

Cultural European Heritage and Music (Education)

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Kodály Szimpózium és Házimuzsikáló Nap
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Definitions*

- What is cultural heritage?
 - The legacy of tangible / physical artifacts,
 - The understanding of the term cultural heritage changed during the last decades and added was ...
 - ... the legacy of intangible / non-material / spiritual artifacts...
 - ... being a part of local, regional, national ... groups of human history.



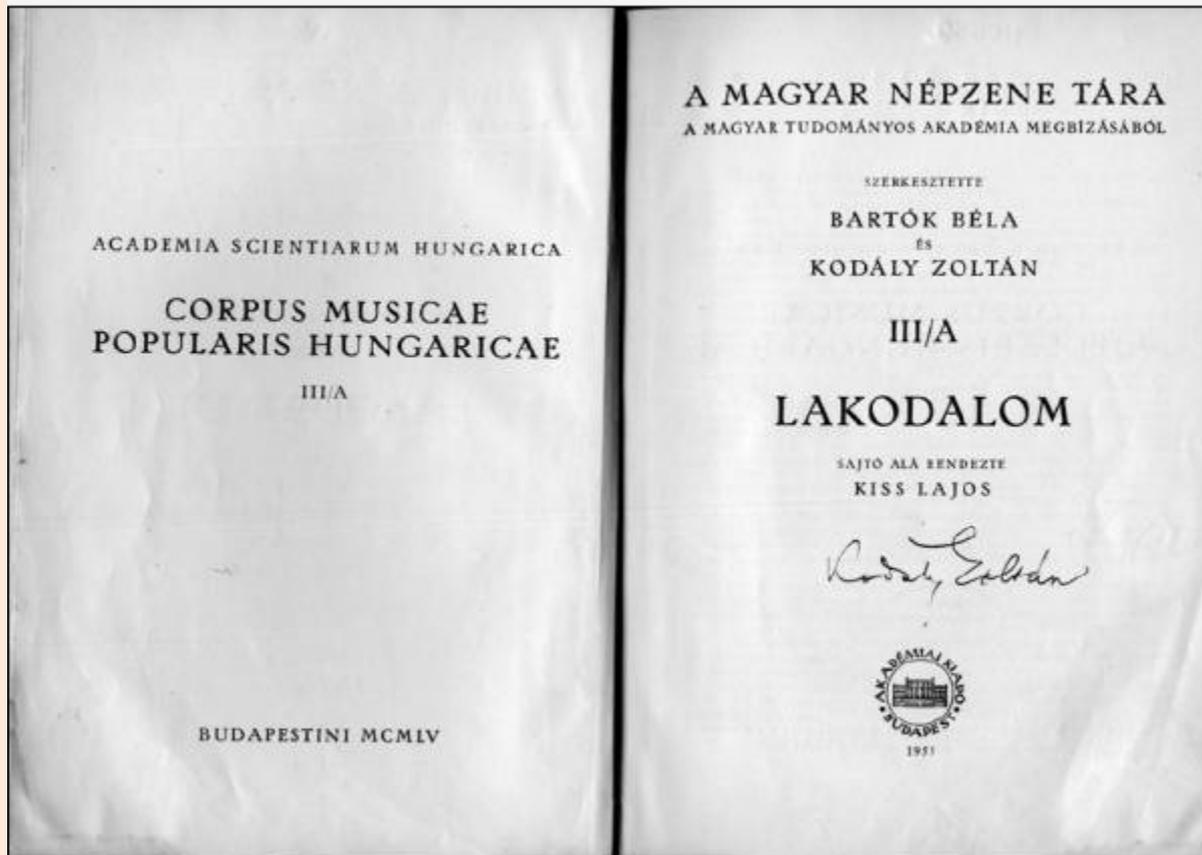


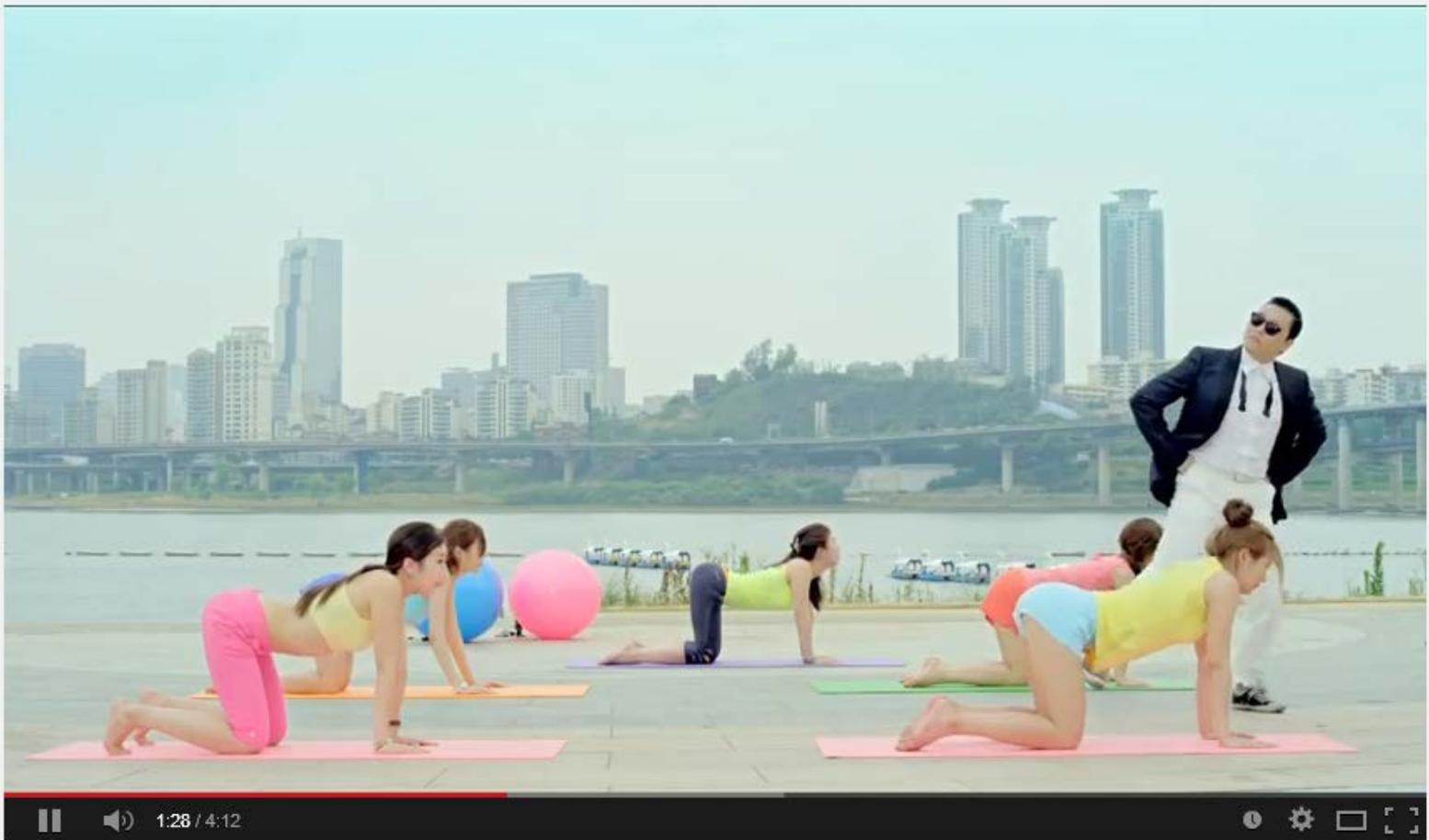
Definitions*

- UNESCO:
 - *“While fragile, intangible cultural heritage is an important factor in **maintaining cultural diversity** in the face of **growing globalization**. An **understanding** of the intangible cultural heritage of different communities **helps with intercultural dialogue**, and **encourages mutual respect** for other ways of life.”*
- Music, folksongs, chants, dances belong to Intangible cultural heritage.

