

Example of the Connection Between Musicology and Music Education for the Preservation of Cultural Heritage

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Abstract

For schools, the fundamental question is to what extent cultural heritage, and here specifically classical music, can play a role. In the scope of this paper, we will take an approach that places aspects of musicological research at the centre of music education. What role can musicological research play at schools and universities?

In the following article, we will show how musicological (basic) research methods can be integrated into university teaching and school music lessons through relevant questions in a project-like approach. The focus is on exploring the musical culture of a region through archival work.

Keywords

cultural heritage, musical culture, musicological research, project

Introduction

A lot of research dealing with the relationship between (historical) musicology and music education (Jank et al., 2020; Hörmann & Meidel, 2016) has already been conducted. In 2015, a conference at the University of Oldenburg was dedicated to this topic. There, the main focus was on the interfaces and interrelationships that historical musicology and music education can have. While Guido Adler located music education within systematic musicology in 1885, which manifested itself in a hierarchical location of musicology and music education at universities and music colleges (Oberhaus &

Unsel, 2016), from the 1970s to the 1980s, the presence of both disciplines can be seen, focused on different perspectives: Music Education as a subdivision of Musicology or Musicology as an assistance or auxiliary science of Music Education (Oberhaus & Unsel, 2016). From the 2000s onwards, “a shift of interest from historical to systematic musicology has tended to take place as a result of the appreciation and greater consideration of empirical research approaches in educational sciences and thus also in music education.” (Oberhaus & Unsel, 2016, p. 56). Today, one can rather speak of cooperation between musicology and music education, “since common intersections exist, among other things, in the question of the construction of history, its narrative foundation and cultural contextualisation.” (Oberhaus & Unsel, 2016, p. 56)

While historical research methods such as philology (critical source work, e.g., on music books, textbooks, biographical sources, secondary sources), hermeneutics, and musical analysis played an important role in historical musicology, socio-cultural contexts are increasingly taking the central stage (see Reininghausen et al., 2020).

Certainly, the fundamental question for schools is to what extent classical music – which is what we are specifically talking about here – can play a role. Frauke Heß (2013) has made fundamental considerations in this regard, in which she critically discusses various conceptual approaches. She concludes, among other things, that the reception of art music requires a very specific attitude of perception and that possibilities must be created in the classroom that allow experiences to become experiences. Here, we will take an approach that places aspects of musicological research at the centre of music education. What role can musicological research play in schools and universities? Curricula and educational plans have, among other things, the task of imparting tradition; on the other hand, they should take up the students’ life-world conditions and open up perspectives for later life. Musicological research can contribute to this. The development of a spirit of research and curiosity about new and undiscovered things plays an outstanding role as (intrinsic) motivation (cf. Barth & Greve, 2008). With the help of relevant questions and the inclusion of musicological (basic) research methods in university teaching and school music lessons, emotional references to the subject of music can be created, which can have a motivational effect. This is not about acquiring specialist knowledge in music history through memorisation, but about independent,

genuine discovery, in the best case of something that no one has actually researched so far (Brunner, 2013).

Thus, from a historical perspective, the following question could be asked: What does the music history of my place of residence/school look like? What sources are there? Can you find music material from earlier times (e.g., in parish or city archives)? The chances of discovering something new are quite good. As a rule, institutes for historical musicology leave out local music culture. Only in rare cases does the study and processing of music collections in small or medium-sized archives become the subject of research projects at universities as a kind of basic research (surprisingly, many dissertations on “Kleinmeister” (minor composers) from German-speaking countries, for example, are written by researchers from the Anglo-Saxon world). In other words, there is a need for research in the field of processing local musical traditions, and schools and universities could contribute to this.

