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***Institutionalising Musical Craftsmanship***

This paper highlights two related issues in the learning and teaching of craftsmanship in music. The first issue is that we maintain a structural division between music academies (conservatoires or equivalent units) who specialize in the fostering of professional musicians on the one hand, and institutions (or units) specializing in music sciences or musicology on the other. The division of labour between ‘doing’ and ‘thinking’ can be thought to have started with the establishment of music conservatoires at the beginning of the nineteenth century in Europe. The history of music conservatoires points to the professionalization of musicians and music-making. They foster expertise in musicians, and raise or maintain the standard of music-making in society. I examine evidence of this effort as well as its effect on the concept of expertise for musicians. The second issue is the status of craftsmanship in musical discourse. Craftsmanship is defined as a basic human impulse to do the job well (Sennett) and can be understood broadly as technique. My concern is that craftsmanship is often a ‘given’ when we talk about music. Musical discourse seldom relates to the craft which gives rise to the material for discourse. Studies on craftsmanship in different cultural contexts suggest that the two can not only interact fruitfully, but also form the basis of healthy growth of that culture. Through this paper I propose a review of the status of musical craftsmanship in the discourse of Western classical music, with a view to re-locating craftsmanship to where it may fruitfully belong in the future.

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