Musical heritage vs. ...

- The legacy of Hungarian popular music





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<http://youtu.be/HkMNOIYcpHg>

Music and cultural heritage

- Music, folksongs, chants, dances belong to intangible cultural heritage.
- This includes the mediation and (oral) transfer of cultural knowledge with the objective of its preservation and eventually further development.
- Accordingly, music education also belongs to intangible cultural heritage.

Western art music and “globalized music”

- Could be considered as “globalized” because the unique existing trend
 - Medieval Music
 - Renaissance music
 - France, Netherlands / Belgium, Italy
 - Baroque Music
 - Germany, Italy
 - Classical Music
 - Austrian centered

Mozart as a “globalized genius” in his time

Mozart auf Reisen

Wolfgang Amadeus Mozart war seit frühester Kindheit auf Reisen, insgesamt 3 720 Tage lang – also etwa 10 Jahre.

Salzburg – München

(über die Bahn)

Den Haag

Frankfurt

Prag

Berlin

Paris

Mallan

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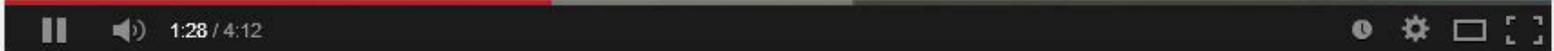
Paris

Western art music becoming “de-globalized”

- Romantic music
 - Different countries,
 - Different centres,
 - Different local “flavours”
 - Different trends.
- Art music of the 20th / 21st century
 - See above: idem!

Today's globalization of music

- Anglo-Saxon mainstream
 - *“The members of the communities, on the other hand, due to the lack of knowledge and understanding of local music, think that their music is old-fashioned and not up-to date, and some of them say that their music is not relevant to contemporary life. As a result, they orient themselves on “foreign music”, the music that is originated from other countries... [E]verything comes from the West (technology, science, law, economy and political systems, etc.) is thought of as more valuable and has higher status than the similar concepts from their country. As a result they underestimate local products and cultures. With similar rationale they also think that local music is also lower in status.”*



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Cultural heritage and music education

- The UNESCO only lists intangible cultural artifacts, but the promotion, mediation and education of
 - how to use it,
 - how to learn from it,
 - how to disseminate it
- ... is left to education with the objective to transfer musical knowledge and skills from generation to generation (see slide 8) ...
- ... while mainstream is being commercially transferred, sold and promoted!

Example of European cultural heritage:

Learning music by Solfège

- Today Solfège is one of several methods of musical learning and used in countries as
 - Hungary,
 - France,
 - Belgium,
 - Luxembourg, etc.
- Widely spreaded through European times and regions

