

European Panorama of the Early Music Performance in Music Education Institutions: A Systematic Review

Panorama Europeu da Prática da Música Antiga em Instituições de Educação Musical: Uma Revisão Sistemática

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RESUMO: O reportório de música antiga é extremamente amplo e variado. Como resultado, educadores de música em muitas faculdades e universidades têm introduzido disciplinas na área da música antiga e da interpretação histórica dos instrumentos nos currículos. Este trabalho tem como objetivo fazer uma revisão sistemática sobre a atual organização dos Departamentos de Música Antiga oferecidos por diferentes Instituições de Educação Musical a um nível Europeu. Do ponto de vista metodológico, foi consultada uma base de dados online internacional - International directory of Music and Music Education Institutions-, que integra informações detalhadas sobre mais de 3000 Instituições de Educação Musical. Esta pesquisa foi organizada utilizando diferentes campos de pesquisa, nomeadamente: i) um primeiro campo de pesquisa que incluiu todos os países europeus que são relevantes para estudo (n=22); e ii) um segundo campo de pesquisa relacionado com o domínio de estudo e incluiu o índice “early music performance”. A revisão aqui apresentada estabelece novas orientações para o potencial apetrechamento dos Departamentos de Música Antiga, contribuindo para o enriquecimento do conhecimento sobre as ofertas das Instituições Europeias e possíveis re-avaliações de programas/práticas educativas.

PALAVRAS-CHAVE: Prática da Música Antiga, Educação Musical, Instituições Europeias, Revisão Sistemática

ABSTRACT: The repertory of early music is extremely large and varied. As a result, music educators in many colleges and universities have introduced early music and historical performance practice disciplines in the curricula. This work aims to systematically review the current organization of Early Music Departments offered by different Music Education Institutions across the Europe. From the methodological point of view, the International directory of Music and Music Education Institutions electronic database, which integrates detailed information regarding more than 3000 Music Education Institutions, was consulted. The search was organized in different search blocks, namely: i) the first block included all European countries that are relevant to the field under study (n=22); and ii) the second block was related to the domain under study and included the index “early music performance”. The review presented here sets new directions towards the potential enhancement of early music departments. It can also contribute to the enrichment of knowledge, regarding European Institutions offers and possible re-examinations of educational programs/practices.

KEYWORDS: Early Music Performance, Music Education, European Institutions, Systematic Review

1. Introduction

In recent years, the European understanding of the importance of “early music performance” integrated in the curriculum of Music Education Institutions has significantly changed.

The literature on the performance practices of early music has grown to huge proportions in the past four decades; however, there is still a need for a concise orientation to this discipline, for identifying performance practice issues, and guide the learner toward further investigation and interpretation of the evidence, not only through the treatises of the baroque era, but also through evidence in the music per se (Cyr, 1992). In general, Early Music Programs around the world provide instruction and performance opportunities on a wide range of instruments and musical styles for both graduate and undergraduate students; nevertheless, Early Music studies/curricular units should be based not only in instrumental or vocal lessons, but also in music theory and musicology disciplines. In fact, the passion of playing an instrument can simply arise from the great sound of that instrument; however, learning and playing early music only through instrumental/technical disciplines can result in an inadequate and inefficient performance, since there is much more than reading notes and rhythm and combining them.

At the end, Early Music Departments should be able to offer undergraduate and graduate degrees focusing on the historical performance of early instruments, complemented by theoretical studies and research related to early music field.

1.1 The research purpose

Taking into account the aforementioned perspectives, the present research aims to provide, for the first time, an overview regarding the current organization of Early Music Departments offered by different Music Education Institutions across the Europe included in the International Directory of Music & Music Education Institutions (IDMMEI, <https://idmmei.org/>) online database, by using a structured methodology.

The motivation behind was based on the lack of similar approaches in the area of early music education. Moreover, the proposed curriculum overview points out the importance and the challenges arising during the process of curriculum design, as well as student/learner guidance, mobility support and the orientation of new staff. Knowledge of the European map in the early music education enhances educational design from a global perspective, which is a view that considers the local characteristics, yet also projected at the global level. In this vein, it offers support for a combinatory curriculum development towards its optimized adaptivity.

