Cultural Heritage, Diversity, Functionality.
Education of Music in a European Context

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Cultural Heritage[1]

Our cultural heritage is socially produced, and the cultural practices of individuals, institutions, and other cultural agencies and industries (for example concert halls, museums and galleries) contribute, through a process of intermediation to the phenomenon of 'consecrating boundaries'[2]. The resulting European identity provides us with a perspective of heritage that is a socially constructed and interpreted narrative, rather than an objective and complete account of our combined inheritance. With this in mind, and through the use of 'communities of practice'[3] as a lens, one has to explore how the cultural memories of individuals, European communities, and the European Union, as represented through the current and changing artistic and cultural products created for consumption through social media (e.g. *YouTube, Twitter, Facebook*), concert halls, public spaces, community groups, museums and galleries, are interpreted both within and beyond Europe. We should also seek to better understand how the constructed meanings are attributed to these representations within and between different generations of Europeans, and how they develop an increased understanding and how they are perceived beyond Europe.

'Cultural heritage' is the term used to represent the outputs from a process of selection and curation.[4] Which aspects of a culture survive or end up lost, is decided through a combination of social, political, psychological, cultural and curatorial choices. Both historically, and currently, 'power tools' are developed by communities in order to influence or ensure the survival of numerous cultural artefacts. Traditionally, examples of such 'power tools' have included concert halls, museums and galleries, festivals, national curricula, educational products, media events and community groups.[5] However, it is an existential fact of life that any process which promotes and protects one set of artefacts, in that self-same act, also contributes to the loss or destruction of another.

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[1] This paragraph was elaborated together with Dr. Nigel Marshall.

[2] Cf. Pierre BOURDIEU, *The Logic of Practice*, Cambridge 1990.

[3] Cf. Nicolae NISTOR et al., 'Online help-seeking in communities of practice: Modeling the acceptance of conceptual artifacts', in: *Computers & Education* 2012-59, p. 774–784.

[4] Cf. Rosella CAFFO, 'Digital Cultural Heritage Projects: Opportunities and Future Challenges', in: *Procedia Computer Science* 2014-38, p. 12–17.

[5] Cf. Peter STANKOVIĆ, 'When alternative ends up as mainstream: Slovene popular music as cultural heritage', in: *International Journal of Heritage Studies* 2014-20/3, p. 297–315.

However, European society is experiencing major changes, with traditional 'power tools' being adapted, adopted, or replaced as a result of digitisation,[6+7] and the current patterns of contemporary consumption of social media sites such as *Facebook*, *Twitter*, & *YouTube*. As a result, artistic and cultural products – and the values they represent, which previously would have struggled to move beyond their place of origin, can now become instant global phenomena.

In short, as a result of new emerging and evolving phenomena such as 'trending', the curation, and therefore the interpretation of artistic products, can now be carried out far more by the consumer and far less by the producer; far more by the amateur and far less by the expert.

Currently, little is known about this process, but the speed with which unique social and cultural products and identities are lost, is increasing dramatically as a result of the combined impact of consumer choice and commercially promoted mainstream products.[8] From 2000 onwards, the Web 2.0 is characterised by a participatory culture. In this context, users are involved, they interact with the content and collaborate with each other online to create 'user-generated content'. Culture is produced, consumed and mediated differently thanks to digitisation in general and the set of new web technologies that facilitate publishing and sharing.[9]

This rapid evolution has not failed to leave its mark on apparently insurmountable music educational tasks, as Werner Jank and Martin Stroh are highlighting:

> *Many people do not take the discipline of music quite seriously. Unfortunately, they are right many times. Ironically, despite our thematic oversupply as regards music, we are denying the children and youths at school experiences of true learning success by demanding too little of them.*[10]

In order to better understand how contemporary processes influence music education and to conceive acceptable approaches for the future, it will be benificial necessary to investigate it as an aspect of cultural heritage:

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[6] Cf. Quincy McCRARY, 'The Political Nature of Digital Cultural Heritage', in: *Liber Quarterly* 20, 3-4/2011, p. 357–368.

[7] Cf. Rachel HEUBERGER et al., 'The challenges of reconstructing cultural heritage: An international digital collaboration', in: *International Federation of Library Associations and Institutions* 2015-3/41, p. 223–229.

[8] Cf. Alexandre LUNSQUI, 'Music and Globalization: Diversity, Banalization and Culturalization', in: Makis SOLOMOS (Ed.), *Musique et globalisation* (= Filigrane Nr. 5), Paris 2007, p. 9–23.

[9] Cf. Henry JENKINS, *Confronting the challenges of participatory culture: media education for the 21st century*, Cambridge / Massachusetts 2009, pp. 10, 16, 34, i.a.