Project aspects

This method certainly works best in projects, and as a cross-institutional project at universities (Ivanova & Pastukhova, 2018). The reference to reality as a very important aspect of this form of teaching (cf. Gudjons, 2005) is at the top of the list for this project (see below). Public relations work should be carried out from the beginning of the project, both within the school (i.e., within the school/university family via the teaching staff, the parents’ council, the level representatives, school/university homepage, etc.) and outside the school (e.g., local press or radio stations). The presentation of the results at the end of the project is of central importance. It is preferably done in a public (high school / university) event (e.g., performance of the music, presentation of results, poster exhibition, moderation as part of an open day, parents’ evening, (high) school concert, etc.) and through appropriate documentation (e.g., audio/video recording, putting the results online on the school homepage, possibly posting them on a video sharing platform such as YouTube). Having such a goal in mind helps to inspire the stringency of such projects.

Probably the most important aspect of this sub-project is the performance. Different variants are possible:

- a) Performance by the (high) school choir and the (high) school orchestra (also involving parents).
- b) Performance by the course/seminar.
- c) Performance in cooperation with partners from outside the school (e.g., choirs, orchestras).

Aspects of content

First of all, it would have to be clarified whether there are any archives (e.g., city archives, parish archives, monastery archives, also private archives) in the vicinity that keeps sources – especially music records – that are worth “digging up”. If there are no music materials available, one could try to find out something about the music culture itself.

Depending on the sources or the selected piece, a particular musical epoch can be examined more closely (e.g., classical or romantic) after editing the piece using a music notation programme (e.g., freeware MuseScore) (this could be integrated into a course (university) or a working group (school) for digital media). Important music-sociological, music-historical, or music-theoretical aspects of the epoch such as composers, compositional style, genres or genres as well as methods of analysis are discussed (= curricular aspect). The chosen piece then serves as a concrete example. The knowledge gained is applied to it (e.g., stylistic-formal classification, composer as an example for the epoch, concrete performance conditions, etc.). Through the direct reference to the piece, the pupils or students can develop a “closer” relationship and thus, in the sense of the hermeneutic circle (Richter, 1983), a better understanding of this music.

Examples

Two examples from school and university will be used to make this more concrete.

DENKWERK “Music History” (School) (Subproject “Music”)

Subtitled *Music of the Freiburg Region*, DENKWERK Music History was tested, evaluated, (further) developed, and adapted over a period of three years (2010–2013) in various schools in the Freiburg area according to principles of “design research” (Buchborn & Malmberg, 2013; Bakker, 2018) within the framework of the DENKWERK initiative of the Robert Bosch Foundation (Robert Bosch Stiftung GmbH, 2021). DENKWERK is a project partnership between researchers, teachers, and young people with the aim of giving young people and teachers an insight into the current research in the humanities and social sciences. Through active participation in smaller research projects (music makers, music, music addressees), pupils became acquainted with questions and methods of the humanities and social sciences.

In the sub-project presented here (*“Music”: archive cooperation, edition, contexts/analysis, performance*), various grammar schools were involved in addition to the Institute for Music at the University of Education. In the first year (2010/2011), a compulsory course in music in year 11 at the Berthold-Gymnasium Freiburg took part, in the second and third years (2011/2012 and 2012/2013), an inclination course in music in year 11 at the Geschwister-Scholl Gymnasium Waldkirch and the Friedrich-Gymnasium Freiburg in 2011/2012, and finally, in the third year (2012/2013), again a compulsory course in year 11 at the Friedrich-Gymnasium. The partner institute was the Archbishop’s Archive Freiburg. The project received financial support from the Robert Bosch Foundation. The results were published in a handout; the materials are available on the website of the Freiburg Institute of Music (Pädagogische Hochschule Freiburg, 2021).

Probably the most important aspect of this sub-project is the performance. Different options have already been mentioned above. Option b) proved to be particularly interesting in the Denkwerk project of the PH-Freiburg (Brunner, 2013). In the second round of the Freiburg project, the learning groups arranged the selected pieces for the

instruments available in the course. This practice was quite common in the 18th and especially 19th century. The composers themselves or accomplished contemporaries often arranged their symphonies, oratorios, operas, and other works for chamber music ensembles. Especially in the era of house and salon music, this approach enjoyed great popularity (Saary, 2021). Even today, it is common to arrange works in a school context, for example, for class music-making. Arranging adds an additional component to this sub-project: the technical characteristics of the respective instruments as well as the tonal conditions have to be taken into account.