The paper is organized as follows: Section 2 discusses in more detail the systematic review methodology adopted here and outlines how it was applied in the present study. Next, Section 3 provides a description and analysis of the results, along with a discussion and interpretation of the findings. Finally, Section 4 includes conclusions and future work that conclude the paper.

2. Methodology

Systematic reviews are considered as reference standard for synthesizing evidence in several areas, due to their methodological rigor, helping to reduce implicit research bias. In addition, transparency and replicability issues are achieved by following a fixed process, which distinguish systematic reviews from traditional literature reviews (Mallett et al., 2012).

The relevant Music Education Institutions included in the present study were found searching in the IDMMEI electronic database. Established by Professor Sir Frank Callaway, former Honorary President of the International Society for Music Education, the IDMMEI directory is a considerably expanded development of the earlier 1968 UNESCO International Directory of Music Education published in conjunction with the International Society of Music Education (ISME). Edited by Graham Bartle, the IDMMEI online database integrates details regarding Music Education Institutions of 225 countries, considering more than 3000 Institutions (including contact details, type of programs, related library/museum collections, and general aspects of their courses/programs/campuses).

Moreover, this search was organized into two search blocks, namely:

- the first block included all European countries (n=22) that are relevant to the field under study (i.e., Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Luxemburg, Netherlands, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden, and United Kingdom); and
- the second block was related to the domain under study and included the index “early music performance”.

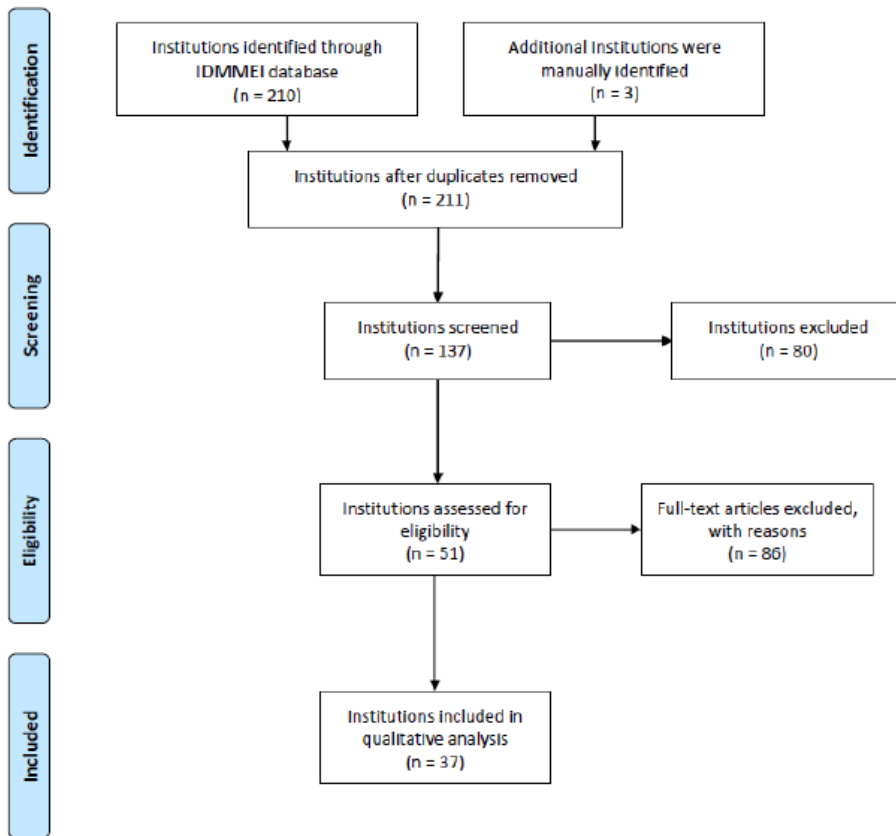
This search, performed until September 2017, was conducted using the Preferred Reported Items for Systematic Reviews and Meta-Analyses (PRISMA) guidelines (Moher et al., 2009). The process for identifying, screening, determining eligibility, and inclusion criteria for this study is shown in a flow chart depicted in Fig. 1, following the PRISMA flow diagram that is used for reporting databases in systematic reviews (Moher et al. 2009). Additionally, the review protocol for PRISMA was based on the information given at the following website: <http://www.prisma-statement.org/statement.html>

