SOUNDING HERITAGE / essay

Music as Living Heritage
An Essay on Intangible Culture

Tiago de Oliveira Pinto

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United Nations
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MUSIC AS LIVING HERITAGE
An Essay on Intangible Culture

Tiago de Oliveira Pinto

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Preface by Dave Dargie

On July 3rd 2017 Professor Dr. Tiago de Oliveira Pinto, holder of the Chair for Transcultural Music Studies at the University of Music Franz Liszt in Weimar, was installed as a UNESCO Chair holder. A UNESCO professorial chair therefore now heads the field of transcultural music. This is not only something unique in this newly recognized field of research; it also opens possibilities for important new ventures in cultural heritage research as well contributing to the safeguarding and promotion of musical cultures.

In the lead-up to the creation of this UNESCO Chair, Professor de Oliveira Pinto published an article carefully designed to introduce and clearly describe the work that would be undertaken by the new UNESCO Chair.[1] The key emphasis in the article was the distinction between tangible (or material) cultural heritage and intangible (or non-material) cultural heritage. Differences between these two aspects of heritage were explored, and various important matters arising from intangible cultural heritage (ICH)

1 "Musik als Kultur: Eine Standortsuche im immateriellen Kulturerbe" in *Die Tonkunst*, the journal of the Department of Musicology of the University of Music Franz Liszt, vol. 10 no. 4, October 2016, 378-89.

and approaches to cultural research were thoroughly examined and related to music and music research. In this way a clear idea was presented of what to expect in the UNESCO Chair's work plans, both for Transcultural Music Studies and the UNESCO-oriented focus on cultural heritage.

One of the international projects of the newly-installed Chair is devoted to the documentation through collaborative research of indigenous music in South Africa. By providing financial support, the German Foreign Office is making this scientific and cultural undertaking a reality, in collaboration with South African institutions, scholars, and cultural practitioners. In addition, the South African government is preparing to sign the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. It is most desirable that a textbook about intangible cultural heritage, and especially about music as cultural heritage, should be made available, since until now little has been published on Intangible Cultural Heritage with a specific focus on music and the performing arts.

Professor Pinto's arguments are innovative, in that he discusses the issue from a musicological standpoint, without siding with either historical musicology or ethnomusicology in his approach. He is convinced that, in order to be successful, research on music as Intangible Cultural Heritage must overcome old

disputes within these two basic branches of musicology. Furthermore, his experiences have shown that collaborative research is a strong, if not the strongest foundation in international research projects. The working methods discussed in the article are based firmly on the author's proficiency in applied research in both music and in cultural heritage, and his knowledge of international relations and cultural exchange in different countries, across the globe.

The UNESCO Chair on Transcultural Music Studies at Weimar has already established formal working relations with the Music Department of the University of Fort Hare and with the International Library of African Music ILAM) at Rhodes University in Grahamstown, both institutions located in South Africa's Eastern Cape Province. Thanks to collaboration with Prof. Bernhard Bleibinger (University of Fort Hare) and Prof. Lee Watkins (ILAM), the upcoming year will bring about an increase in the research on intangible heritage, especially with regard to the technique of overtone singing among the Xhosa people of the Eastern Cape.

This is the overall contextual background that has given the immediate incentive for the publication of this introductory booklet on music as Intangible Cultural Heritage. The text is aimed at scholars from different disciplines, carriers and practitioners of culture, as well as interested persons of many backgrounds.
I am very sure that this essay will be extremely useful

to all in South Africa who care about the South African Intangible Cultural Heritage, as also to many others with the same concern elsewhere in the world.

Dave Dargie, Visiting Professor
to the International Library of African Music,
Rhodes University, Grahamstown, South Africa

December 2017

Foreword

The purpose of this essay on Intangible Cultural Heritage (ICH) and music as living heritage is to examine some of the main issues and important questions regarding the production and the preservation of cultural heritage. The text is foremost a resource for culture workers and others interested in the cultural intangible.

The information and tools provided are grounded on current knowledge in the fields of musicology, with a special emphasis on a transcultural approach.
This examination takes place from the perspective of the performing arts, considered both as objects of research and as creative processes. Emphasis is placed on the cultural understanding of music by discussing its role as a living action and as social practice within the concept of ICH.

Living heritage is not a merely rational concern that is kept apart from the everyday life of people. On the contrary, its over-all importance derives from the fact that it touches everyone in a direct way. At the same time, it is not restricted to a certain time period, social strata, or to regional specificities. Living heritage is to

be found everywhere on any occasion at which people organize the events of their lives. Music brings a special importance and meaning to these events and therefore to cultural heritage, and this is brought about by those who pour out the sounds of music and fill that music with life. This essay focuses on that particular type of knowledge that motivates musicians to strive to create living heritage through their music.