An interesting solution was found for the arrangement of an organ-accompanied “Te Deum”: on the one hand, the choral and organ settings were completely transferred to the available instruments in sections, and on the other hand, the instrumentalists switched to singing and arranged selected parts a cappella or mixed vocal-instrumental.

A possible project sequence is shown below (the notes on the building blocks refer to concrete formulations that can be found on the homepage of the Institute of Music, Pädagogische Hochschule Freiburg, 2021). In Phase I, the object of the research (see above) must be defined, the role of the teacher and the project partners (e.g., archives) must be determined, preconditions of the class must be clarified, the relation to the curriculum/educational plan must be made clear and basic organisational aspects must be explained. Phases II and III (see plan below) can then be tackled. After the project has started, a joint selection of the play(s) takes place according to previously established criteria. This can be combined, for example, with a visit to the respective archive. This is followed by the (re)edition or arrangement of the pieces (e.g., with the freeware MuseScore). Now, in different groups, research is done on the composer, background (genre, time, etc.), and analysis of the pieces. Further steps include rehearsing the pieces (see above), designing a programme booklet, planning and carrying out the presentation (e.g., with moderation), and evaluation.

Project procedure and timetable
*Music editing and source study – from manuscript to performance:
documents of the music of a city*

Teaching day: XY, 16:30–18:00
Project hours: approx. 14

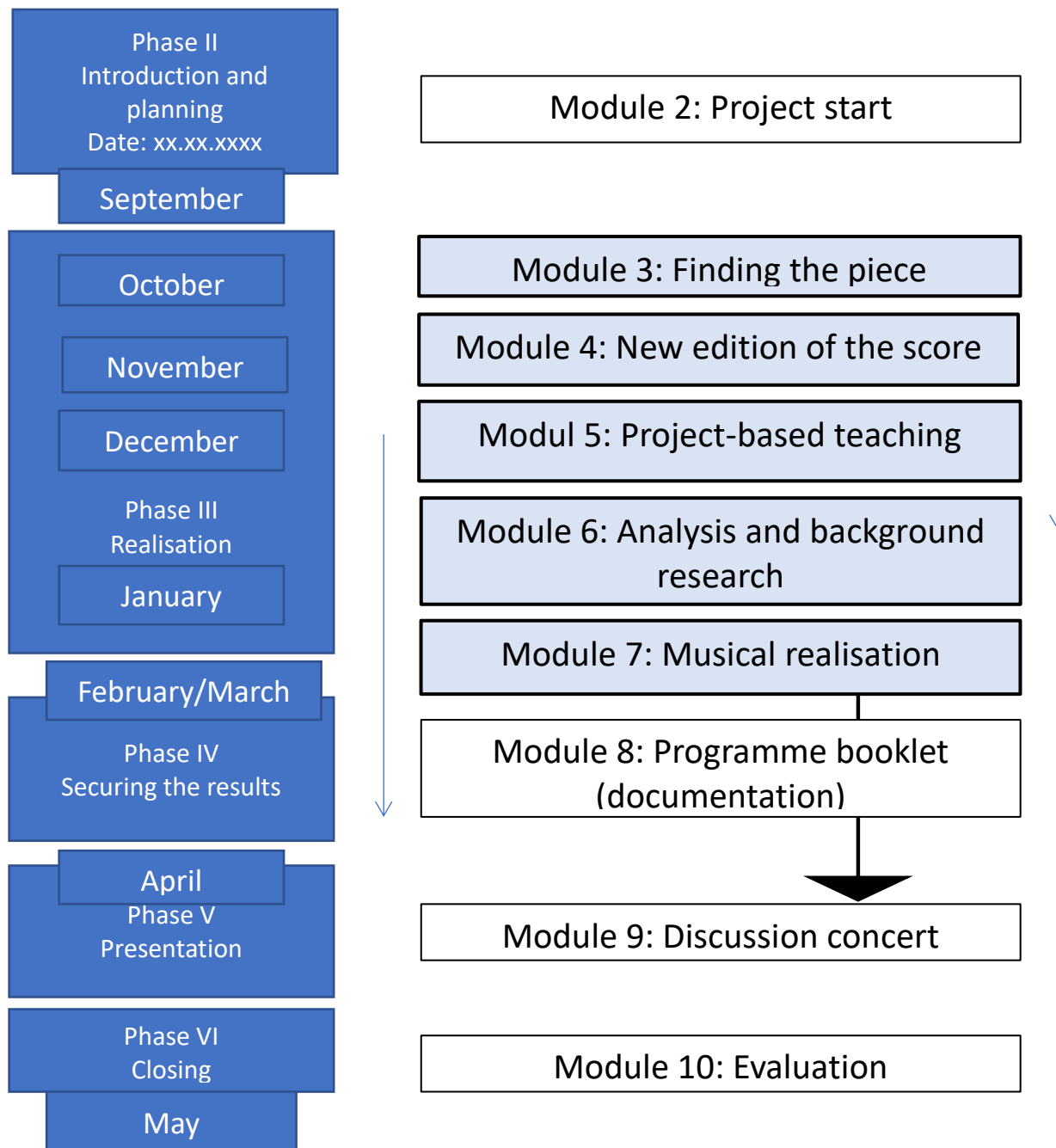


Fig. 1: Project procedure and timetable

Design principles

In the three-round project, two rounds were evaluated. The results were used to develop the project further and to derive design principles. Key aspects are outlined below.

From the teachers' point of view

The selection of plays according to the cast possibilities of an upper school course has both opportunities and problems. The opportunities lie in the adaptability, in this case, the arrangement, for an individual cast, which the students can manage quite well. The problems lie rather in the area of the still underdeveloped knowledge of music theory or