From this perspective, the present systematic review process consisted of four main steps (also summarized in Fig. 1), namely:

- Identification: A total of 210 Music Education Institutions in the IDMMEI were identified. In addition, three more Institutions were identified through manual search, namely from Portugal, Slovenia and Spain. The identified Institutions were included in an Excel database file. After removing duplicates (n=2), 211 Music Education Institutions entered to the next phase.
- Screening: The name, country, special indexes, and general notes of the identified Institutions were screened, in order to meet specific criteria. For this purpose, the inclusion criteria were: i) to be a Higher Education Institution; and ii) to be a public Institution. A total of 137 public Higher Education Institutions entered in the next step. As a consequence, during this step, four from the initial 22 countries were excluded in the analysis. Note that extra and manual search was performed, since, in most cases, the information regarding the type of institution (higher education; private/public) is not included in the general notes of the IDMMEI directory.
- Eligibility: A total of 86 Music Education Institutions were excluded taking into account the following reasons: i) they did not present Early Music Departments in their institutional websites; ii) when the information displayed in their website was not in English or did not support the English translation (mostly in German and Greek cases); and iii) they did not present any type of program (e.g., bachelor, master, post-graduation) in early music performance field. In this way, a total of 51 public Higher Education Institutions entered the next step.
- Included: The content regarding the institutional websites of 51 Institutions were evaluated and Institutions were excluded if they: i) did not have sufficient information regarding the content of the Early Music Department and corresponding curricular units; and ii) referred to early music courses (e.g., Bachelor, Master, Post-graduation). This screening has resulted in 37 finally selected Institutions.

Based on the current research aim, a qualitative analysis was performed concerning the selected 37 public Higher Education Institutions taking into consideration the information available from the corresponding institutional websites.

Figure 1. Flow diagram showing the systematic review process (adapted from Moher et al., 2009).

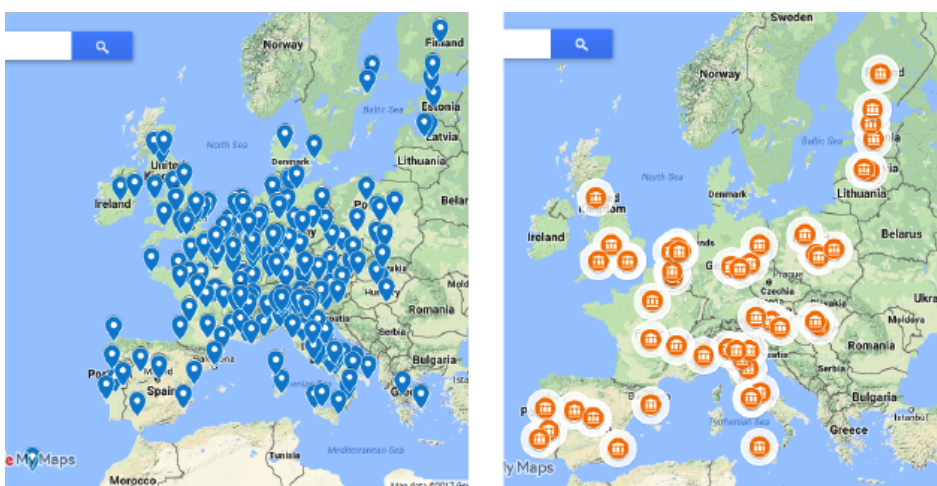


3. Results and Discussion

The European panorama and geographical distribution, starting from the initial 211 Music Education Institutions and shifting to the final 37 Music Education Institutions, that were included in the qualitative analysis of the present systematic review, are illustrated in Figs. 2(a) and 2(b), respectively.