Solfège as cultural heritage and its historical and geographical aspects

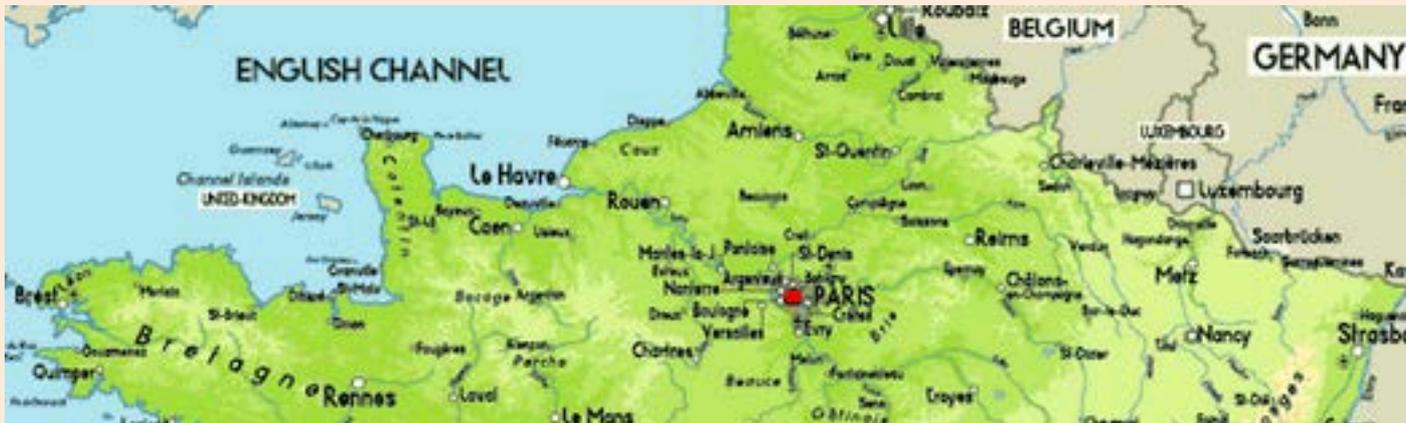




Ospedale della Pietà Venecia (1346)

Guido of Arezzo (~ 992 – 1050)

Conservatoires in Naples (from 1537)



Marin Mersenne (1588-1648), Pierre Maillart (1550 -1622):
Introduction of the 7th degree « Si »

