to bind them with others who are going through the same process.<sup>46</sup>

When the conservatory of Utrecht welcomed potential applicants (and outsiders like me) for the open-day, teachers offered auditions simulations. The process of auditioning amateur musicians is spread among all conservatories. In addition, orchestras and ensembles hire musicians if they pass the same type of audition.

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46 "Rite of Passage." Info:Main Page - New World Encyclopedia. Accessed June 22, 2019.  
[https://www.newworldencyclopedia.org/entry/Rite\\_of\\_passage](https://www.newworldencyclopedia.org/entry/Rite_of_passage).

During this second visit within the conservatory of Utrecht, I observed a simulation of audition. It was the open-day, and a fantastic occasion to see how teachers and students of the conservatory actually promote their institution. I entered a room which was almost packed and waited for one of the applicants to simulate the audition. A tall, blond and visibly self-confident amateur musician joined the teacher on stage. He started to sing and play the piano and was accompanied on drums by the teacher. He was, for me, perfectly keeping pace with the drums, creating a harmony appreciated by the audience. After two minutes, the coach interrupted him to offer to work only on his voice. They repeated the same song and the performer proved to be synchronised with the teacher finger snaps. What a surprise to see the performer abruptly stopped: "Such a great performance, you're inhabiting it, your role and the scene, but there are some technical problems ... That's why you're here, developing skills, because you know that your place is on stage"<sup>47</sup>. Here is the strength of the conservatory, this unshakeable institution where the amateur becomes professional: the elaborated praxis. The most legitimate and advanced praxis can then be developed within superior conservatories. In a following chapter, I will question partial changes of praxis in music education, thanks to students' and teachers' involvement regarding the inclusion of technological tools, thus reshaping musical practices.

### *Hierarchised credentials among conservatories departments?*

Why are musicians mainly tempted by entering the conservatory, and not by other types of (physical or digital) schools? Agustin seemed puzzled when I first asked this question to him. On contrary to most of my other informants, Agustin is pursuing a Master of Music that is not limited to a specific musical genre. Indeed, Agustin plays drums for orchestral and symphonic music, he also performed for musical theatre ensembles and pits, as well as indie rock and jazz ensembles. Nevertheless, he considers the classical technique as a first requirement to then navigate through different musical genres. Agustin wears several hats, but none of these can be worn without the consecration of the conservatory according to him. He now identifies himself as a percussionist, and a "certified" music therapist and

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47 Fieldnotes. Utrecht Conservatory, November 24, 2018.

educator. He reminded me that “conservatories have an elevated credential” and whatever other schools offer (such as more “modern” approaches and methods regarding music learning), they won’t have the same legitimacy. Firstly, for him, the essence of the conservatory is the professionalization of musicians:

I think they exist to legitimize that you can be... They almost give you standing, to tell you ‘I promise you if you get this degree, you’re going to start making money as a musician’. In that sense they’re also framing what is music and what should be done or who should be hired or who’s the most creative.<sup>48</sup>

My French informants Juliette and Marianne also mentioned this position of gatekeepers which embody conservatories. Nevertheless, they mainly focused on classical musicians who rely on conservatories in order to become professionals. Partnerships between conservatories and orchestras emphasise the privileged position of classical departments in conservatories. The two students who became my informants, despite their geographic distance (Agustin studies a master in Utrecht, while Juliette studies another form of music degree in Paris), both criticised internal hierarchies in their conservatories. Classical departments are the most prestigious, long-established, and thus privileged departments. As a dominant sub-field in Utrecht, The Hague and Paris conservatories, classical departments seem more autonomous and self-sufficient than the other departments. On top of that, orchestras hire musicians as a result of the success of their audition, thus repeating conservatories praxis. Classical sections in conservatories, which do not really suffer from competition with other types of schools, sometimes benefit from deep-rooted affiliations with orchestras. For instance, the Royal conservatory of The Hague offers a Master with an “orchestra specialisation”. Max enumerated the advantages of this master for classical music students: “This is a collaboration that we like very much with the residence orchestra — “Residentie Orkest” —, the orchestra pays the tuition fees for the

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48 F., Agustin. Personal Interview. Utrecht. March 22, 2019.

selected students. Also, they're moving very quickly in the direction of becoming an orchestra of the city. So, the social component of their work is becoming very important".

### *From cultural to social capital: belonging to the conservatory*

Adjacent to the legitimacy they offer, these educational institutions provide their students with local, national and international networks. The cultural capital associated with the praxis developed by conservatories students is interconnected with a social capital provided by the institution.<sup>49</sup> I am using the concept of social capital as Bourdieu defined it in *The Forms of Capitals*:

Social capital is the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition—or in other words, to membership in a group— which provides each of its members with the backing of the collectivity-owned capital, a 'credential' which entitles them to credit, in the various senses of the word. The relationships may exist only in the practical state, in material and/or symbolic exchanges which help to maintain them.<sup>50</sup>

Following his description of the master of classical music (orchestra specialisation), Max brought up the notion of "network"<sup>51</sup> and we discussed the "hub" project<sup>52</sup> in which

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49 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

50 Bourdieu, Pierre. "Forms of Capital." *Journal of Economic Sociology* 3, no. 5 (2002), 60-74. doi:10.17323/1726-3247-2002-5-60-74.

51 T, Max. Personal Interview. The Hague Conservatory, April 4, 2019.

52 "Construction Spuiforum Starts," The Hague Online, last modified June 22, 2017, <https://www.thehagueonline.com/news/2017/06/21/construction-spuiforum-starts>.

the Dutch Royal Conservatory is involved. By developing strong connections with the city, the Royal Conservatory, the Resident Orchestra and the Dutch Dance Theatre will benefit a new construction in the city centre called *Spuiforum*. The municipality is mostly financing this project, which costs €176.6 million. This “hub” follows the initial intention of doing “side-by-side projects”<sup>53</sup>, thus gathering conservatory’s students, external ensembles, orchestras and dancers in order to develop interdisciplinary projects. It appears that several prestigious ensembles formations originated from the conservatory of the Hague. Max mentioned Slagwerk Den Haag as an example. Moreover, he insisted on the ties between the conservatory and other ensembles, which embody a real advantage for students. (see partners on the right)



The people taking part in my research all mentioned this social dimension. Beside a personal feeling of belonging to a certain social circle, my informants revealed all the privileges which become accessible through conservatories: masterclasses with brilliant professional musicians<sup>54</sup>, partnerships with orchestras and ensembles, as well as collaborations with local venues, connections with other European conservatories etc... My French informants therefore also acknowledge social advantages while being part of conservatories. Juliette belongs to the conservatory and take advantage from its internal social interactions, but she also seeks to develop a network outside the institution. Nevertheless, being part of the CRR provides her with a form of credential, of recognised legitimacy that Juliette embodies outside the confines of her educational institution. After school, she regularly “hangs out with her really incredible fellow musicians from the conservatory”<sup>55</sup>. Together, they often go to jam sessions to challenge themselves and they recurrently figure out that their institutional affiliation is rewarded by people’s

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53 Ibid

54 Fieldnotes. Conservatoire à Rayonnement Régional, Paris, February 13, 2019.

55 B., Juliette. Personal Interview. Paris. March 15, 2019.



considerations: “You must be a really great musician, the jazz department of the CRR has a good reputation”. Thanks to the reputation and to the extended network of the conservatory, Juliette had several opportunities to play gigs with jazz ensembles after being recommended by her teachers and fellow musicians.

Finally, David, executive director of the French show Musicora (which also constitutes my multi-sited fieldwork) recognises his particular attention to conservatories mostly because of their extended network<sup>56</sup>. To benefit from the numerous actors of their networks, Musicora co-produced conservatories students’ performances. Indeed, by promoting these institutions (communication-wise) and technically providing them with an exposed stage at Musicora, they intend to implement a cross-promotion. Through conservatories, David targets different types of organisations and people: Musical scores publishers, instrument-makers, teachers, students, institutional supports. Therefore, Musicora is not necessarily creating encounters, but rather reproducing the actual traditional musical field by means of putting instruments and musicians at the heart of the show. By using the word “satellite”<sup>57</sup> during the interview, David captured the density of connections in the field of music education, thus the multiple actors and factors that could affect conservatories’ praxis.

As previously stated, conservatories’ purpose and practices are principally (directly or indirectly) framed by states. Indeed, states control the types of degrees delivered by these prestigious institutions. On the top of that, decentralised bureaucratic organisations (regions, provinces, departments, municipalities etc.) are the main funders of French and Dutch conservatories. My background in political science obviously led me to consider the influence of public authorities on the legitimate definition of music education. To what extent does the state produce hierarchies within higher education? Does the new intergovernmental organisation of higher education, embodied by Erasmus project for instance, prevail today on national diplomas rankings? Finally, are these hierarchies impacting the social composition of conservatories classrooms?

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56 D, David. Skype interview. Utrecht, Paris. October 15, 2018.

57. Ibid

# Chapter 3 | Conservatories: A State “category of thoughts”?

Pierre Bourdieu often referred to a form of symbolic violence exerted by the State which tends to impose “category of thoughts”<sup>58</sup>. Conservatories, as public institutions, could therefore be the result of states’ “category of thoughts” and, at the same time, conveying states thoughts about cultural legitimacy.

Throughout my ethnographic research, it was intricate to perceive the implication of governments regarding conservatories. In order to examine the public influence on conservatories, I took root in various theories and researches.

Firstly, I will intend to develop thoughts about a neo-Marxist perspective which places the state on top when it comes to erecting ideologies toward music education<sup>59</sup>. However, I will try to counterbalance this exceedingly structural approach with the concept of “governmentality”<sup>60</sup> (which implies scrutinising social actors in relation to governmental actions). In other words, the first part of this chapter is dedicated to lay the foundations of a post-structuralist posture towards music education.

Secondly, based on case-studies and other forms of literature, I will compare technological and traditional degrees and their potential correlation to social divergences. Finally, from national frames of higher music education to European modes of governing higher education, I will enlarge my interrogations by investigating the effects of the Bologna declaration.

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58 Bourdieu, Pierre, Loic J. D. Wacquant, and Samar Farage. "Rethinking the State: Genesis and Structure of the Bureaucratic Field." *Sociological Theory* 12, no. 1 (1994): 1-18. doi:10.2307/202032.

59 Althusser, Louis. "La Pensée." *Positions* (Paris), p.67-125. 1964,

60 Foucault, Michel. *Michel Foucault: Power, Truth, Strategy*. 1979.

## *Ideological state apparatus and governmentality*

Althusser's concept of State ideological apparatus is delicate to use in relation to cultural studies because of its intrinsic link to the concept of State repressive apparatus. In other words, states' soft and hard powers are intertwined according to the author (who was intensively affected by Marx's theories on State power). Indeed, for Althusser, the ideological apparatus serves the repressive one in the sense that the ideological dimension would enforce the authority of the State. However, John Storey's examination thereafter, interpreting Althusser's concept of ideology, resonates with my research:

Althusser's main contention is to see ideology not simply as a body of ideas, but as a material practice. What he means by this is that ideology is encountered in the practices of everyday life and not simply in certain ideas about everyday life. Principally, what Althusser has in mind is the way in which certain rituals and customs have the effect of binding us to the social order: a social order that is marked by enormous inequalities of wealth, status and power.<sup>61</sup>

This paragraph highlights a connection between power, knowledge and know-how. Indeed, if ideology is the combination of cognitive and practical social activities, I would like to draw attention to ideological production by governmental and institutional forces. Which structures are framing the definition of valid music learning? Is the top-down approach (placing the State as the unique decision maker) still realistic in our current society? What is the existing governmental scope in music education? Is the current "praxis" resulting from governmental decisions?

As a matter of fact, public institutions label legitimate and deviant behaviours, ideas, actual practices in order to maintain their idea of social order. State validation of "good" cultural practices can take many forms. For instance, funding through grants selected cultural institutions to the detriment of other symbolises state political agendas. National culture is a showcase, cultural choices made by the state have an impact on the very

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61 John Storey, *Cultural Theory and Popular Culture: An Introduction* (London, England: Pearson Education, 2006)

definition of the nation. Consequently, the supervision of higher education, and more precisely higher education of music, is an area where we can analyse the ideological footprint of the state.

Michel Foucault developed two relevant concepts that I can relate to my study. Firstly, the idea of “power-knowledge”<sup>62</sup> assumes a need for the state to assert its power by coating it with a specific knowledge. On contrary to Althusser’s vision of power as a brutal force weighing on populations, Foucault suggests power as knowledge, as discourses shaping people’s perceptions without forcing them. In that sense, governmental power is almost inconspicuous: the population interiorises these discourses and adapt their behaviours to it. When it comes to cultural activities and preferences, I could imagine that schools (mostly controlled by governmental powers) provide people with institutionalised discourses, thus shaping their practices and ideologies. Furthermore, through overcoming the vision of a disciplinary power maintained by the state, Foucault offered the concept of “governmentality”<sup>63</sup>. On contrary to the first structural approach (a viewing of a passive population submissive to imposed state ideologies), the French philosopher suggested that governmentality (a term merging “government” and “rationality”) lays the foundations of the “conduct of conducts”<sup>64</sup> through a collective ideological process. This form of power, mingling governmental and other influences, suggests an epistemological turn.

Following this idea, Foucault’s statement “Power is everywhere not because it embraces everything, but because it comes from everywhere”<sup>65</sup> does not limit the relation power-knowledge to state actions and discourses. As a result of neoliberal approaches toward culture and education, music education is decentralised. Therefore, conservatories (despite their economical dependency to governmental funds) now deal with a multitude of actors and gains autonomy regarding their operation. The private sector is steadily occupying the field of music education as well.

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62 Foucault, Michel. *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York: Pantheon, 1980.

63 Foucault, Michel. *Michel Foucault: Power, Truth, Strategy*. 1979.

64 Ibid

65 Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Penguin Group(CA), 1977.

During my ethnographic investigation, I could not perceive the state influence. Although I visited the royal conservatory of The Hague, only the title of it reminded me of national's weight. It is true that some administrative encumbrances are part of conservatories' lives, but these structures seemed particularly autonomous to me. In fact, my interviewees regularly mentioned the "bureaucratic"<sup>66</sup> control towards conservatories organisation, but, for me, they were mainly referring to long, boring and sometimes unnecessary administrative procedures (and not to an ideological pressure). As an illustration, Juliette notes: "you get that [the conservatory] is a public place because for some really simple stuff, like new equipment, projects, it gets really complicated and it also takes ages"<sup>67</sup>. Nevertheless, my several informants briefly mentioned the relationships between conservatories and public "power-knowledge" forces. The main comments were related to the states' ability of classifying and ordering diplomas, thus ideologizing specific educational forms. After questioning the way governments rank diplomas, I will explore the relevance of the national scale in relation to European's attempts of aligning music degrees.

During the nineties and in the beginning of the twenty-first century one can notice a general tendency towards de-centralisation in educational policy and towards an autonomisation and responsabilisation of schools. Furthermore, there is a growing impact from organisations of the European Union on (higher) education – a kind of re-centralisation. The European project of the knowledge society and knowledge economy has been (and still is) the background for new policy.<sup>68</sup>

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66 B., Juliette. Personal Interview. Paris. March 15, 2019.

67 Ibid

68 "On Education and the public 'Studies of governmentality in education'." PhD diss. n.d.

[https://ppw.kuleuven.be/ecs/les/bestanden/Tekstbestanden/onderzoeksteksten/Project\\_text\\_On\\_Education\\_and\\_the\\_public.pdf](https://ppw.kuleuven.be/ecs/les/bestanden/Tekstbestanden/onderzoeksteksten/Project_text_On_Education_and_the_public.pdf).

## *Orchestration of degrees in higher music education: a social stratification of taste?*

First of all, what is the purpose of music degrees? How does the conservatory, a prestigious and established institution, prevail over other educational systems in terms of diplomas? The students I met during my survey told me about their ambitions. Some of them have entered the conservatory to become a professional musician, while others seek to pursue a degree enabling them to teach music (perhaps through a different manner) in conservatories. According to Max, teaching to teach music is also part of the Royal Conservatory's "different areas of expertise"<sup>69</sup>. The Conservatory of The Hague has a department dedicated to this, including Bachelors and Masters of music education. Thus, in France as in the Netherlands, the conservatory seems to be the most inclined institution to provide amateur musicians with a position in the musical field, as professional musician, or as teacher.

