Solfège à la luxembourgeoise.

Strength, Weakness and Challenges for Music Education

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Kodály Symposium and Home Music Day
Kecskemét College - Faculty of Primary and Pre-School Education
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Guido of Arezzo (~990 -~1050)

• Played a decisive role in the history of music and its education

• Origins of his reputation
  – Inventor of musical notation for church chants
  – Inventor of solmization with clear annotation of pitch
    • Found the philosopher’s stone in music education
Sound Sample – St. John’s Hymn

Ut Queant Laxis (Hymn to St. John the Baptist)

Guido of Arezzo
(circa 991-1033)

Ut que-ant la-xis, Re-sona-re fi-bris, Mi-ra
ges-to-rum, Fa-mu-li tu-o-rum, Sol-ve pol-
lu-ti, La-bi-re-a-tum, Sanc-te Jo-han-nes.

The 7th tone « si » about 1570 in France
Problem: Notation without landmark — cheironomic* neumes

in campo aperto
Solution: Music notation on a two-line-system
Evaluation of the music-educational achievement of Guido

- Reason
  - The imperfection of liturgical chant learning

- Guido’s proposal for solution
  - Unambiguity of the musical notation with validity up to today

- Little attention in the world of music

- Intellectual and autonomous learning instead of memorizing chants

- A method for music didactics
Evaluation of the music-educational achievement of Guido

• Beside reading music (legere), also singing (enuntiare)
• Musical creativity
• Main principles still apply today
• Mnemonic hints
Evaluation of the music-educational achievement of Guido

• Notation with mnemonic hints
  – melodies: as for example the St. John’s Hymn
  – and intervals
Further development

• Primacy of instrumental music about singing or vice versa?
  – Guido
    • “Musicorum et cantorum magna est distantia. Istri dicunt, illi sciunt, quae componit Musica. Nam qui facit, quod non sapit, diffinitur bestia”
  – Johannes de Muris (≈1290 - ≈1350)
    • “La pratique du chant: Un chanteur encore mal dégrossi devra s’exercer à jouer des instruments, et les manier souvent, par exemple le monocorde, ou la symphonie, qu’on appelle aussi organistrum; qu’il chante également avec l’orgue. Car avec ces instruments il est difficile de faire une fausse note.”
  – Kodaly
    • “A child should not be given an instrument before it can sing. The inner era will develop only if his first notions of tone arise form his own singing and are not associated with any external visual or motor conceptions”

Further development - England

• The **Tonic sol-fa** Method
  – Sarah Ann Glover (1785 – 1867)
    • Norwich sol-fa-Method (≈1830)
  – John Curwen (1816 - 1880)
    • Further development of Glover’s method
  – Main conveniences
    • Hand signs as extra-musical mental effect to facilitate sight reading (?)
    • “Do” as tonic

Close Encounters – Hand Signs

http://www.australian-music-ed.info/Curwen/Ped&TchngTechs.htm

https://www.youtube.com/watch?v=rWf7sAA-Z8s
Further development - Germany

- 20. Jahrhundert
  - Carl Eitz (1848 – 1924): the “Tonwort”-method

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- Germany: Agnes Hundoeegger (1858 – 1927)

Audiation and theory. The problem in Luxembourg

• Definition: Edwin E. Gordon “hearing and understanding music without physical sound”

• Problem of «solfège à la luxembourgeoise»
  – This occurs too early during childhood and in a wrong way
  – Ignores the basic principles of the child’s developmental psychology (of music)
"If, through the reading of music, a child has reached a stage where he is able to sing a small masterpiece in two parts with another child, he has acquired a hundred times as much music as if he had thrashed the piano from sunrise to sunset. Many people are looking for the door to the treasury of music in the wrong places. They obstinately keep hammering on the locked gates and pass right by the open doors that are accessible to everybody."


Jean-Jacques Rousseau

• Music education
  – orientation towards practice

• 3 arguments
  1. Singing and composing before musical «literacy»
     ▪ Before learning something about our anatomy, we use it
     ▪ Activity first
     ▪ Learning by doing
  2. Difference between written language and music
     ▪ Language: We produce our own ideas
     ▪ Music: We produce the ideas of others
  3. Formative evaluation
Obvious aberrations

• Music theory for 8 to 11 year old children???
Obvious aberrations

What is missing?

- To less focus on «real» songs
- Musical experimentation, improvisation
- Movement & Dance?
- Developing musicality and fostering talent
- Developing musical culture and curiosity, listening to music

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Le concours de 1ère Mention

L'examen de fin d'année comprend :

A. La théorie (au moins 1/6 du total des points)
B. La lecture à vue traditionnelle (au moins 1/6 du total des points)
C. La dictée traditionnelle (au moins 1/6 du total des points)
D. Les autres parties* (au plus 3/6 du total des points)

* Autres parties:
  - Dictée à dépistage de fautes, dictée à différentes versions, dictée à parties manquantes, dictée rythmique ;
  - Chants imposés, chant d'intervalles, chant d'accords, chant de gammes ;
  - Lecture de notes, lecture rythmique
Set of rules

- **Basis 1-3** (compulsory)
- **2nd level 4-5**
- **Specialized 4-5(-6)**

**“FM” / Solfeggio**

**Initiation to music**

**Major Instrument / Vocal / Dance**

**Obligatory Minors**

**Optional**

- Theory of harmony
- Sight-reading
- Chamber music
The Dropping-out of „solfège“-pupils is a negative assessment of the system

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Semiofficial statistics of the music school of the national music federation (communicated orally)
Thank you for your attention!

Damien Sagrillo