This, accordingly, sets a macro-meso-micro level of analysis (and corresponding phases) trajectory, taking into account the research purpose of the present study.

Figure 2. European panorama and geographical distribution of: a) the initial 211 Music Education Institutions focus on the early music performance field, corresponding to 22 countries (left side), and b) the 37 Early Music Departments (refer to public Higher Education Institutions) distributed in 14 different countries, namely: Austria (n=2), Belgium (n=2), Estonia (n=1), Finland (n=1), France (n=2), Germany (n=3), Hungary (n=1), Italy (n=9), Latvia (n=1), Netherlands (n=3), Poland (n=2), Portugal (n=2), Spain (n=4), United Kingdom (n=4) (right side).



3.1 Macro level of analysis (Identification phase)

From around 3100 Institutions included in the IDMMEI database, a total of 211 Music Education Institutions were identified (see Fig. 1), considering the purposes of the present study, corresponding to 22 European countries [Austria (n=9), Belgium (n=5), Czech Republic (n=2), Denmark (n=1), Estonia (n=1), Finland (n=2), France (n=60), Germany (n=27), Greece (n=3), Hungary (n=2), Ireland (n=1), Italy (n=50), Latvia (n=1), Luxemburg (n=1), Netherlands (n=5), Poland (n=6), Portugal (n=4), Slovakia (n=1), Slovenia (n=1), Spain (n=11), Sweden (n=1), United Kingdom (n=19)]. In this analysis, three Music Education Institutions that were

identified through manual search were also included, i.e., Instituto Politécnico de Castelo Branco, Portugal; Academy of Music of the University of Ljubljana, Slovenia; Conservatorio Profesional de Música de Salamanca, Spain. In addition, during this initial phase, two duplicated Institutions were removed from the Excel database file.

From the results, it is evident that the distribution of Music Education Institutions focused on Early Music Performance across Europe is very unequal. In fact, more than half of the total sample (n=211) considered here is covered by two main countries (i.e., France and Italy, n=110 in total), followed by Germany, UK and Spain (n=57 in total). On the contrary, just one Music Education Institution was identified in Denmark, Estonia, Ireland, Latvia, Luxemburg, Slovakia, and Sweden.

For this level of analysis, some Early Music Institutions that embrace large stocks of music and substantial libraries of important theoretical writings and articles, as well as instrument collections, were also included (e.g., the Early Music Institute in Trossingen (Germany) that holds around 25 harpsichords; the Conservatorio di Musica San Pietro a Majella (Italy) that holds a number of autograph copies of manuscripts of Alessandro and Domenico Scarlatti, Pergolesi, Paisiello, Cimarosa, Rossini, Bellini, Donizetti and Verdi, a collection of early violins, many made in the Neapolitan school of violin making, and including one of Stradivari, bows and guitar picks, the fortepiano and harpsichord of Catherine II of Russia, as well as the pianos of Mercadante and Thalberg; the Conservatoire Ville de Luxembourg (Luxembourg) that holds a museum of early instruments, a music library and large archive of musical works).

In general, it is well-known that there are three relevant music Conservatories in Germany (namely in Bremen, Leipzig and Trossingen) where a Bachelor's degree can be completed in early music performance; however, from the results presented here, it seems that many other European Music Education Institutions have expanded their curricular programmes towards a qualification of this subject.

3.2 Meso level of analysis (Screening phase)

From 211 Institutions identified in the first phase, a total of 137 Music Education Institutions were considered in the screening phase, corresponding to 18 European countries [Austria (n=3), Belgium (n=3), Czech Republic (n=1), Estonia (n=1), Finland (n=2), France (n=13), Germany (n=22), Greece (n=3), Hungary (n=2), Italy (n=48), Latvia (n=1), Netherlands (n=5), Poland (n=6), Portugal (n=3), Slovakia (n=1), Slovenia (n=1), Spain (n=7), United Kingdom (n=14)] were considered. As a result, four European countries and corresponding Music Institutions were excluded (i.e., in Denmark, the Royal Danish Academy of Music, Frederiksberg; in Ireland, the Royal Irish Academy of Music; in Luxemburg, the Conservatoire Ville de Luxembourg; and in Sweden, the Kungliga Musikhögskolan, Stockholm).