There is one sure thing: State recognition of degrees is uneven between traditional and technological studies, but differences in legitimacy are also visible in the various traditional learning paths. By relying primarily on my field work and my interviews (sprinkled with additional research on the websites of ministries, various and varied music schools) I wish to highlight the symbolic institutional hierarchy of types of learning music. Through a description of the current situation in France, and the Dutch one, I will broaden the scope of my examination at European level.

In France, traditional higher music education refers to several forms of degrees. The *Diplôme d'Etat*, "DE", (which confers the right to teach music in conservatories or schools) and the *Diplôme National Supérieur Professionnel de Musicien*, "DNSPM", (equivalent to a Bachelors degree of music) are the consecration of students success in the first cycle, while the second cycle enables them to get a Masters degree and the third one offers doctorates. Only thirty-three institutions, most of the time called "conservatories" offer bachelor diplomas in the field of performing arts (music and dance), either for becoming music (or

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69 T, Max. Personal Interview. The Hague Conservatory, April 4, 2019.

dance) teacher or professional musician (dancer). Since other European institutions strived for providing musicians with more and more forms of recognised diplomas, some French institutional reforms occurred in order to adapt to the competitive European field. As a result, the “Poles Supérieurs” came to light with the ability to award Bachelors’ degrees, thus joining national conservatories rank. Masters, on the other hand, are the prerogative of the two national superior conservatories (Conservatoire National Supérieur de Musique et de Danse — CNSMD) in Paris and Lyon. Some of the “Poles Supérieurs” have implemented partnerships with French universities (musicology programmes) in order to offer research-oriented programmes and to benefit from universities types of diplomas. Juliette could apply to the CNMSD of Lyon but she’s already too old to enter the CNMSD of Paris. Indeed, the highly recognised (both nationally and internationally) superior conservatory of Paris is limited to those under 25 years old. The CRR, where Juliette belongs, is a gateway to the professional music field (except for classical music which requires a higher diploma), but it is also considered as a filter for the final selection of the two National Superior Conservatories<sup>70</sup>. Only five out of twenty-two musicians from the Jazz department of the CRR eventually got accepted to one of the two CNSMDs. Further down the diploma ladder, technological degrees, most of the time delivered by schools offering computer music learning, are classified as BTS (two-year technical degrees). As an example, the emergent French “DJ-Network School” provides BTS degrees.

Are there social differences between technical degrees and traditional degrees — or even between traditional degrees themselves? Are students attending these different types of degrees socially homogeneous? Admittedly, the process of classifying and ranking degrees has consequences on the social composition of music education students. But it would be insufficient and false to simply distinguish conservatories “high” social profiles from “lower” classes students involved in technological degrees. For instance, the irruption of a pedagogy combining traditional praxis and technological tools at the Utrecht conservatory enabled me to reconsider the bureaucratic influence on conservatories. Musician 3.0 is an interested programme tending to intertwine traditional practice,

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70 A, Stéphane. Personal Interview. Conservatoire à Rayonnement Régional. February 9, 2019.

personal development and technologies. This programme, however, has not been universally acclaimed within the conservatory. The board hesitated on removing Musician 3.0 from their bids.

The “3.0” embodies the different hats that could wear a musician in the current music industry: Composer, producer and musician. This innovative perspective highlights the harsh economic realities of the music sector: forced versatility, limited resources. By the way, Musician 3.0 program is not attached to any specific musical genre. Through dissociating themselves to specific musical genres, musicians 3.0 students navigate through ensembles concerts, interdisciplinary performances and solo progressions of all forms. When I met Elise, I got fascinated by her devotion to the controversial Musicians 3.0 programme. After evolving within the conservatory for years, and by observing the various departments, Elise was able to share with me her thoughts. Her statements confirmed my impression of social heterogeneity between diverse programmes. As an illustration, she noticed that: “In terms of mixed cultures we have some mixed identities, but we don't have much mixed colors, we have many Asians in the classical department”<sup>71</sup>. In addition, she insisted on processes of self-exclusion from conservatories. According to Elise: “Whites are going to the conservatory. And you find those other people in the rock academies. They're studying MBO whereas here it's HBO. So, you find them in the rock academies, not because they're stupid but because they don't feel comfortable with conservatories... they don't think could fit”<sup>72</sup> The phenomenon of self-exclusion, or self-limitation, was also revealed through another interview I conducted with an amateur musician. Clément, who was going to the conservatory as a child, gave up because of the fastidious learning of solfege, but mainly as a result of social discomfort<sup>73</sup>. For many years, he felt illegitimate to play an instrument and he confessed that the conservatory wasn't an option for him anymore, despite his desire to become a professional musician: “I will never belong there, I'm not like these people”<sup>74</sup>. Beside hierarchies in terms of prestige, the classification of degrees and practices in music education suggest a social component to explore.

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71 Olthuis, Esmee. Personal Interview. Utrecht Conservatory. January 14, 2019.

72 Ibid

73 L., Clément. Phone Interview. Utrecht, Paris. May 23, 2019.

74 Ibid



A British case-study gave me an insight into social differences related to traditional music degrees and music technologies degrees, correlated to the structural decomposition of educational pathways.

TM degrees tend to draw students with higher social class profiles (and fewer black and minority ethnic students) than the British national average, while the gender profile matches the wider student population. The demographic of MT degrees, by contrast, is overwhelmingly male and lower in terms of social class profile (and slightly more ethnically diverse, although still predominantly white). We have suggested that it is possible to interpret these developments in different ways.<sup>75</sup>

*The Distinction*<sup>76</sup> is one of the most internationalized work of Pierre Bourdieu. Through a social stratification of taste, Bourdieu questions the relationship between social positions and cultural taste (aesthetic preferences). On the topic of music, Bourdieu associates specific social categories with musical genres, therefore highest social profiles are correlated with classical, contemporary music and opera. A question remains unanswered: Is there a real connection between aesthetic preferences and decisions regarding music departments for conservatories students? I asked Juliette, Agustin (and other students that my research put on my path) if they were listening to the type of music they were actually learning and performing. Most of them replied that their cultural consumption was broader than their actual conservatory practices in terms of musical genres.<sup>77 78 79</sup> Kern and Peterson showed that *The Distinction* theory was not applicable to cultural tastes in the

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75 Born, Georgina, and Kyle Devine. "Music Technology, Gender, and Class: Digitization, Educational and Social Change in Britain." *Twentieth-Century Music* 12, no. 02 (2015), 135-172. doi:10.1017/s1478572215000018.

76 Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge, 2013.

77 B., Juliette. Personal Interview. Paris, March 15, 2019.

78 F., Agustin. Personal Interview. Utrecht, March 22, 2019.

79 Fieldnotes. Utrecht Conservatory, December 11, 2018.

United States<sup>80</sup>. They argued that associating social categories with specific tastes in terms of musical genres was not relevant in their area. Instead, they highlighted a correspondence between social classes (and cultural capital associated with it) and an “omnivorous” rapport to cultural consumption<sup>81</sup>. The case of Musician 3.0 programme copes with the “omnivorous” cultural consumption of certain social categories and is preparing students for heterogeneous musical skills and genres.

### *The Bologna process: European harmonisation of higher music education*

In a Europe in motion, students’ mobility has become a priority in higher education projects. The Erasmus programmes, which encourages students to travel abroad as part of their studies, has allowed them to feed on other cultures and to forge links within international communities. Most importantly, the growing mobility of students (as well as teachers) directly impacts educational systems. Thus, the “Nation-State model”, valuing national cultures and their maintenance, seems to be challenged by the irruption of multicultural social actors navigating through a European framework.<sup>82</sup> Thus, music higher education, which depended on the goodwill of national leaders, is today under the yoke of a larger organisation: Europe. This European model falters between the desire to safeguard national heritage and the desire to create a European culture and identity. The Bologna declaration emphasises this duality in European higher education. Initiated in 1999, this intergovernmental process aimed for harmonising academic degree standards among European countries.<sup>83</sup> The core objectives of this process are defined as: competitiveness, attractiveness, mobility and employability<sup>84</sup>.

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80 Peterson, Richard A., and Roger M. Kern. "Changing Highbrow Taste: From Snob to Omnivore." *American Sociological Review* 61, no. 5 (1996), 900. doi:10.2307/2096460.

81 Ibid

82 SHORE, CHRIS. "Transcending the Nation-State?: The European Commission and the (Re)-Discovery of Europe." *Journal of Historical Sociology* 9, no. 4 (1996), 473-496. doi:10.1111/j.1467-6443.1996.tb00108.x.

83 Working Groups – AEGEE-Europe. Accessed June 22, 2019. <https://www.wg.aegEE.org/ewg/bologna.html>.

84 REICHERT, Sybille, and Christian TAUCH. "Bologna Four Years Later: Steps Toward Sustainable Reform of Higher Education in Europe." *European Education* 36, no. 3 (2004), 36-50. doi:10.1080/10564934.2004.11042365.

The implementation of European credits in higher education (ECTS) allows students to recognise their degree abroad. However, as mentioned earlier, few institutions in France offer degrees with European recognition, thus jeopardising the competitiveness of higher music education in this country. Beyond the similarity between degrees standards, harmonising the educational contents within conservatoires seems necessary. Indeed, programme differences from one conservatory to another highlight the impossible transferability of some students. For example, the creation of "Amsterdam Electronic Music Academy", a partnership between the School of House and the Conservatory of Amsterdam does not resonate with any French superior conservatories' programme<sup>85</sup>. Finally, as a consequence of the Bologna declaration, tending to harmonise higher education degrees in Europe, several organisations emerged in the field of music education, thus embodying a form of transnational web connecting conservatories.

“Could the Superior Poles be a priori qualified as “European conservatories”? Which French conservatories are recognized by the European instances? From the administrative viewpoint, the success of a Europe-oriented superior conservatory is measured by the relative concordance of its curriculum at the European level, augmented European mobility of students, and the creation of new European networks of artistic cooperation.”<sup>86</sup>

The European Association of Conservatories (AEC) and the Erasmus network for music “Polifonia” are two European organisations particularly attentive to on European higher music education issues. AEC was created in 1953, in Utrecht, thus initiating a network composed by almost three hundred organisations nowadays. The AEC website introduces the organisation as the “leading voice for higher music education in Europe”<sup>87</sup>. The

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85 "Amsterdam Electronic Music Academy." Conservatorium Van Amsterdam. Last modified April 8, 2019. <https://www.conservatoriumvanamsterdam.nl/en/calendar/open-days/amsterdam-electronic-music-academy/>.

86 Raevskikh, Elena. “Orchestrating French Music Conservatories: European Political Interventions and Local Governance”. *IAFOR Journal of Education*, 2017

87 Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen. Accessed June 22, 2019. <https://www.aec-music.eu>.

conservatories of Utrecht, The Hague, Amsterdam, Rotterdam, Maastricht and other types of Dutch performing arts schools are parts of the network. In France, some educational institutions also joined the Association (including the superior conservatory of Lyon and a few “Conservatoires à rayonnement régional”). Nevertheless, the Superior Conservatory of Paris — considered the oldest conservatory (in its current form) — is not part of the network.

“Polifonia”, on the other hand, is a consequence of the Bologna declaration and was co-ordinated by the royal conservatory of The Hague and the AEC. Encouraging the mobility of students is the core objective of this Erasmus Network. The impact of such initiative is the diversification of nationalities within conservatories’ classrooms.

I mean they come from all over the world... I can put up a map from a PowerPoint here and then you can see the spots everywhere. Lots of students come from Europe. There are also some Asian, some Australian, people from the U.S. and Africa but not so much in our department. There are also a few students from Latin America. So, they come from all over the world and I think that also makes our community stronger, it makes it more exciting.<sup>88</sup>

On contrary to what I could perceive from the French conservatory I investigated; the Royal Conservatory is particularly attentive to developing international institutional connections. Max told me about a connection between the Superior Conservatory of Paris and the Royal Conservatory of The Hague, although this partnership is not supervised by the AEC<sup>89</sup>. Hence, the governmental scope upon higher music education tends to become intergovernmental when it comes to controlling music degrees and, indirectly, framing the entry to the music field. However, some connections can get out of governmental hands, even though these connections do not assume that “power” is missing.<sup>90</sup>

Finally, more and more international networks are being established in all cultural fields, allowing its actors to travel, to inspire each other, to collaborate together beyond their

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88 T, Max. Personal Interview. The Hague Conservatory, April 4, 2019.

89 Ibid

90 "On Education and the public 'Studies of governmentality in education'." PhD diss. n.d.

national borders. When I met Utrecht conservatory students, who were initially curious to discover another location and its local usages, I realised how much they finally shape the institution they attend. Impregnated by their national trajectories and their identities, a dozen students from the Utrecht Conservatory decided to create the “Utrecht experimental ensemble”<sup>91</sup>. Without neglecting the weight of their respective cultures, these students have hybridised their knowledge and used it to create innovative shows. When I attended the first performance of the ensemble (in the conservatory)<sup>92</sup>, Agustin emphasised the social dimension of the project: “Our creativity is to try to think out of the box, by taking inspiration from our diversity, and sometimes from misunderstandings that our performance arouses”<sup>93</sup>. The first piece of the performance was inspired by a Columbian folk song. All of a sudden, a member of the ensemble, who had enchanted me by his nonchalance-elegance blend, grabbed an unidentified technological object. It looked more like a Gameboy than a tool aiming at producing music. But the most confusing thing is that, after watching all members of the audience with a smirk, the enchanting character hid the object under his shirt. My preconceived ideas led me to interpret this gesture as a symbolic cover-up: This object did not belong to this setting (in the heart of the conservatory), for me it was forbidden. And yet, the performers standing in front of me belonged to different departments, and their teaching methods were surely subject to hybridisation, too. An encounter between people and their different approaches was what I was actually witnessing. This show brought to light musical crossovers and interdisciplinarity. Folk, jazz, classical music were surely sources of inspiration, but this new genre was unique — and it was experimental. Isn’t it contrasting with the whole idea of maintaining a heritage to leave room for experiments within the conservatory? Agustin stands for challenging the conservative facet of the conservatory: “I hate learning while understanding the history of what my educational upbringing was and understand that all my teachers had to go through this kind of system like I did.”. Passionate about music education, Agustin recognises the prerequisite of a conservatory diploma in order to then be able to develop new teaching methods. He would like to give priority to personal and

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91 Fieldnotes. Utrecht Conservatory, April 16, 2019. "Utrecht Experimental Ensemble Performance"

92 "Utrecht Experimental Ensemble Performance" | [https://youtu.be/g6\\_rMWS2qd4](https://youtu.be/g6_rMWS2qd4)

93 F., Agustin. Personal Interview. Utrecht, March 22, 2019.

social developments through his future teaching. Moreover, crossing boundaries between music technology and traditional music education within conservatories is part of the “revolution” he foresees.

In conclusion, the Bologna process has considerably modified the interactions within and around the conservatories. The intergovernmental desire to harmonise higher education diplomas is now extended beyond European borders, thus increasing student global mobility and facilitating circulation of knowledges on a global scale. As a result, the influences are numerous, and the conservatoire's activities are no longer confined to the local scale. One question remains: is the notion of field, whatever its scope, sufficient to consider new technological actors — whose role has become central today in terms of interactions — within the music education network?

# Chapter 4 | The Field of Music Education Beyond Itself

The aim of this chapter is to prolong the analysis of current influences on conservatories structures. The internationalisation of these institutions, their maintenance in an increasingly digitalised era and the fading national (public) involvement towards higher education of music provoke new interactions that go beyond the deterministic field of music education.

In the *Field of Cultural Production*, Bourdieu focuses on the artistic and the literary field. However, the following quote highlights a process which transcend every cultural sub-fields:

Making one's mark, initiating a new epoch, means winning recognition, in both senses, of one's difference from other producers, especially the most consecrated of them; it means, by the same token, creating a new position, ahead of the positions already occupied, in the vanguard. (Hence the importance, in this struggle for survival, of all distinctive marks, such as the names of schools or groups — words which make things, distinctive signs which produce existence).<sup>94</sup>

As mentioned earlier, conservatoires no longer hold a monopoly on music education, except for classical music. They face two threatening phenomena. First, as the quotation above highlights, the traditional dimension of the conservatory is challenged by institutions aiming to bring a new vision to music education (including through the integration of technological tools, and by preparing musicians to computer-music), more in line with the current music industry. Finally, the issue is not limited to question the potential replacement of conservatories by more modern educational systems, but rather: How do

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<sup>94</sup> Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

recent international and technological developments in the network of higher music education impact conservatories?