During a South African field trip in September 2017 I gave a more specific focus to some thoughts on music as living heritage by learning about the cultural panorama in the country. With the support of the German Foreign Office, as part of a project with the working title "Music and ICH Archiving in South Africa," I had the opportunity to travel into deep rural areas with Bernhard Bleibinger, Dave Dargie, and Mariano Gonzalez. We visited the village of Ngqoko, where we met Xhosa musicians who explained and demonstrated Thembu Xhosa techniques of overtone singing (also called "throat singing") as well as the techniques of playing the musical bows called umrhubhe and uhadi. The video and recording session were made in collaboration with the team of the University of Fort Hare (East London/Alice). The material is inventoried in the UNESCO Chair's Data Base Archive.

Several other meetings followed, with interesting insights and recording sessions in East London, in Alice, and in Grahamstown. There was also a working session in Pretoria with Louise Graham, Head of the International Division of the Department of Arts and Culture, and her staff.

As the text of this essay was nearing its conclusion, German organ building and organ music were officially inscribed into the Cultural Heritage Representative List of UNESCO, during the meeting of the state parties in Jeju, South Korea, which took place from December 4 to 9, 2017. This international recognition of German organ building and organ music as a particular musical element of ICH emphasized the idea of music as a powerful phenomenon of cultural world heritage, something which calls for an ever-greater degree of understanding. The essay tries to give a brief account of this sounding diversity in cultural life.

I wish to thank Dave Dargie, who gave valuable input while I was working on the text, and to James Ito-Adler, who read through the last version suggesting some important improvements. Furthermore, I am indebted to many people whose support, music-making, and opinions about music have inspired this essay. I can't list them all, but at least some of them will appear in the following pages.

Weimar, December 10, 2017

Introduction

What is cultural heritage, and why has it received so much public interest in recent years? Almost three decades after the World Organization UNESCO defined and established international recognition of Cultural and Natural Heritage sites and devised ways of protecting them, a completely new approach to cultural heritage emerged with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003.[2] This global agreement for the maintenance, protection and dissemination of cultural manifestations and achievements that are not tangible objects or immobile monuments, like previous items classified as World Heritage, was a remarkable milestone of international cultural politics. This new understanding of cultural heritage owes much to representatives from Asian, African, and Latin American countries. In fact, just a few years after the promulgation of the 2003 Convention, the world cultural heritage map had already lost much of its European predominance. Asian countries such as China, Japan, South Korea, and India very soon showed up with lists of manifestations of their

2 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*, Paris, 2003.

centenary (in some cases even millenary) national cultural heritages.

The process of heritage enforcement ("heritagization"), or the commodification of cultural manifestations, has been thoroughly discussed at many different levels in the context of the implementation of the 2003 Convention. Local industries, especially those of tourism[3] and of commercial music and dance show productions, use the presence of traditional performances and national spectacles to make business opportunities out of local living traditions. In museums of art and culture, one is equally aware of the importance of the use of Intangible Cultural Heritage to give the concept of a "living museum" a factual tinge. Finally, politicians and the politically-motivated searching for national identity and distinction also make use of ICH, often through the promotion and implementation of the 2003 Convention in the own countries.

In brief, awareness of Intangible Cultural Heritage has achieved a prominent place on the map of the world's cultural diversity.

3 See the discussion about tourism in communities in John Turnbridge: 'Sustainable communities: the roles of heritage and tourism', in Amoeda, R., Lira, S. and Pinheiro, C. (eds.), Heritage 2010: Heritage and Sustainable Development (Barcelos, Portugal: Green Lines Institute), 2010, 325-331.

The UNESCO Convention of 2003

By 2017, almost 170 nations had signed the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage. These countries thereby undertook the responsibility of inventorying their own intangible cultural heritage (ICH). Creating this inventory is the first formal step in applying the terms of the Convention to the signing countries. It involves the recognition of the valuable manifestations of their own national culture, including its roots and the patrimony of traditions which continue to be practiced at the present time. Having some particular cultural manifestation inscribed into the UNESCO Representative List of the Intangible Culture of the World is a most important achievement. But, it is just as important to bring about public awareness regarding the importance of the intangible cultural heritage in one's own country or region through the compilation of a national inventory of ICH.[4] The

4 When, in July 2013, Germany became the 151st signatory of the UNESCO Convention of 2003, this debate broadened with the need to compile a "National Register of intangible cultural Heritage". See *Jahresbericht der Deutschen UNESCO Kommission 2015, Bonn 2015*. A similar Brazilian discussion on the subject also took place. See Tiago de Oliveira Pinto: "Brasiliens kulturelle Vielfalt. Die Bedeutung der UNESCO-Konvention aus brasilianischer Sicht", *Entwicklungspolitik*, 12/13, 2005, 60-63.