In the Austrian case, more than half (n=6) of the identified Institutions did not meet the criteria, resulting in the exclusion of four private Institutions (i.e., Anton Bruckner Private University, Linz; Franz Schubert Konservatorium Wien; Kärntner Landeskonservatorium, Klagenfurt; and the Musik Und Kunst Privatuniversität Der Stadt Wien, Vienna) and two Conservatoires (i.e., Tiroler Landeskonservatorium, Innsbruck; and the Vorarlberger Landeskonservatorium, Feldkirch); however, most of them have had significant impact on the early music performance development.

In the French case, a total of 13 Institutions were considered. Still, it is important to underline that from the initial phase (macro level of analysis) a significant number of Regional Conservatoires was identified (Conservatoire à Rayonnement Régional, n=41). In fact, most of them have been implemented/established in France in the recent years, offering programs in music, theatre, classical and contemporary dance, which are organized in different cycles. The first preparatory cycle ("Éveil musical"), lasts for four years, followed by the second cycle, also of four years, and leading into the professional programs of the third cycle (d'orientation professionnelle) and fourth (cycle d'enseignement supérieur professionnel). In general, these Conservatoires offer professional courses in performance and musicianship with a greater range and variety of programs; showing a huge political, regional and organizational step towards the development and integration of early music disciplines in preparatory years of the Music Education systems/programs and corresponding Institutions.

In this phase, a total of 48 Music Education Institutions were considered for the Italian case. Here, more or less the same phenomenon was identified, in comparison to the German case; in other words, from the initial phase (macro level of analysis), among other Institutions, a huge number of Conservatories (a total of 42) was identified regarding the organization level of the Music Education Institutions in this country.

However, the significant difference between France and Italy, in the screening phase (from 60/50 to 13/48) remains in the important issue that, in Italy, higher education and basic education programs are offered by Conservatories; on the contrary, in France, the Regional Conservatoires do not offer higher education programs.

In addition, it is important to emphasize that during the present systematic review process (during the screening phase), relevant Institutions focused on early music history were also excluded (e.g., the private conservatory Schola Cantorum in Paris (France) that was established in 1896), in order to meet the purpose and corresponding inclusion criteria of the present study.

3.3 Micro level of analysis (Eligibility phase and qualitative analysis)

From 137 Institutions identified in the screening phase, a total of 51 Music Education Institutions were considered in the eligibility phase (see Fig. 1), corresponding to 14 European countries [Austria (n=2), Belgium (n=2), Estonia (n=1), Finland (n=1), France (n=3), Germany (n=7), Hungary (n=1), Italy (n=13), Latvia (n=1), Netherlands (n=3), Poland (n=4), Portugal (n=3), Spain (n=5), United Kingdom (n=5)].

In this way, more four European countries and corresponding Music Institutions were excluded (i.e., Czech Republic, Greece, Slovakia, and Slovenia).

From the pedagogical and organizational point of view, it was possible to understand, by analysing the online content of specific institutional websites that, in the German case, for instance, the Trossingen Institute, includes around 25 specialist teachers in early music Department, creating, in this way, more opportunities to promote the enriched diversity of approaches addressed in the broad repertoire of early music performance field.

Moreover, the content included in the institutional websites of these 51 Institutions was evaluated and Institutions were excluded if they: i) did not have sufficient information regarding the content of the Early Music Department and corresponding curricular units; and ii) referred to early music courses (e.g., bachelor, master, post-graduation).