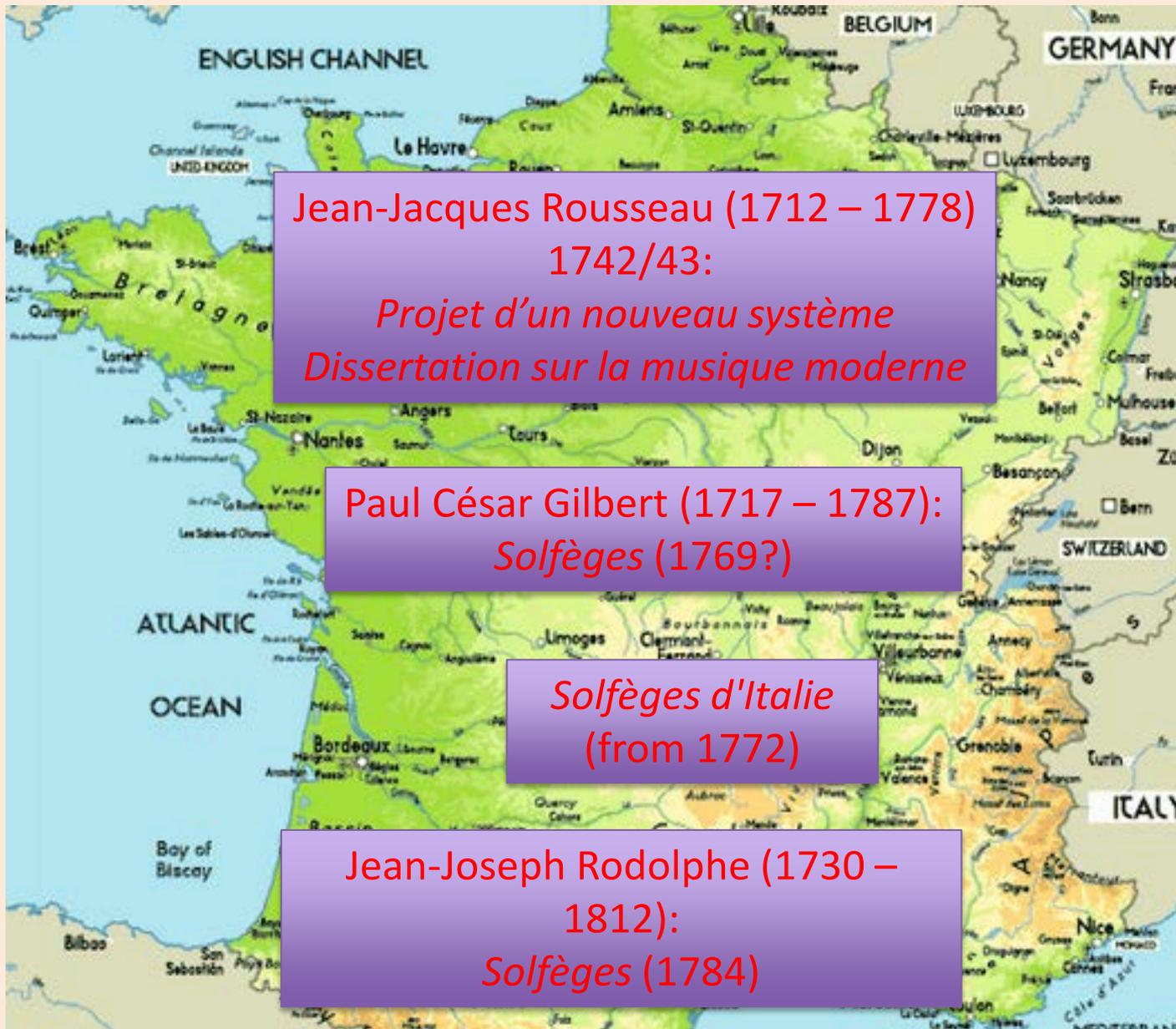


Jean Millet (1618-1684):
*Directoire du chant
grégorien (1666)*



Johann Heinrich Buttstett (1666 – 1727): Cantata
*Ut, mi, sol, re, fa, la, tota musica et harmonia
 aeterna* (1716)





Jean-Jacques Rousseau (1712 – 1778)
1742/43:
Projet d'un nouveau système
Dissertation sur la musique moderne

Paul César Gilbert (1717 – 1787):
Solfèges (1769?)

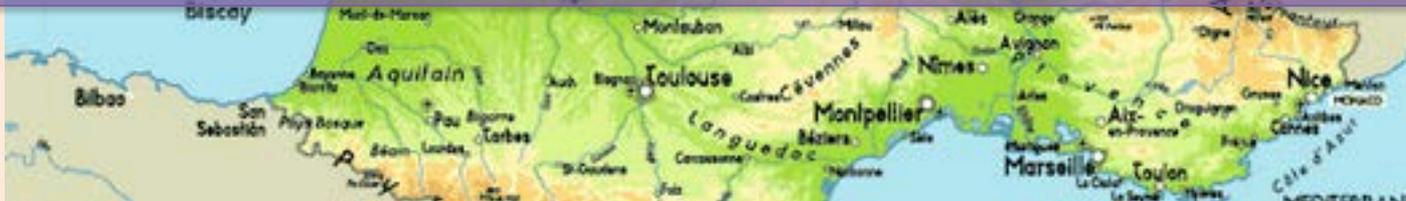
Solfèges d'Italie
(from 1772)

Jean-Joseph Rodolphe (1730 –
1812):
Solfèges (1784)