UNESCO Convention of 2003 offers the opportunity for a new understanding and discussion of cultural identity that can also be part of the dynamics of living cultural traditions in a globalized world.

Intangible Cultural Heritage (ICH), by definition, does not apply to buildings or other physical objects. It refers primarily to long-lasting historical traditions which are alive, and which are practised in contemporary societies. This new understanding of world heritage has become most important in many Asian and African countries, as well as in Europe and elsewhere in the world. But it is not limited exclusively to cultural manifestations which are anchored in the past. The contemporary existence of these traditions is of prime importance, as is contemporary recognition of their existence. This is not a matter only for the attention and study of experts, it is just as important to normal people as it is to cultural politicians and experts. The text of the Convention, which is an instrument of international legal significance, emphasizes the official recognition of the importance of the people who are the carriers of culture, as well as those communities in which these living traditions are in use and have their embedded roles in everyday social life.

The UNESCO Convention of 2003 views cultural heritage as a living process in which practicing communities themselves should play a role in

defining what should be included, making inventories of and even documenting their own manifestations of culture. Ideally, all efforts to give cultural heritage its proper recognition and to bring it fully into public awareness must be directed by a "bottom-up" movement. This means that cultural heritage will not be identified and evaluated only by official cultural policy or academic expertise, but first and foremost by those who perform and keep it alive. With regard to musical heritage, responsibility is given to members of communities, music ensembles, and all those who are interested in, touched by, or actively engaged in music.

The Importance of Communities for Living Heritage

Kenyan musicologist, musician, and music professor Mukasa Wafula from Western Kenya always refers to the Bukusu music of his hometown as "the music of my community."[5] As guardians of cultural heritage and as a social environment where the practices of ICH can be experienced, communities are essential for the cultural context of music. But what exactly is to be understood as a community, the specific organism that simultaneously keeps and shapes cultural heritage?

The social groups that comprehend any form of community are very heterogeneous and must be seen from many different perspectives. The supposed contrast of a community and a society, where the former is considered as of a compact and homogeneous character, whereas the latter is understood as a broad and complex sample of human beings on a much larger scale, cannot be applied in such a strict way to most contemporary social groups. On the island of Bali, Indonesia, in the 1950s, the

5 Mukasa Wafula: *The Role of Litungu Player in Bukusu Community of Western Kenya,* Nairobi, 2012.

anthropologist Clifford Geertz could still describe the village where he was conducting fieldwork in the following very brief and pointed sentence:

> A small place, about five hundred people, and relatively remote, **it was its own world**.[6]

This was six decades ago. Today such a description would scarcely be appropriate, for a small village in Bali or anywhere else. Today any village, even the smallest, would much more likely be accurately described as a "globally connected village," showing global influences, than so exclusively as "its own world". At this time, the community living as a hermetically sealed unit, locked and oriented to the past, is itself a thing of the past. Urbanization is spreading. In many countries, the communities in the rural areas have lost their social cohesion as members of the younger generation rush to the cities in search of a better way of life. This very process is not only true for emerging countries; it has even happened, for example, in unified, post-wall Germany.

Factors for the rural exodus can be identified as environmental change and natural catastrophes, excessive poverty, and the effects of warfare and civil strife. In almost every case the causes for these factors

6 Geertz, Clifford. "Deep Play: Notes on the Balinese Cockfight." *Daedalus*, 1972, vol. 101 /1, p. 2.

of change may be traced to the global developments of our time, developments which at the same time bring about overwhelming and even frenzied urbanization. These developments, which link loss of rural identity and the growth of hyper-cities, make it impossible for any social scientist to offer an unequivocal definition of "community."