[10] Werner JANK / Wolfgang Martin STROH, *Aufbauender Musikunterricht – Königsweg oder Sackgasse*, at the Internet page <http://www.musik-for.uni-oldenburg.de/vortraege/afs2005_jankstrohtext.pdf< (10/2014).

1. To ascertain how contemporary depictions of European music heritage in formal and informal curation contribute to a current European narrative in music education.
2. To define and understand the patterns of contemporary music consumption and how these contribute to the current European narrative, as experienced and interpreted by those being involved in music education within and beyond Europe.
3. To inform and facilitate a renewal of the current European narrative through the development of a virtual interactive environment and materials, appropriate in both formal and informal learning settings.[11]

Cultural Heritage of Music and Musical Diversity

In order to provide an irrefutable definition of heritage and diversity about music, we suggest adopting considering the definition of UNESCO which states that diversity exists if:

1. "there is freedom of musical expression if musical diversity exists and if there is a pluralism of musical structures (musical repertoires, musical forms, a wealth of traditions, hybrid forms etc.). …

2. "Musical diversity exists if there are different groups of people making music separately or together. …[12]

What does musical diversity look like? Qualitative (but not representative) interviews among community musicians (wind band musicians and choristers) and students in Luxembourg reveal the following: Wind band musicians often highlight the importance of the repertoire, the choice of pieces and its adoption to the audience. Singers of men's choirs share more sophisticated points of view.

The more general one emphasises the existence of different genres from different periods in musical practices. The more specific one deals with the singing practice in the choir and with the repertoire which is more or less uniform (and hence not diverse). A third aspect considers the use of different languages. This is mainly due to the specific language situation in Luxembourg. Students only deal with different genres of modern popular mainstream music and demonstrate with their statements a lack of knowledge of the broad spectrum of music often caused by severe problems in music education in formal educational settings.[13]

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[11] Cf. Michela MORTARA et al., 'Learning cultural heritage by serious games', in: *Journal of Cultural Heritage* 2014-14/3, p. 318–325.

[12] Richard LETTS, *The Protection and Promotion of Musical Diversity*, 2006, at the Internet page <http://www.imc-cim.org/programmes/imc_diversity_report.pdf> (7/2015), p. 8.

[13] Cf. Damien SAGRILLO, 'Aus dem Blickwinkel der Sänger', in: Gilbert GLIEDNER / Damien SAGRILLO, Festschrift *100 Joër Chorale Municipale. 50 Joer Chorale "Minettsro'sen Schëffleng" 2014*, Moulin, Luxemburg 2016, p. 295–303.

The interviews highlight how the concept of musical heritage depends on age groups and societal points of view. However, an awareness of musical diversity is needed to ensure the cultural heritage of music.

Diversity is the main aspect of cultural heritage on a European level and beyond. The *European Music Council* in accordance with the *International Music Council* claims to foster ‚unity in diversity' (motto of the EU) as a main aspect of cultural heritage on a European level. With regard to music, unity can be operationalised in terms of identity:[14] Which musical contexts belong to oneself and which belong to 'others'? Therefore, music education will have to deal with historical and contemporary practices and their relative positioning between the poles of identity and diversity in different regions of Europe within formal, non-formal and informal contexts of music learning. On the one hand, diversity is an important European value and should be a fundamental aim of musical practices. On the other hand, the increasing globalisation of music cannot be ignored. One main goal is of inventing forms through which an awareness of a common European heritage can be fostered, and dealing with musical diversity can, in itself, (or should) be an articulation of identity. The development of these forms can be a pedagogical dimension in itself, but the results are not only useful for music lessons in schools. They have relevance in each realm in which music education takes place, i.e. in both, formal and informal contexts.

In relation to history of music, a common European heritage can be observed in the music and careers of many European composers. e.g. Dutch and German composers studied in Italy; Mozart and Liszt can be understood as globalised musicians in their time, moving through the whole of Europe and 'national romantic schools' have understood themselves as different from each other, meaning that they are conscious of their place within one realm or culture of music. Today, the rise of new and totally different trends – or new forms – of music can be observed, for instance 'Celtic music', 'neue Volksmusik' (or Folxmusik), and other ethnic fusions are trends that can be assessed as artificial constructions of cultural identity on the one hand and of musical diversity on the other. – While these 'musical matters' are relatively well-known, it is not at all clear how our knowledge of them can be built or strengthened, fostering the idea of an inquisitive musical identity, that is interested in music which is different from the ‚music belonging to oneself'. One way can be seen in popularising classical European music, for example by delivering streaming media via the Internet. Seen from this angle, innovative pedagogies and creative didactic approaches should be developed and utilised, and media could be developed in collaboration with numerous stakeholders such as publishers, software developers and so on.