### *From tradition to innovation?*

I was regularly tempted to dive into the tradition/innovation binarism and its link to the notion of modernity. Analysing conservatories guided me toward the issue of maintaining a form of heritage, of “legacy”. Although my fieldwork highlighted social actors’ attempts to modernise conservatories, the leitmotiv of conservatories seems to be the preservation of “classical tradition”<sup>95</sup>. Max however insisted on the “early music pioneering”<sup>96</sup> (particularly visible in the composition department) part of the Royal Conservatory in the Hague which, apparently, has “this kind of DNA of tradition on one hand and innovation on the other.”<sup>97</sup>

Navigating through conservatories and music venues in different countries enabled me to scrutinise students’ and teachers’ motivations when it comes to innovative and technological practices. Most of the time, students impel their teachers to modify their methods by hybridising traditional technique and software tools. Elise mentioned Utrecht Conservatory teachers’ disinclination regarding the promotion of these tools. Despite the original approach of Musician 3.0 programme, an increasing gap between students and teachers’ perceptions appears. Agustin, who has been observing these students within the conservatory noted with enthusiasm that: “In the conservatory almost everyone using any kind of digital or electronic tool to assist them in their creativity is a musician 3.0 student”<sup>98</sup>. On contrary to this appreciation, Elise considers technologies as limitations to creativity and performance. Nevertheless, she realised that students sometimes want to spend more time on the developing technological skills, and she recognises that the conservatory does not really focus on this dimension. However, thanks to the implementation of partnerships with HKU Music and Technology programmes, some students of the conservatory can now discover a hybridised pedagogy. For the students I

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95 T, Max. Personal Interview. The Hague Conservatory, April 4, 2019.

96 Ibid

97 Ibid

98 F., Agustin. Personal Interview. Utrecht, March 22, 2019.



met, including the development of these skills through dedicated music technology lessons is necessary with regard to the actual professional field. Apart from classical music, conservatories departments are progressively moving towards hybridized pedagogies.

The late French philosopher Michel Serres drew attention to the impact of the Internet on education in his book *Thumbelina*<sup>99</sup>. According to the author, teachers must acknowledge that digitisation suggests a significant turn regarding the relationship between students and teachers. Thanks to the augmented access to various forms of knowledge, due to the Internet, the role of the teacher must change. As a matter of fact, the classroom is no longer a hierarchised space dividing the ones seeking to gain knowledge and the one in charge of delivering this knowledge. Serres mainly takes examples from academic scenery. Nevertheless, the described decreasing authority of the teacher and the disappearing silence are perceivable in conservatories classrooms.

Until recently, teachers, in their classrooms or lecture halls, would communicate to their students a knowledge that could already be found in books, at least in part. They oralized writing, a page-source. If they invented — a rare thing — they could write up their thoughts afterwards, a page-compilation. It was their academic standing that made us listen to their voice, and they demanded silence whenever they delivered their oral lectures. They no longer get it.<sup>100</sup>

The average age of the people I met on my way is around twenty-five years old, they all belong the “Millennials generation”, so do I. As “Millennials” we grew up with more tools than our predecessor. Access to knowledge, our perceptions of time and distance, all of this has significantly changed through the emergence of new technologies. Learning, training, promoting musicians... These processes are now facilitated by factors outside the conservatory: Youtube tutorials<sup>101</sup>, applications, software, social networks and platforms

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99 Serres, Michel. *Thumbelina: The Culture and Technology of Millennials*. Lanham: Rowman & Littlefield Pub, 2014.

100 Ibid.p.37-38

101 Waldron, J. (2013). “User-generated content, YouTube and participatory culture on the Web: music learning and teaching in two contrasting online communities”. *Music Education Research*, p. 257-274.

for instance. All these elements contribute to musicians' daily lives and to their professionalization. When booking a rehearsal room required to stop by a reception desk, to queue, to chat face-to-face; booking a room is now limited to a click on the conservatory's website. How does Juliette revise her music theory? "While I'm waiting for my metro, on my smartphone,". Is Agustin's ensemble dependant from the Conservatory when they want to promote their next concert? "We basically created a Facebook event to reach people".

Autonomous practices are developed by students, but these new customs do not represent a threat to conservatories, despite the reluctance of some institutions. I argue that these practices are superimposed on the traditional praxis and redefine this praxis at the same time. Whether the integration of new technologies comes from the will of professors or administrators, or that of students, this integration occurs.

Within the Royal Conservatory of The Hague, Max ensures that the use of technological tools is already common<sup>102</sup>. For example, a platform has been developed to enable students to access online courses and simulations of exams, obviously very representative of the actual exam. Then, Max told me about the platforms facilitating the collaborations with his foreign partners: "We have this long-distance system that we use to exchange compositions, a platform where we work with our partner schools."<sup>103</sup>

Max participates in the organization of the classical department of the conservatory. I was genuinely surprised to see his enthusiasm about technological processes in music education. If he is really satisfied about the incorporation by professors, he considers that the royal conservatory can still go further: "They are incorporated yes, certainly by teachers. At the same time, I think that we can still take many steps, they can help us strengthen our education. We laid the foundations, now we need to build a house with the students"<sup>104</sup>

In conclusion, music technology is not a binary concept opposing traditional and modern approaches on music, because music technology embodies a network where technologies

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102 T, Max. Personal Interview. The Hague Conservatory, April 4, 2019.

103 Ibid

104 Ibid

become active tools in continuous interaction with musicians, teachers and other “actants”<sup>105</sup> of the network. This network perspective motivated my multi-sited fieldwork. Using actor-network approach offers an enlarged and non-hierarchical vision of the music education sector, taking into account transmissions of knowledge and know-how which transcend borders, therefore challenging the continuous reproduction of ideologies (resulting from perpetual power relations).

“Its slogan, ‘Follow the actors’, becomes, ‘Follow the actors in their weaving through things they have added to social skills so as to render more durable the constantly shifting interactions.’ It’s at this point that the real contrast between sociology of associations and sociology of the social will be most clearly visible.”<sup>106</sup>

### *Actor-Network: Including “actants”, liberating “agents”*

Combining Pierre Bourdieu's sociology and Bruno Latour's ethnographic methods was not an easy task. Indeed, by relying on the most structuralist works of Bourdieu, those on social reproduction in education as well as its development of the concepts of "capital" and "field", the ethnographic dimension of Bruno Latour was difficult to implement. Bourdieu attached particular importance to the determinisms that weigh on social "agents" in a field, whereas Latour focuses on social interactions within a network in a less structural approach. The term "agent", which can be contrasted with the term "actant" developed by Latour, is indicative of an epistemological fracture between these two thinkers. The actor-network approach considers “actants” (this term makes it possible to consider the non-humans in the analysis), thus “accepting as full-blown actors entities that were excluded from collective existence by more than one hundred years of social explanations”<sup>107</sup> Hence,

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105 Latour, Bruno. *Reassembling the Social: An Introduction to Actor-Network-Theory*. Oxford: OUP Oxford, 2007.

106 Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory* (Oxford, England: OUP Oxford, 2007)

107 Bruno Latour, "Third Source Of Uncertainty," in *Reassembling the Social: An Introduction to Actor-Network-Theory* (Oxford: OUP Oxford, 2007), p.69

both humans and non-humans, for Latour, have room for manoeuvre within a network. Their existence produces effects and can disrupt the structure. Following this idea. For Bourdieu, on the contrary, agents (and more particularly the dominated ones) depend on the structure to which they belong<sup>108</sup>. According to this idea, they are, for the most part, prisoners of an almost impenetrable structure, within which legitimate practices and discourses are established and reproduced by agents, due to “habitus”<sup>109</sup> determinisms. This perspective would dissociate the subjects of the survey (dominant and dominated humans within a relatively autonomous field) from the object (new technologies seeking to integrate this field). However, my study highlights interdependencies among fields (especially the traditional field of music and the field of music technology), thus enlarging the scope of power relations. Following this idea, power relations are constantly evolving as a result of the multiplication of interactions between “actants”).

By relying on a new type of capital, a “technological capital” based on the definition of “technical capital”<sup>110</sup>, I intend to argue that practices and discourses (know-how and knowledge, also defined as “praxis”) are now changing according to technological advances and students’ social heterogeneity. In addition, this “technological capital” seems to be part of the new cultural capital of the music field, since musicians’ technological skills are required in the current music industry. Nevertheless, these technologies are not always officially welcome in the traditional educational system: they can be the subject of internal struggles.

Conservatories “actants” are still entering and participating in the redefinition of the institution itself, despite a warm and tangible reception of the most conservative stakeholders. Some insights into the daily life of the Conservatory of Paris (CRR) confirmed this idea:

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108 Bourdieu, Pierre. *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1993.

109 Bourdieu, Pierre. *The Logic of Practice*. Redwood City: Stanford University Press, 1990.

110 Yardi, Sarita. "Social learning and technical capital on the social web." *Crossroads* 16, no. 2 (2009), 9-11. doi:10.1145/1665997.1666000.

Suddenly, when S. started to play a jazz piece in the classroom, I noticed two students discreetly grabbing their smartphones. Every week, these students were supposed to focus on ear-learning, in a course called “Jazz analysis”. The teacher, Stéphane, would play a piece, and the learners should be able to find the title, the date of the composition, composer’s and performers’ names and, in conclusion, the very specific cultural movement attached to this track. Most of the time, Stéphane prepares his playlist on Youtube before playing it through Bluetooth speakers in the classroom.

- Shazam will be the winner today, stated Juliette.

Our two thumb-masters were finally not discreet enough with their smartphones. Predictably, Stéphane detected the two new players of the room: two digital genius, known as Shazam apps, who could recognize the piece in less than twenty seconds:

- You’re cheating guys! That’s not fair, and it won’t help you during exam!

- We’re not cheating, replied one of the conspirators, we’re collaborating.<sup>111</sup>

### *Earmaster or the love of music technology*

After investigating, for several months, conservatories in Paris, Utrecht and The Hague, I was delighted to rework for Musicora, which was the starting point of my research. After telling Marianne and David (two members of the festival team that I interviewed for my thesis) about my will to participate in the new edition of Musicora, they asked me if I could moderate the conferences on innovation. What a great opportunity to get closer to music education software developers!

For two days, I had to introduce these new “actants” of the musical field to the audience, while presenting the show Musicora. My promotional speech emphasised the marriage of tradition and innovation, therefore not the victory of one over the other but rather the way traditional instrumental music and new technologies could complement each other. There

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111 Fieldnotes. Conservatoire à Rayonnement Régional, Paris, February 13, 2019. “Jazz Analysis Course”

were many innovative “actants” at Musicora this year: New instruments (such as Sylphyo or 3DVarius), applications and software for composition, ear-training and music-learning. I already had the opportunity to meet some of them last year during my internship. In one year, Earmaster has conquered more schools and conservatories. Established in Denmark in the late 1990s, Earmaster is today one of the most renowned music learning software. During my exchanges with Quentin (who represents the brand in France) I asked him if he considered this very elaborate software a threat for music schools and conservatories. He told me that Earmaster software never wanted to compete with the "real" schools, but that the latter might have perceived it as a threat. "The truth is we need these institutions to validate us. When Berklee College of Music started buying Earmaster licenses, we really gained legitimacy."<sup>112</sup> During our first interview, Marianne reminded me that a year of practice with Earmaster had never enabled anyone to access the conservatory, no matter how elaborated this tool is. Again, dividing music technologies and traditional music learning into two autonomous and concurrent fields would not enable researchers to understand changes that the conservatory is currently facing. These technologies, as numerous as they are, are now part of the music network. My study does not neglect power relations around these new “actants”, but I argue that no matter the reluctance they trigger, they are already part of music students and teachers lives.

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112 (Earmaster), Quentin. Personal Interview. Paris, Musicora, May 3, 2019.

# CONCLUSION | A necessary multi-sited fieldwork: Considering inter-actants

In conclusion, questioning the role of the conservatory, and its potential structural changes, in the current network of music education involves relying on a wide variety of data. First of all, conceding conservatories a cultural legitimacy and a dominant position in higher music education, I wanted to approach the actors of this institution in order to gather their opinions. The ethnographic study I conducted offered me an immersion within an area I do not belong to.

My outsider position enabled me to pay particular attention to practices which sometimes become commonplace for the actors of the field. These practices, taken as a first chapter through the theory of "praxis" are determined by a multitude of actors. At first, I tried to describe my informants' music education "ballade" through highlighting the deterministic factors that weighed on their entry into the world of music. At the same time, I have tried to show that music education was partly a public matter, whether at a national or local scale. Then, in the second chapter, I questioned the credential of the conservatory and the continuation of traditional practices (as opposed to technological practices) which contribute to maintain its legitimacy. I then intended to analyse the differences in terms of prestige between traditional and technological education in my third chapter.

In emphasizing the links between governments and higher music education, I have once again widened the scope of my analysis. Indeed, by relying on intergovernmental reforms aiming at harmonising higher education degrees in Europe (and beyond European boundaries), I have sought to show that conservatoires no longer depend solely on the national framework and that interactions are multiplied

Finally, in a last chapter, I highlighted the need to rethink the notion of the field, to go beyond it, in favour of an overall vision of the network of music education. Through the description of my encounters with the technological tools in the teaching of music, I especially wanted to show that these "actants" significantly impact social activities and can then be analysed as subjects (rather than to be eternally "objects" of study).

“Translocal ethnographer go where their research takes them to create an emergent field and study object. The emphasis is on multiple connections rather than multiple sites.”<sup>113</sup>

My multi-sited fieldwork was even more exciting as it raised questions about the need for ethnographic research to point out the differences and similarities between conservatories in Europe. Conservatories are sometimes studied at a macro scale to highlight institutional mechanisms and policies, thus not always revealing values and legitimate praxis embodied by conservatories. Nevertheless, by encountering students and teachers, and observing this institution at a micro scale, I could question the actual impact of governmental categorisations. Finally, I could understand the way actors are shaping the institution, more than focusing on the way the institution is shaping the actors. For me, conservatories initially referred to classical and traditional visions about music, although navigating through different structures made me realise how disparate these institutions were. No matter their bureaucratic organisation, long-established praxis and limited social diversity, the conservatories I visited were in fact deeply different with regard to their perspectives on how music should be taught. One of the main outcomes of my research is to provide a new conceptual framework to scrutinise structural changes in higher education. Indeed, our global society features new technological shapes who should be taken into account while we intend to describe social activities. Therefore, human and non-humans are “actants” in an extended network of music education and frame the new musical “praxis”. Finally, in order to define all the “translocal linkages” in the network of music education (to highlight more connections between conservatories practices) many more structures should be investigated. Moreover, the limited number of interviews I conducted (eight, in total) cannot bring to light the immense diversity of opinions regarding the topic. An extensive exploration of recent music technologies, as well as emergent educational systems, would be more fruitful to highlight significant changes in musicians’ professional requirements. The ethnographic facet of my work is lacking real participant observations. I would recommend actors of the field of music, such as musicologist, to seize this issue. However, interdisciplinary research seems necessary in order to combine several lenses

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113 Ulf Hannerz, "Being there... and there... and there!," *Ethnography* 4, no. 2. 2003



(including a more technology-oriented one). On top of that, refocusing the analysis on the field of classical music would offer new opportunities to question the persistence of the social stratification of taste in musical institutions. In other words, redefining the scope of the analysis would surely help to point out structural changes I could not perceive.

# APPENDICES

## *Fieldwork Photos*



Juliette's Performance, Masterclass Aftermath, CRR, February 2019



Conservatory of Utrecht, Traditional Open-Day, November 2018



Utrecht Experimental Ensemble, April 16, 2019, Conservatory of Utrecht



Mediating Innovation, May 3, 2019, Musicora, Paris

*Juliette Interview - March 15<sup>th</sup>, 2019*

- CT

So when did you start learning music?

- JB

Well, I think I was around 7yo. My parents actually decided that I should play music. And like my brother as well and we were like "OK let's do that". And when you're seven you know you're not saying no to your parents. You just basically do what you're told. So I started studying music that way like OK let's do that.

- CT

But it wasn't your own decision.

- JB

It wasn't my decision. It was my parents like "OK I cool, all kids do that, So you know let's register them for a class and we'll see. It was already at the conservatoire, private lessons they came later on, when I decided.

- CT

So you started by the conservatory. Which one?

- JB

Saint-Cloud (laughs)

- CT

Oh, our dear local authorities.

- JB

And like the really weird thing about the Conservatoire is that, at first, you don't really pick an instrument. You pick like, well you have like a short list. And then according to

availabilities they just register you on one instrument, after you've chosen three instruments.

- CT

And what were the instruments ? Just to know.

- JB

So I think I had chosen like violin, flute and piano and I got the piano. So we started studying it.