Discussing the dichotomies between rural and urban settings, the anthropologist Wolfgang Kaschuba analyses the factors that determine real differences between traditions that are lived and kept in a small village as opposed to those that are part of the experience of living in a city. It is necessary to consider how the contextual setting influences the way of life, how living traditions may or may not be maintained, and the way in which they influence the lives of people. Kaschuba argues that different from rural areas, where local associations and traditional celebrations attached to annual cycles of mostly religious events are still in evidence, urban centres are deeply influenced by civil society and quotidian modern life. The fast changing social environment in big cities, due to immigration and labour mobility, has rapidly enlarged or changed almost every form of urban living heritage in the past decades. He believes that urban traditions can only be conceived as a category that is paradox in itself.[7]

7 Wolfgang Kaschuba: "Wandel als Erbe? Urbane Tradition als 'paradoxe Kategorie'". Manuela Cimeli (ed.) *Les traditions vivantes dans la société urbaine*. Baden, 2015, 34-40.

Another viewpoint regarding the notion of communities comes through in research done in the social sciences in Brazil, in particular concerning the rapid pace of urbanization during the past half century. Nowadays almost 90% of the 210 million Brazilians live in urban centers, whereas in the 1950s over 60% of the Brazilian population was rural. There is not just one single type of communal unit throughout the country, but many different sorts of communities, which at the same time might be linked to each other, creating urban-rural dichotomies, often even within one and the same municipality. Even a huge metropolis like São Paulo is composed of a kaleidoscopic patchwork of urban "pieces," "spots" etc.[8] The crossing points between and inside "communal spots" have strong influences on culture and may even stimulate cultural encounters of an unexpected kind. This means that communities must be understood from their core, through an emic comprehension, that goes beyond abstract social categories, by embracing notions of locality, symbolic units, religion, spaces, moods, and even imagined sociability. This "imagined sociability" also comprises social media networks, such as Facebook, Instagram, and others. By proposing this term, my definition

8 See among others José Guilherme Cantor Magnani: "No meio da trama. A antropologia urbana e os desafios da cidade contemporanea." *Sociologia, Problemas e Práticas,* no. 60, 2009, 69-80.

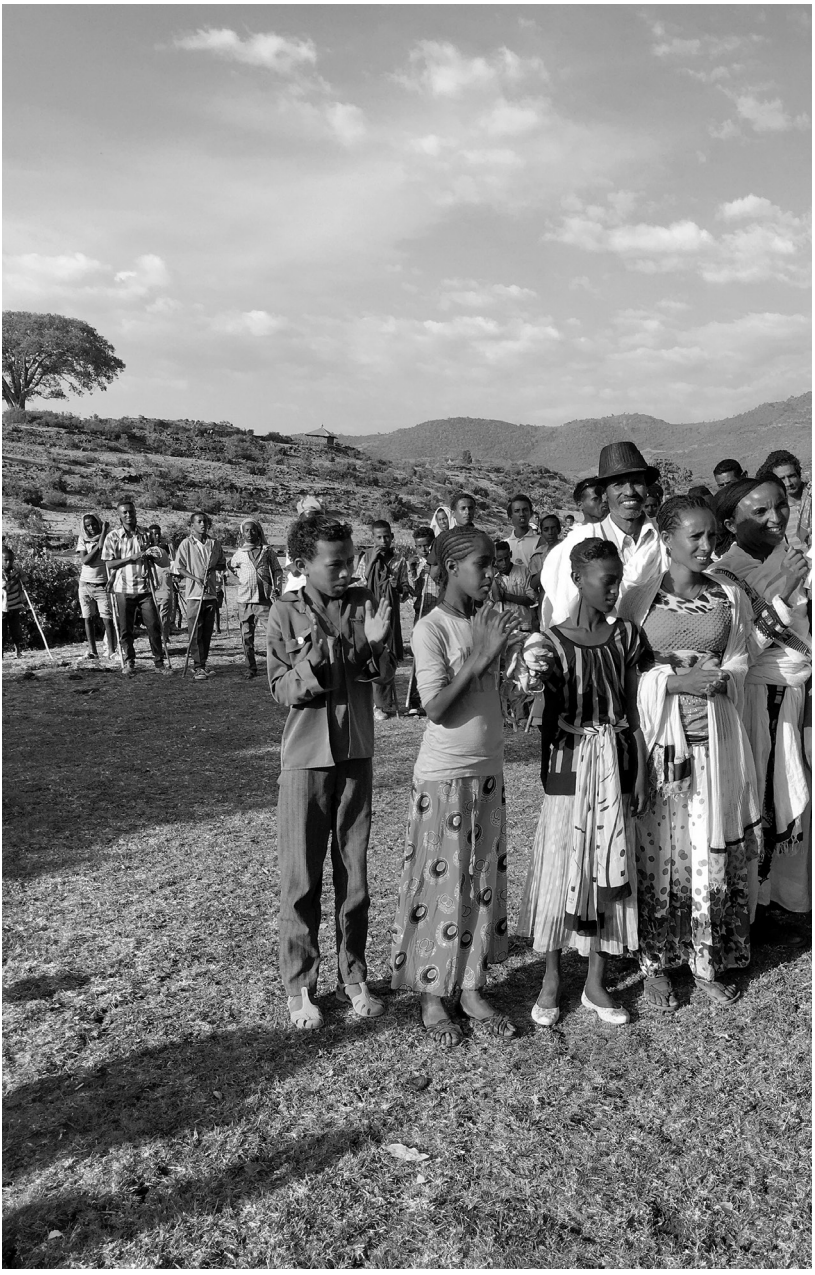
of it goes along with that of nations as "imagined communities" by Benedict Anderson.[9]