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[14] Cf. International Music Council, *Many Musics. An IMC Action Programme Promoting Musical Diversity*, at the Internet page
https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwjM6f2Ls8LTAhXElCw KHYe1BecQFggpMAA&url=http%3A%2F%2Fwww.imc-cim.org%2Fmmap%2Fpdf%2Fmmap312frame-e.pdf&usg=AFQjCNHjAo2CmWD9vYHuNG_24qOQBWOD9g&sig2=fk0FJRogbFzjiQT291BpLQ (10/2017).

Functionality of Music Education – Three Hypotheses

The first hypothesis proposes that every music has a function, and this function can be graduated from the lowest level, the so-called viewpoint of **art for art's sake** (l'art pour l'art) towards a composition with a clear-cut objective or function. For example:

1. Beethoven's 1st Symphony as an example for a composition which exists only for itself and compare it to Kodály's 333 exercises with the objective to teach children to sing from sight. But Beethoven's Symphony could also become functional if one would use it for study purposes
2. Music, as community music has a social function in bringing people together with the aim of common musicking – the term coined by Christopher Small.[15]
3. Before the time of music broadcasting, recording and the growth of modern electronic media, music was used to exert a coordinating and supporting influence during daily labour routines and for festive occasions. Many of such songs were collected and published in outstanding opuses such as the "Corpus musicae popularis hungaricae" initiated by Bartók and Kodály.
4. The functionality of military and of wind music is achieved by popularising opera melodies otherwise only available for the aristocratic classes.
5. Church music: It cannot be considered only to be the origin of Western music artistry, but also as music in the service of the practice of religion.
6. Music as a social activity and as an orally transmitted art form practiced within indigenous groups far away from European art music for ritual purposes has a close relationship to Christian church music in European culture.
7. Music in schools is a social activity to achieve educational goals and can be an interdisciplinary instrument for learning languages and supporting further school activities.

Accordingly, the second hypothesis takes into account the fact that music in education has a functional background, which is both varied and extensive:

1. A Beethoven sonata is to be considered as functional music – as mentioned above – if the purpose is to achieve educational goals, such as the knowledge of music theory in both, general and specialised school settings.
2. The functional purpose of Kodály's 333 exercises is obvious for beginners in music education
3. Solfège has, from its historical background, a functional determination, because Guido of Arezzo conceived it as a method for internalising church chants in replacing the tedious process of willfull memorisation, often combined with corporal punishment by the more intelligible approach to

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[15] Cf. Christopher SMALL, *Musicking: The Meanings of Performing and Listening*, Hanover 1998.

learning music reading by introducing a revolutionary new notational system. It is for this reason, that every solfège book has, besides its admittedly modest artistic ambition, mainly a functional claim based on its educational context.

The third hypothesis stipulates that the origins of music were, from an anthropological viewpoint, mainly functional and that music making and music listening nowadays is partially, still functional. For example, it can be regarded as a means to seek compensation from daily routines. Thus, the fact that adults with an academic background attend a classical concert in a philharmonic concert hall is quite comparable to adolescents listening to modern popular music with ear pieces from their smartphones.

Examples

Example 1: Music and function – The wind band

The following table lists categories of wind bands defined by their functionality. It is categorised according to paramount number of hierarchical aspects. The chart shows that, besides the fact of pure artistry, the educational element plays a significant role. Except for professional – military, civilian – and factory bands which perform out of pure artistry, school, collegiate and community bands are, intentionally or unintentionally, also involved in an educational process. Thus, wind music is artistry with functional and educational purposes.

Categories of Wind Bands	Function	Examples
1. Professional wind bands	• Functional • Artistic	• Military bands • Police orchestras • Fire department bands ...
2. Civilian professional wind bands (very few)	• Artistic	• Tokyo Kosei • Rundfunkblasorchester Leipzig
3. Factory and industrial bands	• Artistic • Socio-musical • Functional	• Phillips Harmony, the Netherlands
4. Community wind bands (the most popular form of wind band in Central and Western Europe)	• Leisure activity, esprit de corps • Socio-musical • Educational (not only) in contest situation and informal learning for young beginners • Artistic Springboard for future professional musicians • Functional	• Multiple, countless examples
5. Project wind bands	• Artistic and educational	• Blue Lake • The Wind Band of the EU
6. School bands In a certain sense "Bläserklasse" in Germany" Collegiate bands in North America	• From educational (school band) ... • ... to more artistic (collegiate band)	• Eastman Wind Ensemble • Bläserphilharmonie, Universität Mozarteum • Ferenc Liszt Academy of Music Symphonic Band

While professional wind bands, such as military bands, police orchestras, etc., but not civilian wind bands, are mostly functional, the categories 3, 4 and 5 are partially functional and educational on an informal basis, while category 6

follows evident educational purposes, however without ignoring the high level of artistry of the ensembles listed as examples in the chart.[16]

<u>Example 2: Cultural Heritage – Solfège as Cultural Heritage of Music Education[17]</u>

By inventing the solmisation syllables *ut, re mi, fa, sol, la* and introducing a rudimentary stave system at the beginning of the 11th century,[18] Guido of Arezzo (c. 990-1050) eliminated the imperfection of liturgical chant to be learned by memory. Music could be learned instead of being memorised. Thus, Guido became an early music educator. During the 15th and 16th centuries, the seventh degree 'si' was added, and the tone scale became heptatonic.