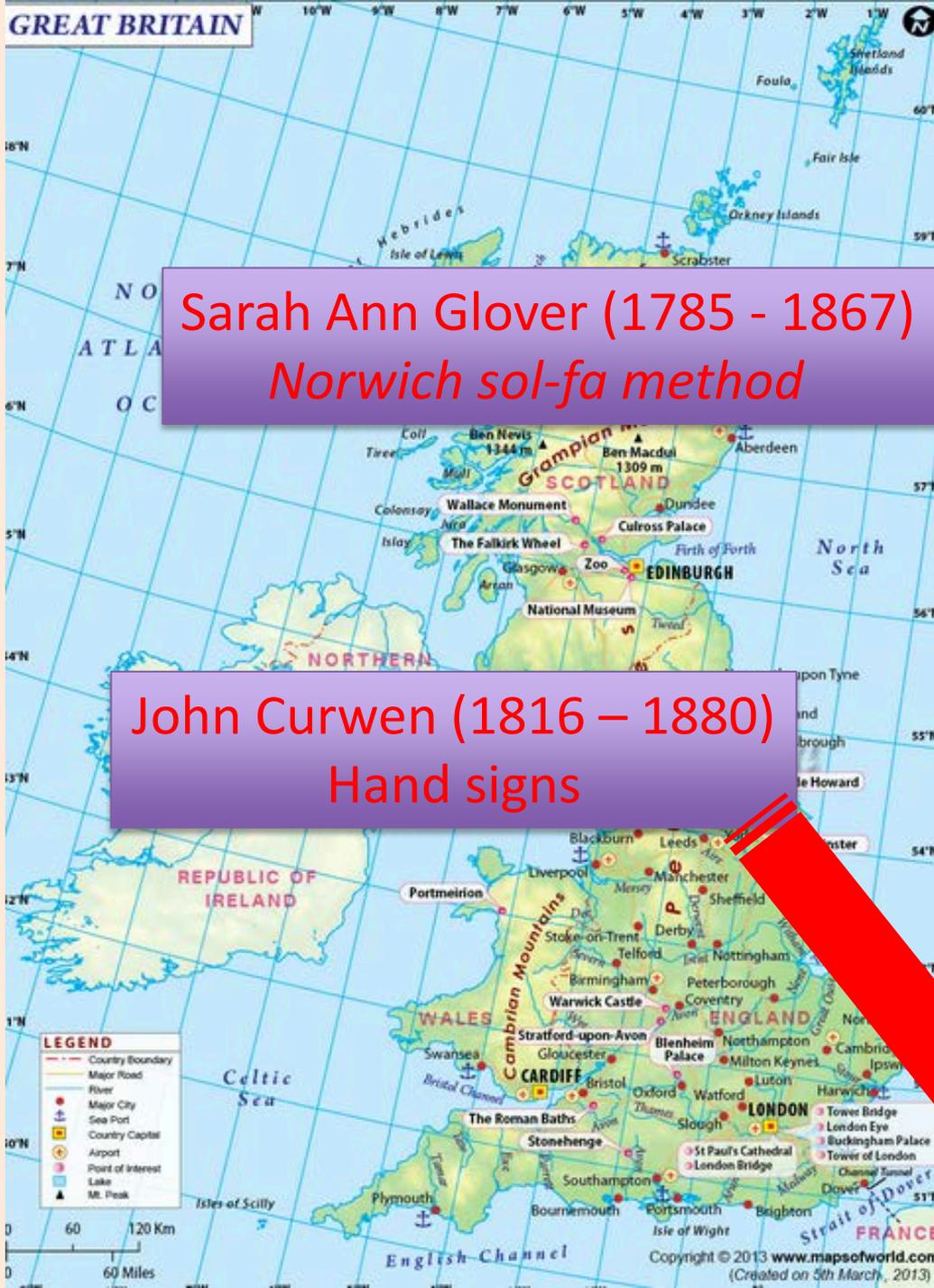
Édouard BATISTE (1820-1876)