- CT

But what about music theory. Because I heard that sometimes you don't even touch your instrument, you don't play your instrument because you first have to learn music theory, solfège, musical formation as it is called now.

- JB

We had classes of that I think the really terrible thing about the Conservatoire when we were young and especially in classical music it's that there's absolutely no link whatsoever between like your instrument and when you play and when you're like studying like practicing and the theory that I don't even know how to do that they make it like completely distinct.

- CT

Did you have two different teachers?

- JB

Oh. Yeah. Yeah. One for each. Music theory was like a specific teacher. And then there were other teachers for instruments. It was never the same person. And so that yeah that's one step further regarding separations. Yeah. So that kind of stuff.

- JB

But really for a long time I didn't see the point of studying music theory because it wasn't applying to anything. So I was like OK so what. Like I know all this shit about scales, chords and shit. But it's it's not used. So. So I think that's that's partly what kind of put me off about the whole thing. Like, I didn't really want to do that anymore.

- CT

How many years did you do at this conservatory?

- JB

I think five years something like that

- CT

Yes, I heard you have different cycles in the conservatory.

- JB

Yeah. I don't know when I stopped I guess I was like almost entering the third. Yes something like second cycle. Like middle or end of second cycle something like that. So. But I was just tired of it. Like man is like I hated my piano teacher. And I think he was a real pain in the ass. So you're like OK what's the point.

- CT

And so what do you think about the new technologies. Because now you have like music theories technologies such as software/hardware, like Earmaster, maybe you'd know this one. Do you think that conservatories should use that kind of technologies in order to, maybe, focus more on the instrumental practice and spend less time on independent lessons of music theory.

- JB

I think we talked about this already, and I think they're great tools but I don't think they're like a miracle type of miracle solution to anything.

- CT

And even for music theory ? I'm not talking about the rest of new technologies now.

- JB

Well, my point is that to be interested in music theory when you're a musician you really have to create a link between your practice and what you what you're studying theoretically. So if some tools can do that then yes absolutely. But I think it's really that the role of the teacher to do that.

- CT

You mean to integrate it into pedagogical approaches?

- JB

Yes ye, just for our interest and to like make the link between like : We've learned about this like theoretically but now we have to practice it on your instrument. And that's exactly what I get now that I'm at the CRR. Like nothing's like separated almost. It's it's everything makes sense. You know it's like. Consistent.

- CT

So but how are the departments classified? You told me that there were different sort of musical genres that are separating the different practices?

- JB

Yeah.

- CT

So you didn't have that in your first conservatory? I guess Conservatory for children were definitely open to All kinds of genres.

- JB

Yes. I think it's really about the teacher because I know like some kids they did have like a great teacher that made them interested on that but I did not and I think unfortunately it's mostly the case in most conservatoires like the teachers are not really good at this, at

creating this link between theory and practice. So it's a bit, yeah it's too bad it's like that because I think many kids would want to continue and would want to keep on studying music but if it's boring as fuck. Well you don't do it because when you're like eight or 10...

- CT

What do you think about the other options of music education like music schools or private lessons ? Do you think that the approach or perspective of these teachers is really different.

- JB

I think it is, it is. When it's like private it's less institutionalized and then it becomes interesting because like the teachers maybe they feel freer to create a link between that and because for instance if you get a private lesson with only one teacher he's only gonna give you like theoretically what you need for what you're practicing at the moment. So it's never disconnected like it can be because I thought because in the Conservatoire it's like they're just combining different things to make your basis more consistent. And so yeah, you're only gonna get like in theory what you need, the amount of theory you get is just what you need to practice and to go further in your practice. But they're not you're not going to have that overload of stuff that seems useless because you don't know how to link it with like actual music practice.

- CT

And what about the CRR you chose to study in the Jazz Department ? Why did you make this decision ?

- JB

I guess it was just the logical thing to do because I was already at the Jazz Department in my previous conservatoire, not the one when I was a kid but the one when I was between 14 and like almost 24. So yeah almost 10 years in. Yeah it was just the logical. It was the next move. Basically I was like OK. Like I kind of want to push further into jazz and into my practice and into like being a musician. So like that sounded like the logical thing to do.



- CT

So you're playing double bass ?

- JB

Double bass yes. Exactly. And I've kind of done some classical but not for... It was really just more about learning like the technique and stuff like that because I'm not really interested in playing classical music or anything like that really.

- CT

So you started with the classical music because of the technique ?

- JB

Yes but not with the double bass, I've always like, when I started playing the double bass I was already playing jazz basically. So it was actually like after that I decided oh like I should study a bit of classical music because it's useful but I've never seen it as a goal like I thought of like getting into the CRR, like going into the classical department or something like that. That never crossed my mind.

- CT

And what do you think about the classical department actually and about the hierarchies in conservatories, do you think that the classical department is still the most prestigious ?

- JB

It really depends on who you're talking to because if you're like a jazz lover and you go to jam sessions and you hang out with people mostly in that type of music then say CRR in jazz is really good. And like people would be like wow like I've come across people at jam sessions they were like "Wow! Bravo! It's amazing, you must be like so awesome" bla bla bla you know.

- CT

So it's easier to build a network and to be recognized, thanks to your position within the Conservatoire. ?

- JB

It is definitely because you know I guess I basically on a daily basis I hang out with like really incredible musicians who are my fellow musicians at the conservatoire that because I thought so yeah. And I get to play with them all the time like in class and out of class. Like because usually we also like to play together like yeah when we decide and not just you know doing classes. So this is great. So yeah. This is definitely a really amazing networking tool because also because like the teachers they're really pushing us and if they get like from type know gig or whatever that they can't make themselves they tend to yeah. They tend to like ask us first.

- CT

That's great. And do you think it's a great way to be sort of professionalized and to get a job afterwards. Is the conservatoire a good place for that ?

- JB

I'd say it is that, it's again it's what you make out of it. It seems like some people they will study at the CRR there and then they won't have the career that they maybe desire or they want to because it's like a combination of factors like you. The CRR, it sounds it is great. It's like you meet a ton of cool people and the teachers are amazing and all that. But if you don't go out jam session if you don't push yourself I would say it's not enough in itself to have a career after that. Also it's supposed like if you look at the grand theme of studies in a musical field it's supposed to be only a step.

- CT

Like a Rite de Passage ?

- JB

Exactly ! But it's supposed to like direct you further into like musical study be it like the CNSM, or the Pole Sup, or like schools abroad. Like I know kind of a friend of mine Dad like you know applying to other schools like in Amsterdam, and Berlin, in London.

- CT

And are these schools the Conservatoire of Amsterdam or other conservatoires ?

- JB

Some, Yes. And others I don't think so. Well, it varies. It's more about like is the school good? Does it have a good reputation? Like who studied it before like that before and all that? So I think they decide more on that like to go or not to go. So yeah. The CRR itself is really good. It's a good networking tool but I would say it's not enough. Like you don't really have a career and also you have the opposite. Like some people they would not they have never set foot in a conservatoire and they have amazing career because you know they're just good at networking and like they may have a certain talent.

- CT

Does it work for each musical genre? I mean do you think that someone in classical music can actually get a job in an Orchestra or an ensemble without having this kind of studies?

- JB

I'd say, I'm not really sure. It's not my department, but I would say it's way more difficult. I would say it's almost impossible because you really have to have your Prix, diploma, that you have at the end of the conservatoire to get into orchestras because it's also because just like the professional field is way more structured, institutionalize, like orchestras they actually it's like a fucking long term contract to get with them. So it's like you have to earn it. And when you audition for that you need to have the good resume and diploma and shit but I guess like if somebody didn't have that and was like a fucking prodigy and amazing would they do they could get in but I would say it's like one in a hundred or one in a thousand you know.

- CT

Yeah. And, I was also wondering what about like composition ? cause I know that you're having these masterclasses with composers. And I was wondering if these composers were all coming from the Conservatoire or if you have some self-taught composers.

- JB

Well we actually like. Yeah it's funny what you say because I was about to say we don't have masterclasses with composers but we do actually. So but it's it's a bit tricky because they're they're invited as composers but also as like instrumentalists like oh so and so I don't know what to tell you about that.

- CT

I mean are these people having like a Conservatoire background?

- JB

Usually they're already teachers at the Conservatoire and like the last Masterclass I had was with Arnaud's piano teacher.

- CT

Yeah, it's the one I went to.

- JB

Yeah. So he's a teacher at another conservatoire, and he's a composer and he's a pianist.. And so yeah they're invited. Well you know, it's like you invite people you know mostly. So they invite their friends, colleagues, mostly. But ! The people they invite, they're good. But it's also I guess it's also a question of budget bid because I know like in the CNSM they got this amazing amazing internationally renowned bass player.

- CT

And you said to the Conservatoire was an institutionalized place. What do you mean by that ? Do you mean that there is a sort of institutional discourse around it or that you can feel the weight of political decisions on your own departments and courses.

- JB

I'm not sure I understand your question but I think is it about structural thing like the budget, the organization. Well, you get that it's a public place in a public institution because like some really simple stuff get really complicated. If an instrument is broken for

instance it takes fucking ages to get fixed because everything has to be approved by fucking who knows who and that's really annoying because like it's fucking endless.

- CT

So it's more about procedure and yeah the weight of the structure in a sort of bureaucratic way ?

- JB

Bureaucratic way yes, you feel it a lot because of that and every time you need new equipment and stuff like that it also takes ages because like they had to value it like a budget and blah blah blah.

- CT

So and you know if you have to validate the content of your courses and things like that ?

- JB

You should ask Stephane about this. Well, Head of the Department has to validate like the content of the classes obviously because he's supposed to you know to make the whole being consistent and good but I don't know if somebody above him has to validate the whole thing. And the other stuff I would say like another example of how complicated it can be is that I tried to organize a session to I'd like auditive protections like tailored just for your ear. So you have to like kind of take the print of your ear and stuff like that. You make somebody come and take the print of your ear. And then like yeah. So I was kind of trying to push that because I've seen that there was an association which could do it for a low price like half of the price that you can find in other places. So I tried to do that and the head department he was all in at first and he was super enthusiastic like oh it's so nice that you're organizing that, I'm definitely in. And then I think his superior told him that it wasn't possible and so this possible innovation was over.

- CT

So, did you actually buy it?

- JB

I told my friends that we would have to do that like outside of the Conservatoire but it could still be happening. But yeah it was it was just like you know it was so annoying because I was trying to push that project. And it just it didn't move for like weeks because I was expecting answers and nobody would answer me I was like: What the fuck is going on? And he was so enthusiastic I didn't understand you know and then I learned that it was because of the budget... And I think it's mostly because like there was money involved because we had to pay obviously to do that and it was like a third party doing it. And so I think that they were a bit you know shy and limited.

- CT

So it's like a sort of like bring your own thing at the conservatory because we can't afford it ?

- JB

Yeah

- CT

In relation to that... I was wondering if you had some software or applications or Web sites that the conservatory gave to you?

- JB

Nothing the gave us, it's just we kind of function on two websites that the MA, Musiques actuelles, department created. So one is like the online campus that basically we have all our classes on it and like teachers they take attendance on it and stuff like that. So it's like kind of I don't know yeah. We don't use it that often it's more like the teachers using it. I mean once in a while when you got the exam approaching and you're like fuck and you get checked like all your classes online so that's handy. But we don't use it that often. I guess. I don't. But most people don't. And there's another one that's really handy. It's like it's the schedule of the practice rooms so you can book practice rooms online and yes actually you have to like the only way you can get one. And so that's pretty handy because in advance

you can book sessions like you know collective sessions and like just working sessions like on your own if you want. And all that. So that's pretty good.

- CT

And regarding like music technology do you use software or application for composition?

- JB

We're encouraged to do so but we're also encouraged to hack them. And they know and they know we don't have the money to buy them. Most of the time. So it'd be like : OK, hack them it's fine. But also they encourage us to use like a free license software. Like, for instance, like when in writing like arrangement class, we have to type our scores. And I use like an open source software and some other people do like. But basically you don't have a lot of choice, like Finally, Sibelius and MuseScore, these are the three main software. So I use MuseScore because it's the only free one. But yeah I know people who use Sibelius, but it's expensive like the license is pretty expensive. So that we have to use, yes, to type up our scores.

- CT

So, finally new technologies in music are not that democratized ?

- JB

So it's not that democratized finally. I mean New Technologies software. Yeah well the thing is, to answer your question, they didn't tell us : "that oh we've bought like like a shared license for this software, so use it.

- CT

Do you think they should do it?

- JB

I mean that would be fucking amazing. But I think like the bureaucracy behind it prevents it from happening. But that would be a great idea to do it like if they could negotiate like some kind of you know premium licences.

- CT

Yes, we have it in Utrecht University, like some discounts.

- JB

So yeah that's fucking amazing. And then like thanks to my previous school, ISIT, I had Office. That, we had but here nothing like you fucking have to get it by yourself. So. Yeah. But I would say that the only really mandatory thing to have like are those kind of edition, typing like type scores. Otherwise you can function without other stuff. Some stuff are really handy and you should get them but you don't really need them maybe as much as that. Something that's really really handy is transcribe which is something that we use to slow down music. So that we can you know transcribe, like to write it down. Because sometimes it just goes too fast and you can't pick it up like all at once so it's like really handy because it slows down the music and it doesn't change the pitch that's really important because you could slow it down with anything but the pitch would go down as well. So that just kicks the pitch the same. And then you can transcribe it like the velocity that you want like 70, percent, 50 percent, whatever you like. So there's that and I would say the last the kind of software that we use but it's more like like gadgetry are ear training applications.

- CT

Which apps do you use?

- JB

I don't know what to tell you. I have several. There's one that I bought that which is very good. (Looking at her phone) Yes, I've got two : there is PerfectEar. It's good. And there's Complete Ear Trainer.

- CT

So these are on your smartphone, right?

- JB



Yes. And it's more like there are periods I don't use them at all. And sometimes like I'm bored, I'm on the metro and I'm like "Okay I'm gonna do that". But that you don't really need, but it's fun. It makes you work without having the feeling of working. So it's a good tool, it's useful but it is not an obligation.

- CT

Well, that's great. Sweetie I think you have another appointment and I don't want you to be late. Thank you so much for your time.

## *Marianne Interview - March 5th, 2019*

MR

A ma connaissance, dans les logiciels utilisés il y a Earmaster, Meludia, qui marchent très bien au niveau international.

CT

Là on est vraiment dans des trucs pour essayer de peaufiner son oreille ?

MR

Oui, c'est vraiment de l'éveil musical et ludique. Méludia, ils sont venus à Musicora la première année en 2015, 2015 ou 2016. Depuis ils ne sont pas revenus parce qu'en fait ils se développent beaucoup à l'international. Par exemple, ils ont eu un super contrat avec les trois pays baltes.

CT

Tu veux dire dans l'enseignement public de la musique ?

MR

Oui, absolument. Dans l'enseignement de la musique, ils sont aussi rentrés au Portugal. Après il ya donc Earmaster, Musicinbox qui est en train de se lancer. Et Music crab ça c'est vraiment des approches différentes. Music Crab est vraiment dans le jeu, l'initiation au solfège est aussi par le jeu. Alors que les autres c'est des choses encore un peu plus poussés d'éveil musical, d'initiation au solfège et d'apprentissage de l'oreille, de l'écoute, reconnaissance des rythmes des choses comme ça.

CT

Et par exemple ta fille, qui est au conservatoire, est-ce qu'elle utilise des technologies comme ça?

MR

Non, elle elle n'a rien eu.

CT

Et pourquoi ? Tu penses que c'est parce que le conservatoire considère qu'on ne développera jamais aussi bien notre oreille qu'avec une écoute réelle des instruments ?

MR

Non. Pour moi, non. Bon d'abord je pense qu'elle n'a rien eu parce que c'est les conservatoires municipaux de la Ville de Paris. Malheureusement, de tous les conservatoires en France c'est ceux qui ont peut-être, les CMA, l'approche la plus rétrograde. Ca n'a pas bougé et ils n'ont pas besoin de bouger, ils ont tellement de demandes.

CT

Donc là il s'agit des conservatoires qui accompagnent les enfants dans leur apprentissage ? Ce ne sont pas des conservatoire qui professionnalisent ?