Before the Conservatoire in Paris adopted the solfège method, it served as the principal method for training musical skills at the Conservatoire of Naples.[19] Solfège books of average artistry were composed; they had to fulfill educational demands. Even Mozart composed around the year 1782 a series of four vocalises with piano accompaniment.[20]

In the United Kingdom, it was Sarah Ann Glover (1785-1867) who invented the "Norwich Sol-fa" *solfège* system. It is based on a transposing scale called "movable doh" and was later improved by John Curwen (1816-1880). He aimed to make music reading as simple as possible.[21] Curwen also invented hand signs which later inspired Zoltán Kodály. Kodály did not invent something completely new. He adapted Curwen's method to the needs of Hungarian music education in combining it with Hungarian folksongs. His idea was that the knowledge of one's nation's intangible heritage, e.g., folk music, and music education belong inseparably together.[22] Agnes Hundoegger (1858–1927) adapted Curwen's method in Germany.[23] Today, about a millennium after Guido's revolutionary approach, *solfège* has mutated into a powerful tool for music literacy. However, it is also contested for being too rigid and old-fashioned and no more adapted to the educational needs of the 21st century.

Although having a long tradition and not being included in the UNESCO list of intangible cultural artifacts of humankind, *solfège* is an example of European

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[16] Damien SAGRILLO, 'Wind Music and Music Education. Aspects. Observations', in: Bernhard HABLA (Ed.), *Alta Musica*, Vol. 31, Tutzing 2014, p. 245–246.

[17] Damien Sagrillo, 'Solfège and Musical Sight Reading Skills in a European Context', in: Damien SAGRILLO / Alain NITSCHKÉ / Friedhelm BRUSNIAK (Ed.), *Leo Kestenberg und musikalische Bildung in Europa*, Weikersheim 2016, p. 115–127; this paragraph is a rough summary of my article.

[18] Between 1025 and 1032; cf. Eckhard NOLTE, 'Zur Bedeutung Guidos von Arezzo als Musikpädagoge', in: Rudolf-Dieter KRAEMER (Ed.), *Musikpädagogische Biographieforschung: Fachgebiete – Zeitgeschichte – Lebensgeschichte* (= Musikpädagogische Forschung, Band 18), Essen 1997, fn 6, p. 36–67.

[19] Cf. SAGRILLO, Solfège, p. 117–118.

[20] Cf. Robert O. GJERDINGEN, 'Wolfgang A. Mozart' in: *Monuments of Solfeggi.*, at the Internet page <http://faculty-web.at.northwestern.edu/music/gjerdingen/Solfeggi/collections/Mozart/index.htm> (10/2017).

[21] Cf. Sagrillo, Solfège, p. 122–123.

[22] Cf. Zsuzsa BUZAS, 'Testing Music-Reading Abilities on the Base of the Kodály Conception', in: *Practice and Theory in Systems of Education*, vol. 9, N° 2, 2014, p. 153–154.

[23] Cf. Agnes HUNDOEGGER, *Leitfaden der Tonika-Do-Lehre*, Berlin / Hannover ⁵1925 (¹1897), p. 3.

cultural heritage having influenced music education in many European countries and beyond. The only teaching concept in the UNESCO list of *Intangible Cultural Heritage* is the *Táncház*-method, a tradition originated in Hungary with a focus on teaching dance and music.[24]

Summary

Music has been cultural heritage since the origins of humankind, not only in the Western world. Music belongs to humans and this not only from an artistic and cultural point of view. From an anthropological perspective and in its most archaic outward manifestation, functional music is intentional music, e.g., lullabies to rock a child to sleep and folk songs to support stereotype, hard work or to accompany free time and ceremonies.

The awareness of musical heritage and musical diversity are strongly linked and socially constructed (c.f. beginning), depending on age, belonging to community groups (as stated above), etc. From the very earliest times, music has had to be taught (China, India, Egypt, Greece) by planned programmes or informally (and orally) by many civilisation and traditions worldwide.

Finally, music is functional with regard to social togetherness and cultivation of common interests. Musical artistry came later with the origin of Western civilisation, with the beginning of musical notation and with the idea of music as art for art's sake.

All three aspects – musical heritage and/or diversity, music education and functional music – exist together, because they interact and depend on each other movement is confirmed here.

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[24] Cf. *Táncház method: a Hungarian model for the transmission of intangible cultural heritage* at the Internet <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&Art18=00515> (10/2017).