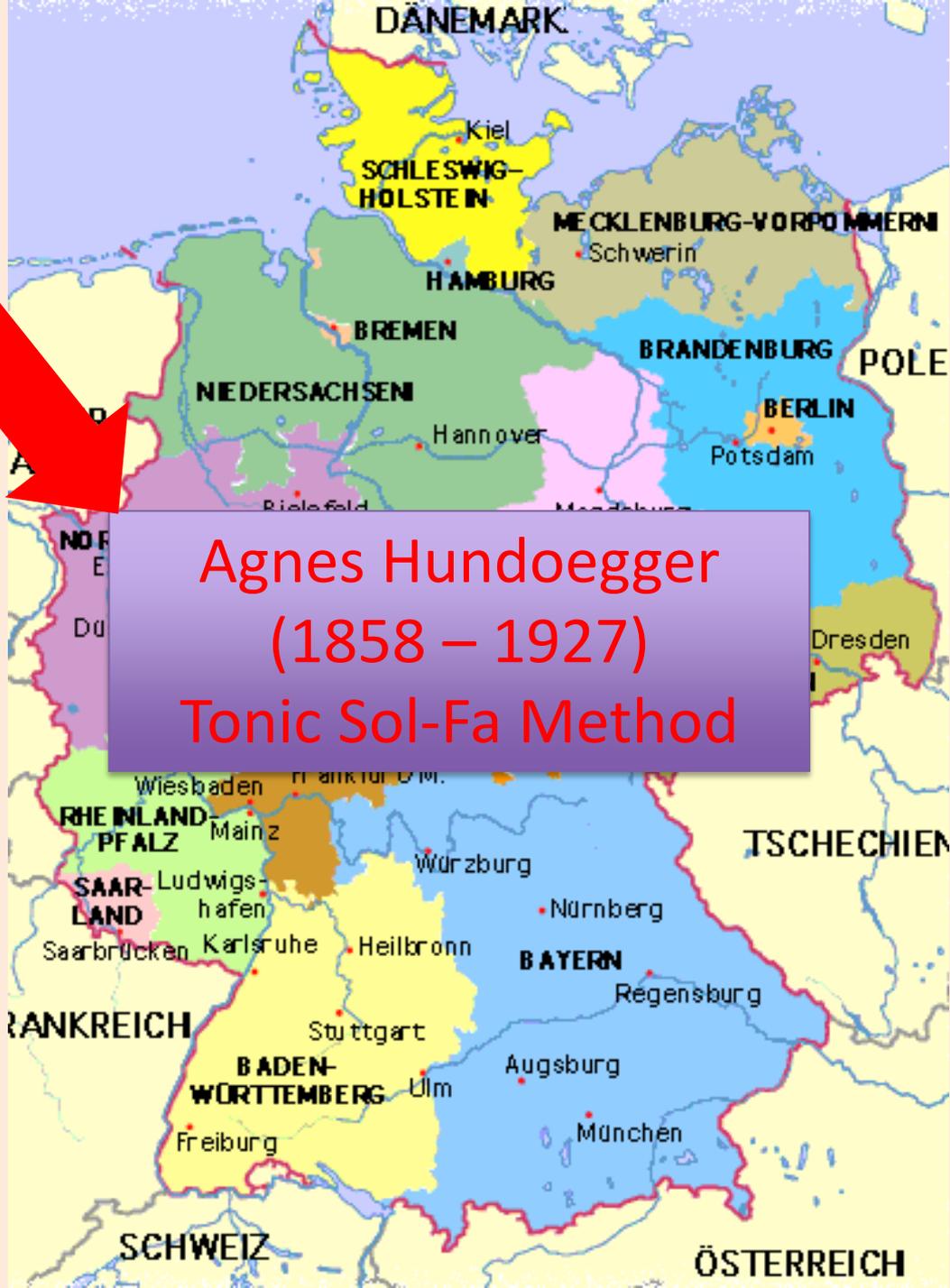
- 1) Solfèges du Conservatoire par Chérubini, Catel, Méhul, Gossec, Langlé ...', 10 vol., Paris 1865–1869
- 2) Leçons sur toutes les clefs et à changement de clefs, édition populaire sans accompagnement
- 3) Petit solfège harmonique , ou Traité d'harmonie élémentaire
- 4) Petit solfège mélodique, théorique et pratique, comprenant 100 leçons mélodiques et progressives sans accompagnement, dont 90 en clé de sol 2 e , et 10 en clé de fa 4 e
- 5) Leçons de solfège sur toutes les clés et à changements des clés