MR

C'est ça. Au départ le conservatoire c'est un apprentissage de la musique, d'exigence. Avec une volonté de faire, soi d'excellents amateurs : en fait en troisième cycle soit tu as un diplôme d'amateur éclairé, d'un très bon amateur, c'est le diplôme : Certificat d'études musicales. Ca c'est un certificat comme quoi tu es un très bon amateur, t'as suivi tout le cycle, et tu es un amateur éclairé, bon niveau. Soit, tu passes un DEM, diplôme d'études musicales, qui est la première étape vers une professionnalisation. Et donc il y a toujours cette ambiguïté... C'est pas une ambiguïté d'ailleurs. C'est une volonté du Conservatoire de former des musiciens amateurs ou professionnels. Mais il y a une exigence de niveau et de qualité.

CT

Tu développes donc une expertise ?

MR

Absolument, en France c'est le mieux parce qu'on a des très bons enseignants, qui sont, la plupart du temps, également musiciens professionnels. Parce que c'est la voie de prestige, parce qu'en dehors de l'enseignement "public" de la musique, il n'y a pas d'enseignement privé de la musique de qualité. Et ce qui a comme école d'enseignement privé ça reste géré par...comment dire... c'est le Bourgeois gentilhomme. C'est de l'amateurisme, c'est de la garderie.

CT

C'est marrant, c'est un peu pareil aux Pays-Bas, ils ont les Rock Academies. Mais c'est pas pareil en termes de niveau, de reconnaissance. C'est pas tout à fait le même prestige. Pas du tout dans les mêmes logiques d'apprentissage ce n'est pas la même "rigueur".

MR

Voilà, après, c'est pour ça que parfois on les traite d'élitistes et tout les conservatoires parce qu'il y a une exigence, une exigence technique.

CT

Toujours sur nos différents cursus. Est-ce qu'on peut complètement distinguer l'apprentissage du conservatoire (principalement basé sur la pratique instrumentale) et la musicologie à l'université, qui serait presque une histoire de la musique

MR

Au conservatoire il n'y a pas de musicologie quasiment. Une spécificité en France c'est que l'on a la formation musicale et le Solfège, ça c'est une vraie spécificité française. Parce que dans la plupart des pays, faudrait voir aux Pays-Bas, à mon avis, il n'y a pas de cours de FM. On est les seuls en France à obliger la FM, et à distinguer la FM de l'instrument. Après il y a des polémiques : Comment on l'enseigne ? Et est ce qu'il faut faire de la FM avant de faire de l'instrument? C'est un autre débat.

CT

Donc là, on est toujours dans la logique des conservatoires d'arrondissements, ou conservatoires municipaux ? Parce que le CRR par exemple, il a pas les mêmes contenus pédagogiques.

MR

Le CRR, c'est la première étape de la professionnalisation. Au CRR, tu es, la plupart du temps, en horaires aménagés, en Cham. Horaires aménagés musique donc. Et même si tu veux en faire professionnellement, tu veux en faire très très bien. Et donc tu es un niveau au dessus au CRR. Mais tu as d'abord du passer par la FM et l'instrument. Le CRR c'est aussi un accès aux concours internationaux ou national.

CT

D'ailleurs, j'ai vu que l'accès au CNSM est limité par l'âge.

MR

Oui, 25ans.

CT

Et les conservatoires d'arrondissement peuvent-ils accueillir des adultes?

MR

J'ai envie de te répondre non, parce que ce type de conservatoires c'est vraiment dans un processus d'initiation et d'accompagnement, d'initiation jusqu'à trois ou quatre cycles, trois. Trois fois quatre ans, ça fait 12 ans. Ils n'ont pas la place, je pense qu'ils n'ont pas le choix, d'accepter des adultes. Tu vois moi je voudrais me remettre à la harpe, je prendrais des cours privés, j'irais demander à une prof au Conservatoire de me donner des cours. Parce que je sais qu'elle aura un enseignement d'exigence, et qu'elle est musicienne professionnelle donc j'ai un peu de référence.

CT

Revenons à ta fille Mathilde, elle est dans quel conservatoire?

MR

Elle est toujours au conservatoire municipal. A la grande surprise de ses profs, enfin des gens qu'elle croise dans la musique, parce qu'elle n'est pas en horaires aménagés tout ça. Et parce qu'elle n'a pas voulu rentrer au CRR. Donc là elle est au troisième cycle et va se poser la question : quel diplôme elle passe le CEM ou DEM. Et si après, elle veut rentrer au CRR ou pas. Elle peut le faire.

CT

Et alors, elle est plutôt dans quel département ? Musique Classique ? Jazz ? Tu as des départements comme ça dans les conservatoires d'arrondissement ?

MR

Non, t'en as trois. Tu as Instruments, Danse et Formation musicale. Et t'en as certains où il y a théâtre.

CT

D'accord, mais tu n'as pas de département par genre musicaux ? Pas de distinction entre genres musicaux ?

MR

Quand t'apprends de la musique, c'est de l'initiation à ton instrument et tu décides avec ton prof ce que tu veux jouer. Après, à partir du deuxième cycle, tu peux avoir des options, parce qu'au deuxième cycle t'es obligée de faire de l'orchestre. Déjà tu peux choisir un orchestre d'improvisation jazz, un orchestre philharmonique. Là, elle fait musique de chambre Mathilde.

CT

Et elle aurait envie de se professionnaliser dans ce domaine là ? Ou c'est davantage une passion ?

MR

C'est plus ça oui, être une excellente amatrice et il faudra qu'elle trouve des créneaux. C'est là que c'est dur, en France. Par exemple, ProQuartet ils essaient de développer ce côté de l'amateurisme de haut niveau en quatuor ou en musique de chambre. Parce que quand tu vois tu finis de ton diplôme de fin de cycles, t'as quand même un super niveau. Tu adores ça, tu voudrais continuer à jouer, mais tu ne vas pas intégrer un orchestre. Enfin si, tu pourrais, mais c'est dur. Et puis t'intègres pas les grands orchestres parce que t'es pas passé par le CNSM.

CT

Donc aujourd'hui en France, pour certains genres musicaux, sans ce passage au CNSM, sans ce passage au sein d'un conservatoire prestigieux, c'est un peu compliqué de faire valoir ton talent?

MR

Le Conservatoire t'apporte une espèce de garantie de ta rigueur, de ton excellence. Oui, de l'exigence de ton niveau.

CT

Et tu connais des gens qui travaillent dans les conservatoires ailleurs en Europe ?

MR

J'avais travaillé ainsi j'avais rencontré des gens mais on n'avait pas vraiment discuté du cursus. Mais. Je sais qu'il n'y a pas du tout de FM. C'est intégré dans le cours et ça s'apprend avec l'instrument. Mais c'est beaucoup moins poussé. Donc on nous la critique et en même temps on nous l'envie.

CT

Oui, enfin c'est quand même long le solfège, t'en fais combien de temps avant de toucher ton instrument en France ?

MR

C'est pas partout pareil mais la FM c'est obligatoire jusqu'à fin de deuxième cycle. T'es quand même obligée de te la coltiner 8 ans. C'est vrai que c'est horrible., c'est long pour ceux qui sont doués et qui comprennent. Mais moi par exemple j'étais une brèle. Je me suis faite virer du conservatoire de Boulogne parce que justement, je ne pouvais pas quadrupler mon année.

CT

Donc toi tu étais au conservatoire de Boulogne-Billancourt ?

MR

Oui, et puis c'est devenu un conservatoire à rayonnement régional. Moi. Je l'ai intégrée de fait parce que je venais de là. Mais au bout d'un an ils m'ont viré parce que je n'avais pas le niveau en solfège donc je suis allée au conservatoire de Saint-Cloud. Mais. C'est vrai que, si on revient à ces logiciels... Ces logiciels ils sont dans l'idée d'intégrer un apprentissage plus ludique du solfège. D'ailleurs il faut abandonner le mot solfège... et de passer un mot vraiment... d'ailleurs on dit FM on dit plus solfège. Et avoir une approche plus ludique et plus, plus sympa. Mais c'est pas parce que tu as fait un an de Earmaster que tu rentreras dans les grands conservatoires...

CT

Ou que tu pourras être embauché dans un orchestre ?

MR

Voilà. Mais, c'est un outil utile d'accompagnement pour l'initiation. Il faudrait que les profs l'intègrent plus. Il y a des conservatoires qui sont beaucoup plus en avance. Certes, il y a une structure administrative, une organisation administrative, mais après, chacun a un petit peu une liberté d'approches de l'enseignement.

CT

Je pense que les nouvelles technologies ont accompagné une démocratisation. Et en même temps tu peux pas enlever l'idée de la tête de certaines personnes que la musique classique reste quelque chose d'assez élitiste.



MR

C'est pas forcément une question d'élitisme, c'est une question d'excellence.

CT

Tu trouves pas que la musique de conservatoire, cette excellence musicale, elle représente toujours un frein pour certains ? Tu as beau avoir des Spotify, Youtube, logiciels d'apprentissage qui un donnent accès hyper simple à la musique classique alors qu'auparavant il fallait déboursier des sommes folles. Mais néanmoins il y a toujours des gens qui ne se sentent pas suffisamment légitimes pour aller au conservatoire apprendre la musique classique. Ils ont la sensation qu'ils n'appartiennent pas à ça.

MR

C'est pour ça que maintenant on met enfin en place, des choses comme l'EAC. Et puis essayer de dépasser les envies des parents parce que jusqu'à présent c'était quand même un choix des parents. Sauf si l'enfant veut vraiment en faire. Mais majoritairement, c'est un choix des parents de les mettre ou pas. Là ce qu'ils essayent de faire c'est de susciter, au delà du parent l'envie auprès de l'enfant, avec les partenariats EAC, donc c'est beaucoup de partenariats. L'idée c'était aussi qu'il y ai des partenariats entre les conservatoires et les écoles. Et que tu vois que les enfants puissent venir passer un après midi au conservatoire, découvrir des instruments. Et inversement que le Conservatoire vienne faire découvrir et après ça donne des envies et ça a bien marché. Je vois par exemple Karine la prof d'alto de Mathilde, elle est très bonne pédagogue, très volubile et elle sait très bien faire partager. Et donc. Ils ont fait des séances de présentation des instruments avec les enfants des écoles du 8ème et tout et les inscriptions dans la classe d'alto ça a explosé. Donc tu essaies de susciter pour finalement diversifier les instruments. Parce que tout le monde veut faire du piano et du violon. Donc, ça permet de diversifier l'instrument et de susciter chez l'enfant - via l'école - l'envie et de justement lui l'enfant qui n'est pas encore complètement borné culturellement, lui dire "si si tu peux". Et après, l'important c'est de donner l'accès à l'information, c'est aussi une envie et c'est la possibilité d'accès à l'information. Il y a plein de gens qui ne savent pas qu'il y a des programmes. L'Académie aussi ce qu'ils font à la Seine Musicale. C'est un ensemble résident là bas. Ce n'est pas un ensemble, c'est une

académie. Et le chanteur à la tête de ça il a toujours voulu être dans un système de " Je veux rendre à l'Etat ce qu'il m'a appris, je veux pouvoir le rendre, le transmettre à d'autres." Donc c'est des jeunes chanteurs qui voudraient être professionnels et donc là pendant un an ils suivent une académie avec lui pour devenir super bons. C'est complètement gratuit. Mais il faut avoir un accès à l'information. Le problème on y revient, les gens favorisés, ils ont accès à l'information. Les populations défavorisées ont une double barrière : d'abord ils n'osent pas et puis ils n'ont pas l'accès à l'information. C'est une autocensure et une censure involontaire. et au. Fur et à mesure. Ils ont peu d'informations.

CT

Et ça dépend de l'Etat ou des collectivités locales?

MR

Mais même si ce n'est pas ce n'est pas que l'Etat ministère le ministère fait la classification de ce machin. Mais après, les financements proviennent principalement des collectivités locales : Les municipalités, les régions, les départements. Les DRAC, qui découlent du ministère, c'est qu'1 ou 2% du budget. Ce que l'Etat pourrait faire c'est renforcer la musique à l'école.

*Max Interview – April 4, 2019*

**CT:** Let's go. All right. So tell me more about you. So, you are a classical guitarist. So you started music here in the conservatory on the Hague and then you became a musician before being a teacher as I understood.

**MT:** Yeah. So I started here when I was 12. So I came in with a guitar and a dream. You can say so I was a young talent student as they called it. I did my preparatory courses here. Then I also started studying composition. I did my bachelor's in composition and classical guitar here, and a master in guitar. And then I started being a professional musician. I also studied in Germany for two more years.

**CT:** So, you're a composer as well.

**MT:** Yeah exactly so I like to bring those two worlds together. So after my studies in Germany I wanted to do the PHD in what they call "creative performing arts" where guitar and composition really came together, then I worked on creating. Guidelines for composers explaining how you can use the guitar as a vehicle for musical thoughts so to say and at the same time was playing a lot. I became a professor at another Conservatoire in Holland which went till I finished. After working there for a few years as a principal subject teacher of guitar I became head of a master program. And after a few years running that program I had a great time doing that, so different kind of job but it was still related to music. I got a phone call from the Hague and they asked me if I wanted to come back here. So here I am. It's very nice to be back.

**CT:** How many departments are here in the conservatoire?

**MT:** It's quite a lot but very different in size. I would have to check to see exactly how many. But it's I think it's more than 10. So if you look at music we have classical we have jazz we have composition in big department. You have voice we have analogy from the creative departments then you're also an interface there's entire faculty with the Academy

of the arts because together we're one Hoffa's Hall and then we have some young talent department. There's also a separate dance section.

**CT:** Are the different departments collaborating together?

**MT:** They do. Yeah I mean they do certainly you know classical with composition a lot, with jazz and we have also got a theory department I said it's kind of a matrix structure. We also have an education department so then they you know make sure that there is education for the different discipline departments.

**CT:** So, I guess students here also want to be teachers afterwards, right?

**MT:** Yeah. There is also an education department, a Music Education Department, then there's also masters for students who are mainly instrumentalists but then want to focus more on education in a Master. So yeah there's all these different tastes and different options for students to kind of use the different areas of expertise.

**CT:** And regarding the classical department, how many students are studying in the bachelor ?

**MT:** I think it's about 150.

**CT:** And do you have a lot of international students studying classical music?

**MT:** Well overall we have about a 50/50. So it's 50 percent Dutch 50 percent non Dutch.

**CT:** Where do your international students come from?

**MT:** I mean all over the world I can put up a map from a PowerPoint here and then you can see the spots is a lot of Europe. There is some Asia some Australia, from the U.S. and Africa but not so much in our department but in some other departments. There are then Latin

America. There's also a few students. So they come from all over and I think that also makes our community stronger, it makes it more exciting.

**CT:** That's really interesting because in Utrecht they told me that there were many Asian students in the classical department, and then you have all the other nationalities in the other departments. Yeah. So I was wondering if it was the same here or not. So we can say that you have a diverse community. By the way did you know that the sort of profiles of the students are these people and people that have been studying music through local conservatories or through private lessons or other type of music schools before entering the Conservatoire.

**MT:** As diverse as the students themselves and their geographical background as artists. Hard to say.

**CT:** I was also wondering if you have partnerships with orchestras or ensembles, and if they hire people from the Conservatoire?

**MT:** Yeah. Well, many actually. So particularly in the masters if you do a bachelor degree in violin let's say then you could say "look I really want to play in an orchestra" and then go for a violin master which will be the so-called "orchestra master". If you're accepted into this program you do an audition. If you'd been hired by your orchestra then part of your studies here is actually like a practicum in the orchestra. The orchestra in and pays the tuition fees. So this is this is a collaboration that we like very very much with the residence orchestra. Also because they're moving very quickly in the direction of becoming an orchestra of the city. So the social component of their work is becoming very important. I think in schools are also becoming more and more permanent but there we kind of find each other and become a kind of a hub for the city. So we're not just fake interactions.

**CT:** Do you have interactions with the local authorities ?

**MT:** Well sure yeah of course. I mean even these kind of agreements there also kind of encouraged by the city. Actually, we're moving to another location. This is...this building is

on its last feet but we're moving to the center of the town, a square where constructions are now on their way and where the Conservatoire will be in the same building, housed with the residence orchestra with Dance Theater. And you know the city concert hall. So that's a hub and that's also the kind of position that we want to have in the city. You know we shouldn't just produce and send information, but also you know bring people in and I think that in the Conservatoire, I think that with our expertise we have really that kind of range that we can offer. We have of course the classical tradition but we also have you know early music pioneering, a very strong composition department but we also have on the Saturdays when you come here to kids with the B young music education when they're 6-7 they come in. We have outreach projects for students in the Masters. We have the orchestra. So I think you know the whole breadth of possibilities and areas of expertise allow us to make these kind of connections with the city. So the orchestra is one connection but then we also have the ensemble Academy. There's some other kind of specialisation within a master...