music-analytical/historical knowledge, with which a classification of the chosen piece (here "Te Deum" by Oskar Baumann, written in 1945, a work written in an eclectic style, but hardly committed to contemporary tonal language) is only possible and comprehensible with difficulty. Thus, much of the work requires clarification, for example, through a teacher's lecture. It is better not to use the prerequisites in the course as a selection criterion for the piece, but alternatively a performance by the school choir/orchestra or in cooperation with the partners. Furthermore, the focus should be on an epoch (in this case the classical period; the partner archive also offered the most material for this) that is anchored in the curriculum. In addition, the planning of the individual lessons should be carefully designed / laid out by the project team (teacher, representative of the university, representative of the archive). Furthermore, the way in which the performance is assessed proves to be a particular challenge. This should be considered and determined transparently in advance (possibly also in consultation with the class). The following has proven to be useful:

The quality of the completely self-responsible edition should make up 10 % of the overall grade in the first semester, the texts for the programme booklet as well as the short talks at the presentation should make up 30 % of the overall grade in the second semester. The selection of pieces fitted ideally into this grading concept. Since the learning group did not want to do without the aura of a handwritten piece, various mass settings by unknown composers were

shortlisted. None of them was convincing on its own, but in comparison with each other, each one seemed special. (Jahnke, 2013, p. 46)

Further results of the evaluation from the teachers' point of view showed that it is particularly important to involve the students in the individual steps of the project as actively as possible. The introduction of the students to scientific work was seen as particularly positive. However, this must be done in a well-thought-out way and, if possible, in a team. The project as a whole had a high practical value for the teachers. The answers to the question "Can you imagine using what you learned in the project again?" were $M = 1.11$ ($n=9$) (scale 1-5: 1 = definitely, 5 = definitely not).

