

Future Academy®'s Multidisciplinary Conference

Local cultural heritage usage in music studies in south-eastern Estonian schools

Merle Kons^a, Kadri Steinbach^{ab1}, Tuulike Kivestu^{ab}^aUniversity of Tartu Viljandi Culture Academy, Jakobsoni 14, 71007 Viljandi, Estonia^bEstonian Academy of Music and Theatre, Rävala pst 16, 67406 Tallinn, Estonia

Abstract

This article focuses on the use of locality-related tradition in music lessons in the second stage of study (grades 4-6) in south-eastern Estonian schools. The objective of the research is to document the experiences of music teachers in using locality-related tradition in music lessons in the second stage of study in south-eastern Estonian schools. As the main research problem, the question was posed: how and to what extent do teachers use their locality-related traditions in music lessons at the second stage of study? The research questions developed to solve the problem aimed to find out how music teachers define the concept of locality-related tradition and whether and how they utilize locality-related tradition in music lessons.

To find an answer to the research question, a survey in questionnaire form was conducted among 55 music teachers. The results of the survey questions showed that teachers define the meaning of locality-related tradition in quite different ways and that they themselves consider their knowledge of locality-related tradition as average or better than average. The survey also found that the ideas of Zoltán Kodály, which have been used in music instruction for decades in Estonia, have laid a foundation where locality-related tradition and its different forms (such as songs, customs and games characteristic to a particular locality) are quite widely in use in music lessons. Music teachers were also of the opinion that use of locality-related tradition influences the identity, thinking and development of social experience among schoolchildren.

© 2016 The Authors. Published by Elsevier Ltd. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>).

Peer-review under responsibility of Future Academy® Cognitive Trading

Keywords: locality, tradition, locality-related tradition, second stage of study, music teacher training ;

1. Introduction

The particular teaching philosophy used depends largely on the teacher's own experiences, education, values and beliefs. Based on these attributes, teachers are able to set goals to be achieved in teaching the subject. This thesis proceeds from the philosophy of the Hungarian composer, ethnomusicologist and music teacher Zoltán Kodály,

1

Corresponding author. Tel.: +37253096150

E-mail address: kadri.steinbach@ut.ee

which holds that one's own national music should be the basis in providing music education. Kodaly sought to restore Hungarian folk music to a place of honor in music teaching at general educational institutions. Kodaly drew attention to teachers' readiness for conveying musical knowledge and skills. He believed that quality instruction was not possible based on textbooks alone, in the absence of previous knowledge. (Houlahan 2008)

The idea of using folk song for pedagogical purposes has been recognized all over the world, and over the decades it has also served as the basis for music syllabuses in Estonian general educational schools. The idea has been followed by well-known music educators in Estonia. Based on her own experience, one of Estonia's acclaimed music teachers and methodologists, Celia Roose (2003) emphasizes the importance of teaching children their native musical language. She finds that the power of traditional culture and the wisdom and truths it contains have helped Estonian culture and education survive.

This could be contrasted to globalization on the other hand, the influences of which are discernible in music education as well – besides so-called Western classical music, world music is a compulsory part of many music curricula; the current pupils are also denizens of the global music market and this is where they consume music on a daily basis. The cultural theoretician Robert Davis has pondered cultural identity, which is shaped through music instruction and vernacular music; he also notes that already in early childhood, a person's perception of music becomes "tuned" first and foremost to the specific music and language that surrounds that individual (Davis 2005).

Traditions and folklore are collected and preserved, but in order for tradition to remain vital, it has to remain in daily use. Passing on tradition is not just a matter of conveying knowledge and experience; it also involves passing on time-honored values through emulation. The reflection of values, moral and cultural identity passed from one era to the next via emulation is a cognitive process. In this manner, educative attitudes and beliefs have arisen, and are passed on from generation to the next. Some of them survive, but others fade, as they are no longer relevant in the present day. (Sassian & Liimets 2009)

1.1. Theoretical framework

1.1.1. The terms "pärimus" (tradition, lore, or intangible cultural heritage) and "paikkonna pärimus" (locality-related tradition).

Below, we examine how different authors have treated the term "pärimus" (tradition, lore) and use the treatments to construct the term "paikkonna pärimus" (locality-related tradition), a key concept in this thesis.

Estonian Literary Museum research fellow Mari-Ann Rimmel (2001) asserts that tradition amounts to oral memories of the recent past passed on from generation to generation and associated with specific places. Pentikäinen & Honko (1975) list the following hallmarks of lore:

- an oral means of transmission that relies on language as its mode of expression;
- takes the same shape in terms of form, style and content;
- is of anonymous origin;
- usually deals with the past.

Lore and intangible cultural heritage can arise on the condition that there is both a bequeather and a recipient – the whole process must take place via people. (et. al.). To preserve and pass on tradition, it is important to participate in the process continuously (Rüütel 2002).

The term "intangible cultural heritage" is summarized by UNESCO: "the practices, representations, expressions, knowledge and skills – including the instruments, objects artifacts and cultural spaces associated with them – that communities, groups and individuals recognize as part of their cultural heritage. This intangible cultural heritage is transmitted from generation to generation and is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity." (UNESCO 2003)

One of the subcategories of intangible cultural heritage is "place lore," which ties in with this thesis. M.-A. Rimmel defines place lore as place-(name)-centered folklore, usually represented as prose text, including legends connected to the place and beliefs related to places, descriptions of customs, historical tradition, and memories etc. In the opinion of Valper (2010), place lore is connected to a definite place with which the folklore is associated. The place may be a natural feature of different size, a manmade object or larger territory or settlement unit.

Download English Version:

<https://daneshyari.com/en/article/1108621>

Download Persian Version:

<https://daneshyari.com/article/1108621>

[Daneshyari.com](https://daneshyari.com)