**CT:** Is the ensemble Academy part of the Conservatoire as well?

**MT:** It's a program. So it's a permanent. We run in partnership with ensembles which you see in the Conservatoire set over the last 10 years certainly but also before that this school has produced lots of ensembles and I think it has to do with this kind of DNA of tradition on one hand and innovation on the other. So it's classical but then there's this is really strong composition tradition. So what happens is students they enter department. They have their lessons. But then when they go out and meet after school they suddenly find that "oh yeah you study scenography or you study composition, what exactly do you do? We should do something together." And then the result is know some kind of project that leads to an ensemble and someone wants to play more. So we have ensembles like new European ensemble, Slagwerk Den Haag. And there are you know composers that now curate ensembles. There's not so-called plus or five and some of these ensembles are part of our kind of portfolio of partnership ensembles and students who are master students who have this interest in becoming players who are able to play in ensembles. We do side by side projects which means that they play side by side with these ensembles and projects,

you know here in school but they also play on like professional locations and that's kind of what we want to do.

**CT:** What about the other departments. Do they also have partnerships?

**MT:** Yeah. So the side by side concept is quite spread. I mean for us it's very important, because the school produces so much and also leaves behind a kind of legacy. And then to connect to that legacy you know it energizes the school again. I mean last night for example I was at we have the Spring Festival right now, which is a composition festival that's been going on for decades and two days ago I wanted to go to one of their concerts at the theater which you really has his own kind of following here. I couldn't get it. It was sold out, contemporary music in a nice hall, sold out. You know full of millennials getting here to check it out. And you know they're connected to this "we are public" so they they are using the networks I think in the right way.

**CT:** But yesterday I was able to get in because a new European ensemble which is an ensemble that came from the Conservatoire - or was founded by Conservatoire members you can say - and then OK they took care of of their ensemble. Well you know full disclosure a member of their board. So that's also why I want to be there. But as a head of the classical department I want to know what the composition department is doing. And what happens is that the composition department asks them to collaborate in the spring festival. So it was at the same time a conservatoire project but it was also their tenth birthday party. And it was another partnership location which is of course a theater, and then composition department students composed pieces for that ensemble but then the ensemble also played some of their regular repertoire. Actually the first piece they played 10 years ago. So all these things kind of come together.

**CT:** So actually the network is bigger than a network based on the Hague, because you also have other partnerships in other Dutch cities, right?

**MT:** Sure.

**CT:** What about your relationship with other Dutch conservatories?

**MT:** Yeah. There are all kinds of relationships. I mean to begin many of these stretch out together. Yeah. To start you know we have teachers working at multiple conservatories, they have that these different affiliations. Anyway, with Codarts, we work a lot together. Certainly the projects are the best of department. We do about three or four projects with them together when it comes to orchestral projects and funding projects. With Amsterdam, we also do various projects: So we have like this national conducting masters, also a national opera Academy so that happens you know in collaboration of you know with singing on our side singing on their side departments and then we also have collaboration set in a European context. So we have this master the European chair Music Academy. Maybe you read about it. So, we work with Vienna, Paris, Manchester, Oslo, Vilnius so there's... I think connecting is very important for making this studying experience a springboard for students' career.

**CT:** I'm going to keep this sentence! This is a great one. Last question, regarding the teaching methods and learning methods, do you incorporate new technologies. For example, you were talking about composition. I know that now there are lots of software, hardware, websites where you can actually compose. And you also have some ear training lessons online. Do you incorporate these tools in your programs?

**MT:** They are incorporated yes, certainly by teachers. At the same time I think that we can still take many steps, they can help us strengthen our education. We have the academic component of the studies in theory, but also in research is becoming more and more important we find it very important. And we have a longstanding relationship with Leiden university and we have a teachers doing PhDs on that after the Master's year in Leiden university. The connection is quite strong but it also means that you have to create a physical but also an online environment for these developments. So you know we're now introducing an online learning kind of platform to make it.

**CT:** I guess it's a matter of budget as well, right?



**MT:** Well, it depends on what kind of decision you take, which platform you're gonna work with. But now rolling it out to next year I'm happy that we got people you know committed to it, but you really see you know students are asking for it. The teachers are asking for it, so I think this is kind of like milk and coffee. It will go quite fast.

**CT:** Do they do it on their own. I mean your students do they use apps or things like that when they're home?

**MT:** Yeah they do. I think what we need to do is make sure that there is a platform as a platform for learning. We need to make sure there's a platform for communication. OK. That's what we're doing. The theory teachers are using different apps we're even using now like a certain website to help students prepare for our theory exams. This is really representative. You can practice here. You know there's a timer, there's a percentage, to prepare but I think this is kind of the foundation of the house that we need to kind of build the house together.

**CT:** You mean you have to do it together with the students as well?

**MT:** Well. Yeah. And also think of ways in which technology can really help us you know, make music-making better. You know one of the challenges we have is having students and juries here and at the same time what we see in some of our partner schools in England is that they have really good video technology to make sure the students can record their exam. And it's then reviewed by professors after work, so you don't need to be at the same time at same place. We have this long-distance system that we use for improvisation, or a composition exchange, where we work with our partner schools. And that's really a very particular for music. Yeah.

**CT:** And because new technologies is a broad concept so I was wondering if you have some new instruments. Because I've been working for a Fair, mainly focusing on instruments-makers, and they made some 3D printed violins and new instruments such as these. Yeah I was wondering if you had that kind of instrument.

**MT:** You would ask the sonology department because they're they're all about you know electronics, virtual instruments, technological instruments, they go very far that and they are the experts in that field.

**CT:** That was very specific, and then surprising. I mean, to see a violin printed in 3D. It's like trying to add new technologies in a real traditional and classical way of playing music.

**MT:** Fascinating. What I'm interested in actually is in using 5G to analyse and to help with movement. So this is a project that we're working on. I cannot say too much about it but it will be nice if you can train people making the correct movements and have kind of exoskeletons for instance correcting their movements, these kind of things. I think that will be very interesting.

**CT:** Great. Well thank you so much for your time, and for this precious information. Good luck with your projects!

*David Interview - October 15, 2018*

**CAMILLE:** Hi David.

**DAVID:** Hello Camille.

**CAMILLE:** Thank you so much for this interview.

**DAVID:** You're welcome.

**CAMILLE:** And thank you for the internship.

**DAVID:** With pleasure.

**CAMILLE:** Today, I need to ask you some questions for one of my courses. As you know, I'm studying in the Netherlands for a year and I'm still very interested in Music. I'm actually trying to find some points to compare in the French and the Dutch music fields. And to do that, I need your experience on the subject and your feeling about the changes in this area.

**DAVID:** Let's go for it !

**CAMILLE:** So, you're the director of Musicora Fair in Paris. Tell me more about Musicora. What kind of event is it ? What sort of structure is it ?

**DAVID:** It is an event that is concentrating with the instrument (1) and the instrument makers (2) and the musicians. (3) We have instrument makers, luthiers, bow makers, score editors, application developers, concert and festival organizers, broadcasters, producers, soloists, orchestras, instrumental and vocal ensembles...(4) So it's not a general music show it's more concentrated into the instrument. We're going to organize the 30th edition of Musicora that is quite an old fair, it started in 1986. (5) There were two years where it didn't happen because of so many different reasons. One of them is because they change

owners (6) so when they change owners they had to skip one or two years. We have about 200 exhibitors.(7) We have about 12 000 visitors. It's a show that lasts for three days. (8) It's a General Public show (9) but we have a professional section too. We have two days with meetings for professionals only (10).

CAMILLE: Like a networking event ? Networking space ?

**DAVID:** It's mainly networking (11) and conferences with small conferences like workshops but the main purpose is the networking.

CAMILLE: Yes. And do you think that we can also talk about Musicora as a Festival ?Because you are also organising a lot of events such as concerts and conferences.

**DAVID:** In fact no. It's not a festival (12) because the festival would be would mean that we organise it. We would be producing the concert which is not the case. We have exhibitors and we want to make sure that they have the best of Musicora. One of the reason we don't organise on produced concerts is because we give the opportunity to the exhibitors to organise themselves to propose and promote their work. (13) So we make sure we make everything for them to have more than just their presence on the main floor. (14) So which means that if you are an exhibitor and you want to produce an artist, that if you are an instrument maker and you have an artist that is endorsed by your brand, you can make him play. It's the same with conferences it is the same with the presentations. I was on the phone this morning. The company that organised that proposed some learning lessons of music — learning lessons on the Internet (15) — and they're very enthusiastic about the concept of having the possibility of showing what they do, once every day during the three days, into a larger audience that comes to the place to have the presentation more than people coming to your stands and listening to you. (16)

CAMILLE: That's interesting how Musicora seems to be really related to the Education. Like how to teach music now. I think you might have some partnerships with schools and conservatories.

**DAVID:** We do have good partnerships (17) and we have some — let's call it that way — clients. (18) Yes, we have some private schools that want to recruit some new students for the year to come and usually they're sure about what to do. So yes we're happy. In fact, if you start from the beginning with the instrument then you have to know how to play with the instruments — that is generated by the fact that I'm playing an instrument — So, if you want to play an instrument, you have to buy an instrument, you have to know the instruments, you have to listen to music as well. (19) You need the teaching. (20) You have to learn so you need a school then you need some, I don't know, some song sheets, editions, etc. But, you can be interested in new technologies. Nowadays, you have more than just the opportunity of being student into a music school academy. Most of, most of the people now learn music by having some lessons on YouTube. (21)

CAMILLE: Yes, some tutorials you mean ?

**DAVID:** Yeah Tutorials. You know you can find how to play these just type how to play on YouTube and you will have millions of answers how to play a piece on piano, on clarinet, guitar, whatever.

CAMILLE: And do you have a lot of exhibitors who deal with these new technologies. Maybe some who created Apps or Websites to learn music...

**DAVID:** Yes yes. It's all kind of... you know... you have some examples that I can give you.(22) We have companies, that would promote some new technologies, (23) that proposed some sheets that you have on the Internet and you play with it and so you can connect your instrument into a website and you can hear what you're doing and you have the sheets crawling on your screen. If you have doubts you have the basic lessons you have... I forget the name. There was an exhibitor — dont say that you know publicly that I forget names — Well, there was an exhibitor last year who was very interesting. It gives you some — how do you call it — digital training for understanding music, musicology. (24) Which means that they will say OK this is one note and now so but I don't know the name in English. I will give the third of that Note and you will have to memorise and to develop your ear.

CAMILLE: Oh that's nice !

**DAVID:** It's very interesting there are many different things.

CAMILLE: Did they present these works in Musicora?

**DAVID:** Yes yes.

CAMILLE: On their booth ?

**DAVID:** I guess I will find the name again.

CAMILLE: No, that's fine. That's interesting because I was wondering what was the position of Musicora concerning new technologies — but also concerning the manufacturing process of instruments. (25) What is the position of your exhibitors and of the Fair about new technologies ? I've heard that you were a part of Next Music Festival...?

**DAVID:** Like I said you know when I said we celebrate the instruments which means all type of instruments and of course some modern instruments. Some people don't know, most of the people don't know, but we have some new instruments. (26) When you talk about the instruments you talk about guitar, piano, violin. (27) I guess you should go on the streets and you say to people. "Name me one new instrument!" I don't think they would be able to reply. They might talk about, you know, some electronic things but not the instruments in fact you have some very small companies that that create and propose some new instruments. And we've been in partnership with Next Music Festival (29) which concentrated about between 10 and 15 new instruments and new companies. And some of them are present to Musicora as well for many years. And yesterday I talked to one of them which is called Titanium Sound. He came last year and they called because they want to... In fact, what they did is that with all the other companies from Next Music Festival last year, they created a band (30) with the instruments of the future. (31)

CAMILLE: I didn't know, that's amazing.

**DAVID:** A band which is called, which is called (turning pages) It's on that paper, it's called Inventor.

CAMILLE: Okay so it's all about innovation.

**DAVID:** Exactly. And so they decided to create a band so they said because proposing and having a show with the only instrument was quite boring. (32) And they said you know it's more instruments that have to be played with some other instruments. So instead of adding a guitar or a piano they said why don't we take all our new instruments!

CAMILLE: And create new music...?

**DAVID:** Yeah. I'll have to connect my telephone because I have a low battery. Could you wait for a second ?

CAMILLE: Of course. (Waiting)

CAMILLE: That's a great thing because Musicora is related to classical and jazz music initially...

**DAVID:** Musicora was originally called (33) "the classical and jazz music show" (34) or whatever. And we changed it to "the rendez-vous for music and musicians" (35) which is more what we want to do because like I said we concentrate into the instruments so no matter what type of music they play. Because we have more acoustic instruments, but we also have electronic instruments. People will more play classical jazz or contemporary music with violin and piano, but you have electronic pianos.

CAMILLE: I heard that Yamaha, one of the main exhibitors, created an electronic violin...?

**DAVID:** Yes, and the music that was played with this Yamaha violin (36) was more like popular music. Yeah it's more about pop music than anything else. (37)

**CAMILLE:** And so would you like to, sort of, open music to these new forms of music? And maybe have more electronic instruments exhibitors ?

**DAVID:** Yes, it works for me. I mean it will take time. But yes our goal is to have all the instruments and all the musicians (38) and not only the ones that play that type of music. (39)

**CAMILLE:** And so what about the exhibitors, are they ready to welcome them ?

**DAVID:** You know we're changing venue next year (40) and we're going to a new place and in this new place you have some different rooms. (41) So in case we stay there and we get bigger and bigger and we want to add some... let's say you know if we have more of those Yamaha stuff and having music instrument that are more amplified than acoustic. (42) If one day you know the acoustic wants to be separated it will be possible. You know in Frankfurt Musikmesse (43) — which is way smaller now — they used to have one place for piano and one place for amplified music.(44) So it's very separated already. But it was in the same venue different buildings but even in the same building we can always do something like that. And the people that don't want to hear electronic music they don't have to listen to.

**CAMILLE:** What kind of visitors do you have now ?

**DAVID:** Musicians.

**CAMILLE:** So acoustic instruments players ?

**DAVID:** All type actually. (45) We have about 70 percent of our visitors that are musicians including professionals and amateurs. (46)



CAMILLE: And I was wondering about the professionals, is there an international network between the stakeholders, organisations, of classical and jazz musics field, like you. I mean do you have a sort of network with other fairs and festivals ?

**DAVID:** Not many (47), we have a sort of partnership with Classical Next. We had and we're still in contact with Musikmesse in Frankfurt. (48) You know we have free entrance for them and they give us free entry as well. (49)(50) So we have that kind of partnership. You have to remember that the big big shows in the world (51) are the Namm in Los Angeles and in Shanghai. (52) These are the two big ones but we're very far from any consideration. (53) I mean we're talking about shows which are more B2B shows than opened to visitors.

CAMILLE: So it's more about commercial structures than cultural associations. I mean you are mainly here to sell your booth, more than creating a cultural event, isn't it?

**DAVID:** Exactly. Well, both of it. I mean, we one goal as a company, as a sales company, (54) and then you have the quality of what we're doing. (55) Just selling booths and just proposing this to visitors, and to buy tickets and go through the booths...(56) We know it won't be enough. (57) Our leitmotiv (58) was "Music for all" (59) this year. So networking for professionals, workshops, conferences, concerts, presentations (60) are organised in order, for the people, to have something to do here and to spend more time here. These, we don't make any money out of it. We spend money on it. (61) We don't sell them. It's part of the tickets when you enter. So if you don't have that, people will stay half an hour and leave. It's helping them to keep a good memory (62) of it as it wasn't just a show. (63) But when you go to Musicora and you go to a workshop and you try to play for the first time of your life trumpet, and then you see a presentation of a new instrument (64) then you say: "oh I like that." You finish with more experiences (65) than just going to a show, a fair, (66) and that's what we're looking for. (67)

CAMILLE: And what about the interactions between Musicora and the public sector ? Do you have a lot of subsidies or do you organise events with them ? I mean both with the local authorities and the government ? (68)

**DAVID:** Yeah we have some music — how do you call them — federations. Yes the music federations like corporate federations, association of producers, associations (69) that take care of the rights for musicians not with the copyright but all the revenues...

CAMILLE: You mean the Sacem ?

**DAVID:** Exactly. Sacem, Adami, Spedidam, (70). They're managing all the revenues that they have from musicians. From concerts, broadcasts in some places. Like, you can be a musician and not composing and making money out of it. It's not about copyright, it's about taxing on music, on radio, cultural events, videos.... (71)

CAMILLE: So these institutions give grants to Musicora ?