The free statements in the evaluation show that positive teamwork seems to be particularly important in project-based teaching. This also refers to the work of the pupils: "The commitment of the pupils, as well as the teachers and the student assistants. The creativity and light-mindedness with which problems were approached and solved – sometimes in unorthodox ways."

From the students' point of view

If we add the feedback from the students' point of view, further important criteria emerge:

The choice of an unfamiliar piece and the work with a note-writing programme as well as the visit to the archives (extracurricular place of learning) were seen positively. Special importance is attached to a clear definition of the project goal, the course of the project, and the tasks of the pupils. At the same time, independent work in a team should be made possible with freedom of decision and organisation. The relation of the project to the school subject *Music* should be clearly shown, e.g., through the joint choice with the pupils of an (unknown) piece that fits the educational plan. Overall, the theory (already) learned (composition, analysis, background research, e.g., on origin, composer, etc., arranging) should be deepened in the piece. The practical work, i.e., participation in the performance, was also seen positively.

Music of the Freiburg Region (University)

A project titled “Music of a Region: Freiburg” was already carried out at the PH Freiburg in winter semester 2009/10. Various courses were involved, such as an independent musicology seminar (music history) and a university choir/orchestra. In addition, references were made to courses in the area of new media (e.g., music notation programmes), composition, and analysis. Instrumental and vocal teachers were also involved. Various aspects of music in Freiburg (church music, university, city music, special musical events, SWR electronic studio) were discussed in the seminar. In addition, teaching materials for school classes were developed with the seminar group. In choir, orchestra, but also in instrumental and singing lessons, they worked on music in the context of Freiburg – also from the diocesan archives – and performed it at the end of the semester. The moderation was done by students of the Institute (developed in the seminar mentioned above).

Design principles

Evaluation results are available for the seminar. [Scale 1 (does not apply at all) to 7 (applies completely)] The basis was formed by the course evaluations regularly carried out centrally at the university. (M = Mean value)

Tab. 1

Questions	M
I was able to set my own learning goals and pursue them	4,36
Methods and social forms were used appropriately	5,18
The lecturer succeeded in awakening a lasting interest in the contents of the course	4,82
Students had the opportunity to influence the content and structure of the event	6,45
I actively participated in the meetings	5,82
I learned a lot in the event	5,0

I am convinced that what I have learned will be important for me in the future	4,82
Practical aspects and theoretical content were well coordinated with each other	5,63
The students had enough time in the course to deal with the discussed topics	5,09
The homework set enriched the engagement with the topic in a meaningful way	5,63
The lecturer placed a lot of emphasis on active participation by the students	6,36
Overall assessment	5,182

Basically, this project was viewed very positively (overall rating: 5.182). This was also reflected in the free statements of the evaluation: It was seen positively, for example, that “it was not a seminar that had already been held ten times before.”

“I found it very interesting to get background information on the topic of music in Freiburg in the past and today and to work out in the plenary as well as in group work about possibilities of implementation in the school.”

From the above results and taking into account the free statements in the evaluation, the following design principles can be derived, among others:

Active participation (e.g., own research work, open discussion rounds) should be made possible for the students. This also includes the possibility to influence the content and structure of the event. A (course) plan must always be made transparent to the students (“Since the seminar is very openly oriented, it has not always been easy to get an idea of what tasks are still to come”). The openness, in particular, must be seen as an opportunity, and it must also be clearly communicated at the beginning of the project that this involves certain imponderables and places corresponding expectations on the learning group. A close link between theory and practice (music-historical/theoretical knowledge on the basis of music pieces with a regional reference, possibilities of implementation in school) should be in the foreground. If teaching materials are to be

developed for school classes – as was done in this project – sufficient time must be planned in any case.

Summary

The whole project work is about questions or products that have uniqueness. It is a kind of basic research in relation to the cultural heritage of the immediate environment, specifically the regional music history of the learners. The evaluation results showed that there is a high – also motivational – potential in this form of dealing with cultural musical heritage. However, certain design principles must be observed. Above all, it must be possible to involve the learning group in different project phases actively.

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