In this level of analysis, several Institutions were not included, since just presented in their institutional website early music courses, instead of an autonomous Early Music Department (e.g., Hochschule Für Kunst, Bremen Faculty of Music; Hochschule Für Musik Und Tanz, Köln -in Germany; Conservatorio Statale di Musica 'Francesco Venezze', Rovigo -in Italy; Instituto Politécnico Castelo Branco -in Portugal; Universidad Autónoma de Barcelona, Barcelona Department of Dance, Music and Theatre -in Spain). In addition, other Institutions were not included, because no information regarding the organization of the curricular units of the Early Music Department was found (e.g., Académie Supérieure de Musique de Strasbourg -in France; Staatliche Hochschule Für Musik, Freiburg; Staatliche Hochschule Für Musik, Trossingen -in Germany; Conservatorio Statale di Musica 'Nicola Sala', Benevento; Conservatorio Statale di Musica 'Ottorino Respighi', Latina -in Italy; Akademia Muzyczna W Krakowie, Krakow -in Poland; University of Southampton, Southampton Department of Music -in UK).

Finally, a total of 37 Music Education Institutions referring to an Early Music Department were included in the qualitative analysis, corresponding to the following European countries (14 in total): Austria (n=2), Belgium (n=2), Estonia (n=1), Finland (n=1), France (n=2), Germany (n=3), Hungary (n=1), Italy (n=9), Latvia (n=1), Netherlands (n=3), Poland (n=2), Portugal (n=2), Spain (n=4), United Kingdom (n=4).

Based on the principle that an Early Music Department should combine the theory of music performance of early music and its practical applications, the qualitative analysis of the present work intended to analyse the organization of the included 37 Early Music Departments.

The online documental analysis revealed that 29 Early Music Departments around the Europe include in their curricular programs theoretical disciplines/curricular units and practical disciplines. On the other hand, the rest of the analyzed Early Music Departments (n=8) were just focus on offering individual/practical and instrumental curricular units/disciplines.

As a final note, it is important to reflect about why just so few European Music Education Institutions are following this organizational path. At the end, the educational system itself is complex, however, the panorama presented here can be justified by multiple sociocultural factors and specific influences (e.g., organizational culture differences, lack of economic conditions/materials, lack of specialized human resources, different institutional believes regarding the educational approaches, lack of research in the early music field).

The 29 best-practices included in this work are based on the fundamental principle that the curricular program and study content of Early Music Departments must integrate lectures and seminars focus on different areas (e.g., based on music theory of early music, baroque dance, tuning early keyboard instruments, historical improvisation, rhetoric, counterpoint, ornamentation and diminution, basso continuo), as well as individual practical/instrumental or vocal lessons oriented by educators/professors according to individual specializations (e.g., singing, baroque violin, baroque guitar, viola da gamba, lute, traverso, baroque oboe recorder, harpsichord, natural horn), baroque ensemble and specialized/advanced workshops.

Of course that the balance between theoretical disciplines/curricular units and practical subjects clearly expresses the need to embrace an interdisciplinary approach to the development and enrichment of Early Music Departments, in particular, and to the interpretation of early music field, in general.

4. Conclusion

Research in the field of Early Music is clearly needed to better understand the cause-effect organization of the implemented curricular programs. The work presented here aimed to reveal new directions towards the potential enhancement of Early Music Departments, based on the available 3100 Institutions included in the IDMMEI database.

The methodology adopted in this study revealed to be extremely demanding and time-consuming process, part because of the high number of Music Education Institutions that were assessed at the first stage of screening. On the other hand, this systematic review can be seen as a new tool in European (or even international) development research in Early Music field and actually, seems to have the potential to enhance and promote evidence-informed policymaking in this area, in particular. The results revealed that from a total of 211 Music Education and European Institutions only 29 Early Music Departments around the Europe include in their curricular programs theoretical disciplines/curricular units and practical disciplines.

As a final consideration, Portuguese HEI policymakers, in particular, and all European HEI, in general, are invited to verify and ensure the accuracy of information for each Music Education Institution focus on early music performance in the IDMMEI directory and eventually to suggest changes by contacting the webmaster, helping in this way future researchers and Institutions towards more precise online database research tools.

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