**DAVID:** You know part of their budget is to promote artists (72) and because it's a circle when you do something like that, that helps people. If you think of the example of Sacem, Sacem is in charge of taking all the money from the copyright. For them it's an investment. (73) Any time you hear a song on the radio, etc., they make the one who broadcast it pay and then redistribute to the musicians. (74) That's how musicians make the most money out of their music. (75)

CAMILLE: Through the royalties you mean ?

**DAVID:** Yeah. So anything that will make people play an instrument, make music, composing music, recording music, you know will be something for them at the end. It's an investment to be in Musicora. So it could be strange for some people to see why do they have to give money. But you know as I said we're concentrating to the instrument and the musicians, still we do the promotion (76) for that and we have the same goal. (77) The goal of Sacem is to have in France like 65 millions of people playing music because if they'll all

—or most of them — will record and it will generate revenues and it's the same for me. It's the same for us, Musicora, if we have 65 millions of musicians... Well, everybody will be potentially interested into visiting Musicora so this is simple.

**CAMILLE:** You're also promoting access to music. I mean there are two different aspects of it. You can be helped by the Sacem or this kind of institutions because you're helping the professional sector and the musicians. But also because you give access to music to visitors and amateurs of music. Do you have interaction with local authorities or maybe ministries about that ?

**DAVID:** Ministries, it's very complicated you know. Well, we changed our minister of culture today.

**CAMILLE:** I heard about it. (Both laughing) (78)

**DAVID:** First of all, that budget goes lower and lower every year. (79) That's the main thing. Second thing, which should be the first thing for us, is that we're not an association.(80) We're a private company. So it's quite hard for them to help financially (81) a show like Musicora because well we're here to make money you know. (82) So it's not exactly what they do, even though they do it sometimes. I mean they did help some festivals which are some very big festivals that the goal is to make money too. But you know for some reason festival can be better representations. (83) But the thing is that we are more into... three or four years ago we organised some concerts with some conservatories, (84) with them and we did it. We have to find a way to make them help us in terms of networking (85) and to promote.... Someone from the Ministry of Culture came last year to the professional days (86) and they said "Well it's very interesting, it goes you know into what we want to do with some of the federations that we finance." So it's more on that way that they could help us. The region of Paris help us (88) too because we're one of the events that make people come and access to music. (89)

**CAMILLE:** And what about Paris ? I mean the city of Paris, the municipality ?

**DAVID:** No, not the city of Paris (90) because the city of Paris has so many cultural event.  
(91) We are one tiny little thing you know, maybe one day...

**CAMILLE:** Do you think that by being more eclectic, less specific on the musical genres, would help for that ?

**DAVID:** I don't know. It's a two... it's it can work or not work because sometimes when you're too general you can miss the target. That means that you can miss the special need for these institutions. (92)

**CAMILLE:** The political agenda as well ?

**DAVID:** Yeah. I'll give you an example one day I said there was a project, not Musicora, another project (93) and I talked to a very big company and they said give me the answer he said "Who is your target? Who do you target as visitors?" (94) And I said "Well, from 7 to 77". And he answered "Well you're not interesting me because what I'm interested in is that he you said my target is 15 to 17 years old kids." Because we have some project by type, by age like that. But we don't have a general thing. A general thing is that "OK it's for everybody so if it's for everybody it's for no one too". If you think of Sacem they didn't like when I said I would like to open to all types of music. (95)

**CAMILLE:** They wanted you to stay focus on the original identity of the show I guess.

**DAVID:** Yes they said that usually Musicora is more corresponding to a need into classical and jazz music than everything. (96) This is their point of view.

**CAMILLE:** You were talking about your previous events. What's your background David ? Where were you before Musicora ?

**DAVID:** I worked for MIDEM for 17 years. In fact, for some reason I was not planned to work on events. It was just like accidentally, I just end up at the end of my university I end up at MIDEM and I learned. (97) I was more into B2B events for many times and mainly in

Cannes but also in Hong Kong, in the States, in Portugal, in Canada so I learned a lot. (98)  
They worked on very different stuff, I learned about music, television, property, B2B (99)  
and then I worked into another company that was the main competitors of the MIDEM and  
I end up with my own show. (100)

CAMILLE: And did you find the same clients ? Customers ?

**DAVID:** Yes, yeah. We were talking about SACEM. In fact, I know them from the last 25  
years or something like that. (101) Some people change but some people are exactly the  
same and I know them. And I did some commercial studies, some very basic studies. (102)

CAMILLE: So you are really into the private sector. I was wondering in your opinion do you  
think that the government and local authorities must still contribute to the classical and  
jazz music sector, which becomes more and more private, or they must support other  
emerging forms of music and let the private sector manage this area. In other words, what  
do you think about the involvement of public sector in this specific area ?

**DAVID:** No I don't. I don't think so. I don't think there should be one instead of another one  
or one more than the other one. It's a quite simple answer but my answer would be that it  
should be equal. (103) Of course everything that is new needs to be promoted. (104) But it  
doesn't have to be : "Well I promote you so I won't be promoting the other one" And again  
we shouldn't categorise things through types of music. (105) I mean that a musician, an  
actor of technology, can be involved in to any type of music. (106) The first "parrain"  
(sponsor/godfather) we had was Ibrahim Maalouf (107) and he's the real example of doing  
some different kinds of stuff (108): music for movie, some real jazz, classical music.

CAMILLE: He's crossing boundaries.

**DAVID:** Yes ! Exactly ! And so if you tell him what type of music should be promoted more  
than the other ones he would say "all of it".

CAMILLE: No I'm asking this question because of the fact that your fair, your exhibitors and visitors look like, in a sociological aspect, upper classes music lovers. Even if they're partly shaped by the conservatories and public institutions, they also come for auction sales and commercial reasons.

**DAVID:** Less and less actually...

CAMILLE: Do you mean that your public is changing ?

**DAVID:** Yes, yes exactly (109) - When you when you look at the public and you look at the visitors of course you have the type of people that you described. But you also have any type of visitors. (110) And I would say you know they value classical and jazz music because it's more easy to know it. Look, 30-40 years ago (111) if you wanted to do some classical music or music. You would have to register into the music academy. You would have to buy an instrument. There were no many competitions between instruments. Nowadays, first of all you can buy a violin very cheap (112) and when you start you know you don't need a Stradivarius and now you can find some very easy lessons on the Internet. (113) But you can also find some... There's so many other ways less expensive and less complicated to do music and you can see it. I mean could be see musicians of all types and you can't say well these are just upper class. It's more accessible, (114) so money doesn't categorise musicians anymore. (115)

CAMILLE: Of course. Things are changing. We already have a lot of surveys, a lot of researchers, about re-thinking music categories and musical taste categories. Moreover, as an example, Classical Next just did amazing things on new technologies, like an innovation award, with DJs playing, so they're also crossing boundaries. And actually, also by thinking about Musicora and the Next Music Festival, we can see how it is still possible to opening this traditionally closed field musical. You are also enabling people to be together in this area and to approach differently the previous "High-Brow Music".

**DAVID:** Yeah I think so and in terms of music you know it goes faster and faster (116) than it used to be. It's all because everything is so accessible. So. Just the phenomenon of

YouTube (117) : You know you take your guitar and you stay on YouTube for a year when you're 13 or 14 years old. 40 years ago, you had to wait for a long time before playing an instrument.(118) But then you would be a real musician knowing everything about music, knowing the *solfège* (theory) (119) and all of that. Forty years ago you wouldn't have you know the possibility of having something new every day. (120) And the answers to all your questions every day. Of course there were books , etc. But it's never the same when you have someone that teach you as real.

CAMILLE:Are you afraid of it or do you want to promote it ? To highlight it ?

**DAVID:** That's what it is. You know it's not a matter of encouraging it. It's just how it is and we have to deal with it.(121) And honestly I'd prefer you know that it gets more accessible for more people.(122) I mean you have to consider that it was not long time ago when people say they want to play music they knew that the first year you go to the Academy and you don't touch an instrument for the first year. So you learn music, you know how to read it. And then you're allowed to play an instrument. To me it's a nonsense because you can do it. First of all you can discover by yourself. (123) While you're learning know, having an instrument in your hand, whatever you play with it, is part of this discovery and part of your personality. You have to know how you will be different from someone else. I mean the notes are the same so if you take a sheet for one song, if there were no personalities, everybody would exactly play the same way and it would be so boring. (124) What is different and the originality of his personality can only be discovered by playing.

CAMILLE: We are actually changing our perspective on music, and how to play music, but also how to listen to music and I was wondering what do you think about music streaming like Spotify. Do you have these kinds of exhibitors ? Because there are also the one who broadcast the musicians, the artists, present in Musicora.

**DAVID:** Well, last year we had Qobuz.(125) But you know it's hard for them to find out what they can propose to the show.

**CAMILLE:** I say that because you were talking about the Sacem and, I mean, that makes sense to me. To gather these different stakeholders of the music sector.

**DAVID:** Yes, yes. But again it's more it's more something that satellites over...(126) you have the instrument at the center... and the musicians... you know streaming would be one of the satellites around it. It's not part of it. It's not focused on the instrument. And so we don't but we should have them later on. I'm afraid I have to leave soon.

**CAMILLE:** David, I think I have a lot of precious information thanks to this interview. And I know you're quite busy with the production for the next Musicora.

**DAVID:** We talked quite a lot today dear! (Laughs)

**CAMILLE:** 32 minutes... Actually that's fine don't worry. Moreover, we talked about the main themes that I'm interested in.

**DAVID:** Oh, really?

**CAMILLE:** Well, I'm having a look on how music is considered and shaped by national and international institutions. Trying to figure out if social stratification of music is still existing or not. So we talked about it. And of course teaching music and how it can be important in some events and some Nations because I think that in the Netherlands it's really different. So we have another experience in France. And later, I'll try to compare some points. The interactions between music and new technologies are also a part of my thinking process. Handicraft as well... Well, thank you so much for giving me some of your time.

**DAVID:** We'll talk about that. My pleasure. And I just lost your face on Facetime. You don't move anymore. Call me when you're back in Paris !



*Elise Interview - January 14, 2019*

CT: [00:00:00] Thank you so much for your time Esmee. I'm glad to meet you.

EO: [00:00:00] So am I.

CT: [00:00:00] It's been two months that I'm interested in the Conservatory as a fieldwork. I've been working with French conservatories previously and I'm now trying to figure out the way conservatories approach music in the Netherlands. Well, first of all, I wanted to learn more about you. Did you study in the conservatory.

EO: [00:00:12] Yes, I did it in Amsterdam, I studied jazz and improvisation music, saxophone. **(1)** There was no such thing as musician 3.0 at that time. **(2)**

CT: [00:00:30] So you decided to study jazz, in relation to your instrument ?

EO: [00:00:33] I was just... I was very young. **(3)** I was just playing saxophone and I thought : "OK classical music is not an option." So the other option is jazz and even there was no other options**(4)**, or jazz and pop kind of combination at that time it doesn't .

CT: [00:00:48] There's also a Jazz & Pop program here. This is quite funny because in France, jazz is often related to classical music.

EO: [00:00:57] Yeah but it is something that came later you know. That the pop culture was connected with the jazz **(5)**, because before you had only classical music at conservatories **(6)**. I think that Jazz departments were developed in the 70s or something **(7)**. Something like this and the whole pop culture was something that was not into conservatory. And it was like that for a long time because it was sort of secondary it was sort of you're a popular musician, not a real musician.**(8)** This had to do with culture, with fashion I don't know. **(9)**

CT: [00:01:34] Do you mean that the values then changed in music education ?

EO: [00:01:35] I think in a music school, things that you do when you're a child, you go to do music school **(10)**, you have lessons there. And I think they started with the pop because of that, combining pop into the schools **(11)**, because of course young children wanted to play pop songs on the instruments. Is it easy for them to adapt and to play the songs that hit on the radio **(12)** et cetera...

CT: [00:01:59] That's nice. And I've seen that in musicians 3.0 program. You don't have specific musical forms. Is it open to any kind of music genre?

EO: [00:02:08] So in the auditions, everybody is allowed of course **(13)**, to audition **(14)**. And we look for, we look for the artists nowadays and the makers. So you do an assessment, a kind of a big assessment. Normally you just play for a commission you know **(15)** and that's three gentlemen **(16)** sitting there waiting for the early stage. Sometimes it's how it goes... But, we have two days with two rounds. We do a lot of improvisation, exercises... **(17)** We want to know everything : Not only the playing but also the composition. **(18)** They have to load up the composition work, homework. It doesn't have to be great but it has to be something... If you feel like oh there is an attempt there, there was an idea that you know... Something that they want to compose, they want to make their own work, that kind of thing you know. **(19)**

CT: [00:03:01] And it seems that you try to combine like the producing, composing and then instrumental skills.

EO: [00:03:13] But the producing... I find it a little bit difficult **(20)** to really include that, into the program. We have the music technology department and if people really want to do the technical way and really want to be a producer of music **(22)**, then I say "OK I want performers, I want life decisions **(23)** and performance". So if there somehow a road that is, that's equally important for you... It's difficult to say when you're 17 sometimes they're very young **(24)**, sometimes it's a bit hard **(25)** because they've been doing other things before coming to us. **(26)**

CT: [00:03:52] Is there an age limit ?

EO: [00:03:53] Not at all. But it's difficult there if you're 40 or 50 **(27)** and what your ? what is like... your...

CT: [00:04:02] Your goal ? Your perspective ?

EO: [00:04:04] Perspective yes, and how much can be done in the four years because you're already at this age. What is your... what's the purpose? Sometimes usually if you're 40 that it's more like a master program but if you don't have a battery **(28)** you can't do a bachelor **(29)** ... so we had some of these situations but it's fascinating. Of course we want people who come and enjoy in the classroom **(30)** because you work in classes **(31)**, with groups **(32)**, you stay in the same groups for four years. **(33)**

CT: [00:04:28] So, do they have group projects ?

EO: [00:04:29] Yeah, And the group learning : we've find that very important, group learning **(34)** is the best way of learning **(35)** and group learning means that you have a safe environment in which you can make mistakes **(36)**. Be a fool be brilliant whatever and you see the other people doing their things.

CT: [00:04:51] Do you feel like it's specific to art schools, to enable and encourage feedback and critique ?

EO: [00:04:57] Absolutely, feedback sessions **(37)** and therefore you have to trust each other **(38)** you have to be a safe environment. We keep the classes **(39)**, the groups to get it for four years, but in the fourth year it's more an individual part **(40)** because everybody goes into their own research, they have to do research and internship and their exams **(41)**. The final exam is a really individual thing. So then, the 48 of the group splits up. **(42)** The first two years they're most bonded **(43)**, they're really in the group their class with the ups and downs they hate each other, they love each other, you know celebrate Christmas **(44)**, they fall in love with each other **(45)**...

CT: [00:05:36] So it's like a bonded community.

EO: [00:05:37] Yeah. You know, they are confronted, irritated **(46)** and but they have a community **(47)**, they communicate, well they also learn to talk about things like "What do you share? What do you mean? Can people trust you? **(48)** Are things real, not real about what to share and what not to share." So it's really a personal thing. **(49)**

CT: [00:06:05] So you are focusing on identities and personal experiences ?

EO: [00:06:09] I think the personal development is as much as important as the artistic development.**(50)**

CT: [00:06:14] Yeah I've seen that on your website, I've noticed that you're really into looking at the sense of life and of creation. And I was astonished when I saw that you are like a life coach but also a horse coach. What about the methods that you use for these two different species ?

EO: [00:06:32] Oh, it's the same! (laughing). Well, it can be regarding leadership **(51)** and who moves, who gives and need personal space, how to move somebody out of your space **(52)**, how to make him step back or to step forward, because with horses if they step back it's "OK now it's mine, Thank you very much! Gosh... 1-0 for me." (laughing)

CT: [00:07:06] And when did you start this ? The coaching ?

EO: [00:07:11] I started to coach both at the same time. Yeah I invited my students to my place, we almost done horse-riding **(53)**, but they were not on the horse but training with the horse because horses are so clear in leadership, it's so clear, and all that... All the aspects of human difficulties like empathy **(54)** "Oh he doesn't love me and I want to touch him but he doesn't want to be touched" and then you feel rejected and vulnerable **(55)**...

CT: [00:07:36] So you can learn from them ? From their reactions ?

EO: [00:07:40] Yeah. I want only, it's clear...they are In the now **(56)** and it's a clear language. But they've be tired of my horses stories **(57)** since they're in the third or fourth year now.