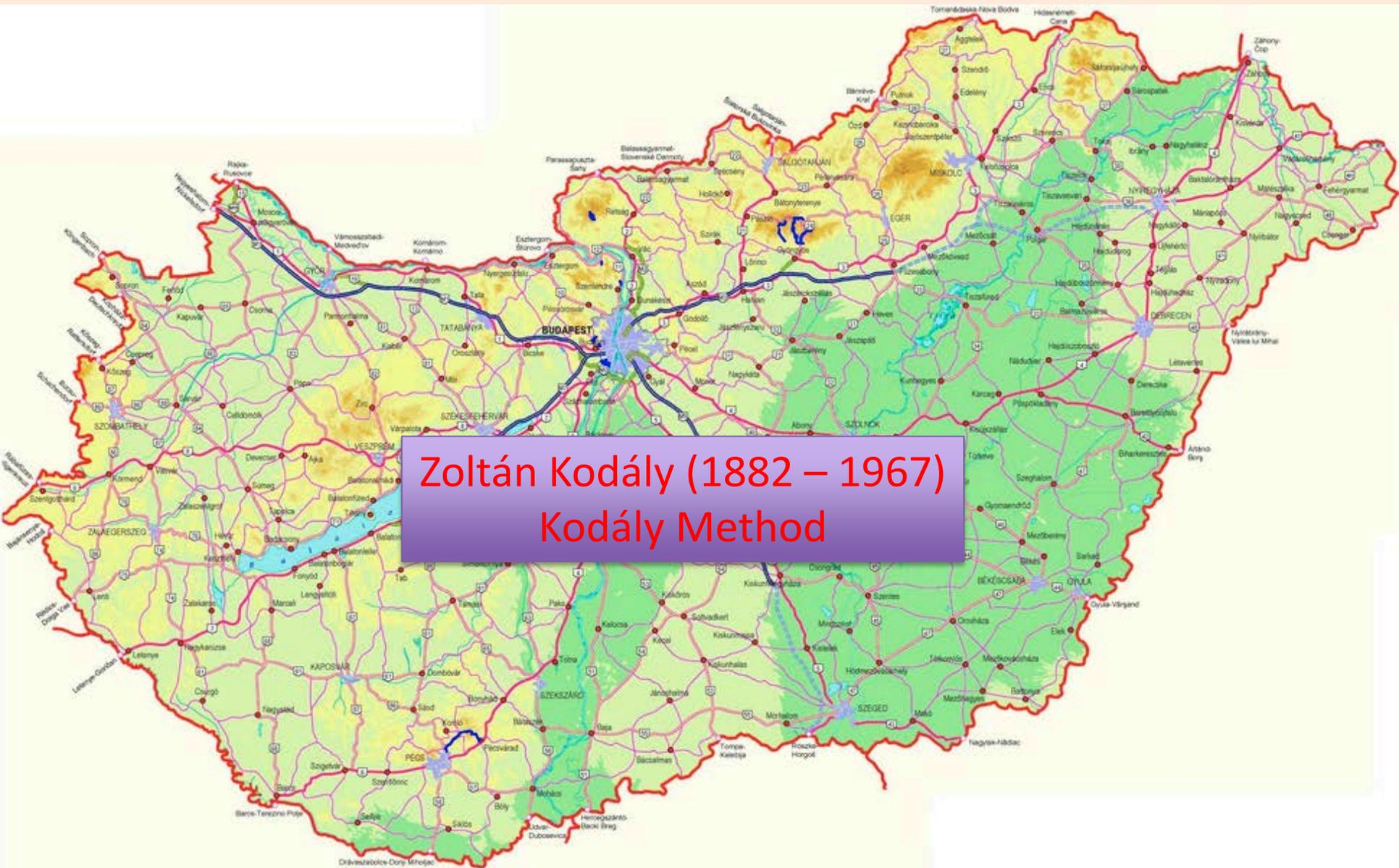
Sarah Ann Glover (1785 - 1867)
Norwich sol-fa method

John Curwen (1816 – 1880)
Hand signs





Agnes Hundoegger
(1858 – 1927)
Tonic Sol-Fa Method



Zoltán Kodály (1882 – 1967)
Kodály Method

Thank you for your attention

Damien Sagrillo