CT: [00:07:58] Well, I'm not gonna ask too many things about horses but I was really interested... I was so surprised with this activity.

EO: [00:08:02] It also comes from the idea that I think that the way of studying **(58)** in a school in which my niece **(59)** is studying... I forgot the name of school in America and they have a program which is so open and so diverse she can study whatever you want to study **(60)**. She can sort of build on. And she did some marine biology she wanted to play saxophone... She did crazy stuff **(61)**.

CT: [00:08:25] What about a Musicians 3.0? Is it a sort of interdisciplinary program as well ? Can take some courses from other programmes ?

EO: [00:08:33] Well they have the discipline of music because we're still conservatory **(62)**. I'm not sure how that would be. If people graduate in photography... How do you graduate different disciplines like that? **(63)** I don't know how to do that. In our programme it's possible they do a lot of interdisciplinary work, projects, **(64)** they work together with the Theatre department. **(65)** We have dance programs but we don't have that at the school. Dance **(66)** is not part of HKU I think. So I implemented that, yes so I did. **(67)** And dance is also about performance is about view and space etc. And a lot of students are working with us with visuals **(68)**, with photography, with technology **(69)**. So yes there's all kinds of collaborations. I tried to have as much lines with the other schools to collaborate **(70)**, which is not easy because it's in one lesson that you have to be in. You have to be an expert first **(71)**, start into this class and difficult....Difficult... But my goal will be that— like in the school **(72)** in Maine — that actually everything can be taught in this program **(73)**.

CT: [00:09:39] Therefore, what do you think about our society and the role of the musician today ? Do you think that this sort of multi skills, multi task, is something really important for musicians careers ?

EO: [00:09:49] Well maybe not the "multi" because it's like... That maybe suggests that you know a little bit of a lot of things **(74)**, and maybe that's true. But I'd like to... Deepening of their skills **(75)** because... It's hard to explain. So learning a little bit about different things can open your perspective and enables opposite perspective **(76)**, and it develops the internal wisdom of how to deal with things and how to combine things **(77)** and being really creative. You can be as creative as your world is big **(78)** and therefore I share it.

CT: [00:10:29] I agree on that!

EO: [00:10:30] So if the world becomes bigger it's easier to combine you know, make forced connections of how to combine horses with, you know the first horses in music, I think they have nothing to do with each other or do they react or not. I don't mean that they wreck on music it's a sense of where does it connect **(79)**. So I would love my students to I don't know hiking, or studying a little bit of biology, or do course or do things they like. **(80)**

CT: [00:10:57] So you are encouraging mind-openness and experiences ?

EO: [00:11:00] Yes. If you open the mind you learn things about things and make connections and then it needs of course a layer framework where you put all this knowledge into and say "OK how to deal with that" **(81)** and the framework is actually personal development, reflection **(82)** — being reflective — and be able to give and receive feedback and I think a framework of expertise can give you a framework. So now that the music is the expertise **(83)**. But then they realise we are going to be really curious and we make them dig something a little bit deeper **(84)**. And It doesn't matter where but you have to go through certain layers of difficulties **(85)** to become sort of an expert in certain fields.

CT: [00:11:54] And what kind of students do you have in the programme ? Is it diverse ?

EO: [00:12:00] Yes, it's quite diverse **(86)**. But I think other people, they recognise them, because they're so different from the other **(87)**. I can say that they're very different from the other students because of what they give back to me. **(88)** I just think it's really, really nice, it is so open and they say "yes" all the time. Shall We? Shall we try? "Yes we should." **(89)** So there's no holding back. No "I'm not sure".

CT: [00:12:24] So they are like challenging themselves all the time... And do you have like as much female as male ?

EO: [00:12:34] I think we have more male students **(90)**. Yeah.

CT: [00:12:37] And what about the age ?

EO: [00:12:39] That's very different. I think the younger if they don't really come directly from school we don't have that very much because they're quite young, in a personal matter **(91)**. But then younger students would be 17 when they start. We had a few of them... I think the youngest was 16 years old **(92)**.

CT: [00:13:00] Do you think that they're not ready for this program at that age? Speaking of reflexivity and all these personal processes.

EO: [00:13:06] Well, you can see it when you see them. Well this this girl of 16, when I said "wow, you're young" she replied "please don't ever say anything to me OK." **(93)** I can understand it. You know people said that your whole life. "You're too young to argue you know. Now stop it." And she was young and it was it was a bit difficult but it was good. And the oldest are mainly around 25-26 years old when they start. **(94)**

CT: [00:13:42] Interesting, I would like to ask you more about technologies: You said that technologies were incorporated in this program sometimes...?

EO: [00:13:48] Yeah a little bit. They, they of course do a little technical **(95)** things. Also computer work, like softwares and some kind of things **(96)**. And some are really into more technology like computer, electronic, music **(97)** and we have one teacher who is really into that stuff **(98)**. So sometimes we can involve him in coaching that processes. But I say I find it the most difficult part to integrate because “the more technology the less performer, or the less life” **(99)**. And sometimes they're really into producing I think, but sometimes it's hard, and they find it difficult to sort of let that go. **(100)** And then I feel like "OK I don't have enough knowledge regarding House to really go with you” **(101)** The point is to realise that, even if everything is studied, where are your teachers ? **(102)** On the other hand, people can do things by themselves **(103)**. We need to trust people on what they also do outside. **(104)**

CT: [00:15:04] And what about electronic instruments ? I'm thinking about this electronic violin that Yamaha created a few years ago. I know that it's been like a real controversy and consequently I'm wondering, what is your position on these instruments?

EO: [00:15:23] Well if a student bring those things it's, it's actually, it's OK. Yeah, we have a girl here who is playing Theremin **(105)** and she's very good at it. Very good. And then people come with all kinds of. But also the acoustic instruments, we have a student from Syria who plays Oud. **(106)** And of course we don't have Oud teacher to teach him **(107)** but he's still in the program... Because we're starting a sort of English program, at least to have a part of the program in English this year. We have English class now so we are restarting the English department from now on **(108)**, Dutch and English possibility is made in order to move things so people can really apply and that's going to be great.

CT: [00:16:07] Are you teaching in other programs?

EO: [00:16:10] I'm only in Musicians 3.0. **(109)**

CT: [00:16:16] Do you have a lot of international students in the other departments ?



EO: [00:16:21] Yeah they reported that there are quite a lot international students, mainly from Spain, **(110)** a lot from Korea but they're in the classical program. **(111)** So they come from specific countries, really **(112)**. And I think for us, for our degree, they were not so interested by our Dutch program, because they don't come here for that they come for the classical program, for these kinds of studies. However, we have now a very nice mix of Polish, and Mexican, and Syrian, and Canadian, and Irish and Greek. **(113)** Well a very interesting mix of things and I like it. I like it that way. **(114)**

CT: [00:17:04] What you're saying is very interesting. We're actually working on a project plan for one of my courses called "Producing arts and society" and we decided to work on a festival of classical music for, an inclusive festival. We think that the field of classical music is still conventional, traditional, and we noticed that there are not lots of female conductors for example, or that some instruments are more related to female or male. And so we decided to try to create a festival which is more focusing on the personal identities, on life stories. So it's something about the storyteller getting more attention than the musical thing on the festival. We want to involve a lot of people we're also questioning the notion of ethnicity and race. I would love to know what is your opinion about that. What do you think about inclusivity in conservatories?

EO: [00:18:07] Yeah a good question. I think, for me, I focus on that on the women leaders. **(115)** If there's one, I do it, I support them. **(116)** It's because they need chances — but they need a certain set of skills of course.

CT: [00:18:25] Do you mean that they're not equal to male in the world of music ?

EO: [00:18:26] Yeah I'm always like "let's do it let's give it a try because they need a chance". **(117)** It's usually because they fail on the leadership in the beginning or had the leadership in a different way and it's to be developed. **(118)** So we focus a little bit on the women leadership and the empowerment of their ideas. **(119)** The influence of the ideas and into soft power sometimes, which is important, it's not about authority it's more about you know "yes we have expertise" and then how do you show it? **(120)** How can you be

clear about what you want to do and how to do it? We focus on that. We also have some strong women teachers. I think it's good to have role models. **(121)**

CT: [00:19:19] And did you feel like in the musical field, as a female musician and composer, did you feel like there was a difference between you and a male doing the same kind of things?

EO: [00:19:26] In my own life. Yeah. Absolutely. **(122)** It was really harder to be a woman, a musician.**(123)** Yes you know when I was in the conservatory, it was a long time ago, I did a little research on my own because I wanted to have a look at it. I sort of counted on the pamphlets, I counted the women there. **(124)** I Think — if I left out the singers of course — it was only 2 percent. **(125)** That was 20-25 years ago. 2 percent. And of those two percent I think 95 percent were bandleaders. OK. So if you if you would sort of make career as a woman it was as a bandleader, **(126)** then you did it all you did you know you would be the player, and a composer and a bandleader and you sort got the whole thing. So it was almost impossible to be just a good player and be part of it.

CT: [00:20:54] And I noticed that in orchestras women are always playing the same instruments. Flute for example seems to be considered as a "feminine" instrument.

EO: [00:21:21] Yeah still is, I think it still is the case. But regarding inclusion, we could try harder to really focus on making the acquisition on the schools **(127)** and say "hey it's for you too, come it could be good". And I think in terms of mixed cultures we have some mixed identities but we don't have much mixed colours. **(128)** Like we don't have a lot of people from Suriname. **(129)**

CT: [00:21:58] Was Suriname colonized by the Dutch ?

EO: [00:21:59] Yeah yeah yeah. Well, for the Moroccans it's entirely different. But from the Antilla, where you also had a Dutch colony **(130)**... you don't have many of them here. Look around. So whites are going to the Conservatory. **(131)** And you find those other people in the rock academies **(132)**. So they're studying MBO whereas here it's HBO, the

conservatory is more like university it's HBO and the MBO is below that. **(133)** And there then you find them, not because they're stupid but because they don't feel comfortable with conservatories. **(134)**

CT: [00:22:35] Where are the rock academies? Is there one here in Utrecht?

EO: [00:22:41] Yes, you have the Herman Brood Academy. And In Amsterdam the ROC which is a school, an art school. It's a sort of an organisation with a lot of arts in it, **(135)** but they are at the MBO level. **(136)** And then you find out actually the mixed cultures **(137)** and sometimes we have them because I've been teaching there for a while **(138)** so I could get students from there.

CT: [00:23:06] What were you teaching there?

EO: [00:23:07] The same actually, improvisation... So sometimes I've got students from they're coming into here so it makes it a little bit... That's nice. So but it needs, it needs very active acquisition. I need to be there. I say : "you, you come to study here." So it can be nice to get your coach **(139)** — you're not only a teacher, you're a real coach you're coaching people and their confidence. Yeah they need it to sort of come, to step forward. **(140)** Because you know somehow in their collective consciousness **(141)** it is something like "that's for you it's not for me." **(142)** And not because they're stupid, they're smart and creative enough, but it's a culture. "It's not my business. It's not me."

CT: [00:23:54] Do you think that this difference, this distinction, between "high culture" and "popular culture" is still relevant nowadays ?

EO: [00:23:59] A little bit. Yeah. Look at the conservatory : It's related to the classical music, to high-culture. **(143)** You should be really good at your instrument and you know those guys, you know, they don't like to study but there are highly creative. And they can work very hard but they don't study for hours on the instrument.**(144)** They don't do that because a lot of them have ADHD disorder, some of them can be a little bit autistic, they're a bit odd or strange, they don't have the concentration. **(145)** They didn't go to the

university because they were not able to learn in that kind of way. **(146)** They're not stupid they just don't fit into the school systems. **(147)** Some of them of course are highly creative and can make it. But still, they don't think "oh let's audition to the conservatory" because "no it's cool that's not for me", which is a pity you know, it's too bad...

CT: [00:25:01] Are you supervising your students projects ? I saw on the website that in the third year they're producing events or projects in partnerships with institutions or companies. Are they free on the producing process of the project or are you supervising these kinds of projects ?

EO: [00:25:24] Oh, they do internships, **(148)** and I'm supervising it with them. But they're on their own but they're still we know we have contact but they're working on their own. **(149)** On the fourth year they have a big internship. I talk to them about the choices and why, they have internship coaching as well. But they're mainly free on that. In addition, the artistic projects that they do for the program, that is supervised. **(150)** It's very diverse. In the third year they have a course, it's called the musical leadership, and they have it with me. **(151)** It's about working with groups, and the creative connections with the groups **(152)** — as community music is also taught, but then in a creative way. **(153)**

CT: [00:26:37] So you are teaching improvisation and musical leadership, right ?

EO: [00:26:41] Yeah. Saxophone also. **(154)** But in the last years it's more about individual essence, personal development with the students. **(155)** The first two years they have more instrumental lessons. They come in with an instrument, they don't have a choice about that. **(156)** It is made like this, it's a conservatory. **(157)** The first year they have lessons with that instrument and still have lessons learned to improvise because they need a little expertise on that instrument. In the third year, they can drop it or not. Or they can choose not to have lessons on that instrument but then the subject is called artistic development. **(158)** It's much more open, much wider.

CT: [00:27:19] What about the other teachers ? Are all the teachers musicians ? It seems weird to ask that for a conservatory program.

EO: [00:27:33] No no, we have one, that one important theatre teacher just joined the program this year. She actually teaches performance art, and she accompanies the fourth years to the exam in terms of the whole décor, the whole ambience of their shows. It's really performance art. We have a teacher who is teaching the dynamic in entrepreneurship. So it's about becoming an entrepreneur. We have a dance teacher, we have somebody from fashion who is teaching the theory of creative making processes. **(159)** Well, we have a lot of musicians but not all of them. **(160)**

CT: [00:28:30] In my opinion, people from different disciplines, backgrounds, are complementary. Finally, my last question is about the partnerships between the conservatory and maybe political organisations or institutions maybe local authorities or DutchCulture. Do you have any partnership with them?

EO: [00:28:59] Yep. Some are stronger than the other ones. **(161)** Sometimes we work together with festivals or with the internships people have usually strong connections with the place they work in, and usually they get a job out of it as well. And I'm not sure that there are really structural collaborations between companies, institutions... Like sponsor relationships... with the conservatory. **(162)**

CT: [00:29:44] Well, thank you so much. I think we're done and I don't want you to be late for your next appointment.

EO: [00:29:52] Indeed yes I have to go, but it has been a pleasure. Do not hesitate to contact me if you need anything, in addition to the interview. **(163)**



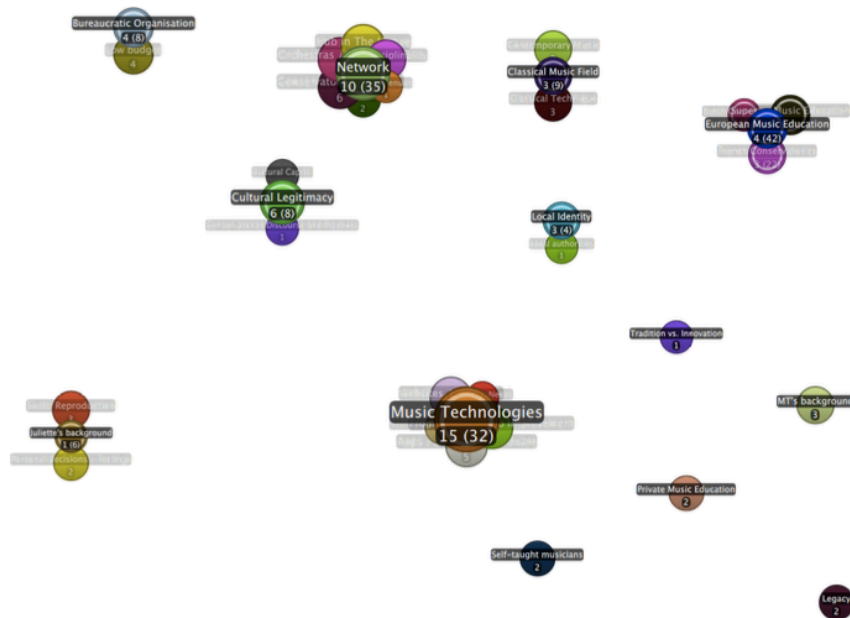
# Quirkos Report

## Sources Summary

Title	Author	Date and Time	Length	Quotes #
JB Interview	Camille Thebaut	Apr 13, 2019 3:24:34 PM	20757	78
MT Interview	Camille Thebaut	Apr 13, 2019 3:24:25 PM	15639	85

## Main Canvas Views

### Quirks Canvas - Primary



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