Expanding the 18th century Illuminist belief that the feeling of "nation-ness" (Benedict Anderson) is grounded on a common language, as proposed by Herder [10] and others, there is still a common conceptual ground that can be manifested by intangible cultural heritage, including musical and other aesthetic practices, that can complement or even replace pure language alone. Especially in small-scale communities, cultural interest itself will motivate a group to bring music into existence, not exclusively by the musicians, but mainly also (1) by the perceiving and actively listening audience as well as (2) by a consensus about what is right, good, and exceptional in the performance.

To perceive music as an activity that represents a significant output of a given community helps to understand this social function of music. In other words, a communal concept that takes into account the dynamics of musical performance in all its social and cultural dimensions will certainly provide insights to enable us to approach Intangible Cultural

9 Benedict R. Anderson: Imagined Communities: *Reflections on the Origin and Spread of Nationalism* (Revised and extended. ed.). London: Verso, 1991.

10 Johann Gottlieb Herder: *Ideen zur Philosophie der Geschichte der Menschheit,* Leipzig, 1785.



Heritage in its most expressive realm: that of the collectively creative human.

Precisely because many descriptions and interpretations of the 2003 UNESCO Convention texts seem to presume a "community" as a rather clearly definable and compact unit, the notion of "community" must be given a thoroughgoing and critical examination in the near future.

■ Photo 1: Spontaneous gathering of people around the musicians from the village of Burbuwax, Northern-Ethiopia, January 2016. Page 31: standing in the center *masinko* (bowed fiddle) master and singer Dejen Manchilot; Tigist Adugna, the young girl standing on his right side (the daughter of his brother, Adugna Manchilot); Esubalew Demoz, standing on the left side of Dejen (who is also a *masinko* performer and singer). The *masinko* player sitting in the front row is Adugna Manchilot (Dejen's brother) and also sitting in the front row female singer Serke Mulualem (previous pages 30-33).

Fact, Act, Artefact

Three stages may be discerned in the dynamic transformation process, which links cultural facts and knowledge and the bringing into being of intangible cultural heritage. These are:

1. The abstract, spiritual-cultural **fact**, the knowledge of and about this fact, also including the so-called "implicit knowledge" related to it;

2. the **act** which grows both from the fact and the knowledge arising from the fact; this act is responsible for the transformation which brings a cultural manifestation into existence and

3. the created **artefact**, the result of the act. The cultural fact, that is, the knowledge and the various forms in which the knowledge appears in the passed-down tradition, becomes transformed and transposed. The result of this action appears in art handwork, festivals and competitions, carnival processions, the preparation of culinary specialties and so on. This is true also of music, namely, that a particular type of music, a piece of music, a performance, a song form, and other

> results of similar creativity may also be considered artefacts of intangible culture.

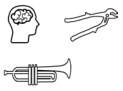
As an example of this, take the musicians of Ngqoko, a typical Xhosa village with many indigenous inhabitants in the deep rural area east of the town of Queenstown in the Eastern Cape Province of South Africa. The music of Ngqoko was unknown except to the local people themselves. They had some extraordinary musical techniques—astonishing uses of complex rhythm, several different musical bows, and also overtone singing, techniques apparently learned from the San (Bushman) peoples in the area in the early 19th century. When their music became known through the work of musicologist Dave Dargie, they realized that it could become a source of income for them. So from their local musical tradition (fact) they found ways of presenting the songs and dances used in traditional rituals as performances intelligible for outsiders (act), designing concerts (artefact) that they performed not only for people in South Africa but also on a number of tours to Europe, the U.S.A., Canada and elsewhere.

To be sure, such elements in a chain of cause and effect (fact-act-artefact) are not always completely visible in manifestations of intangible cultural heritage. If social or other changes take place over generations other connections may come into play or else be lost, and then one or two or perhaps even all the elements in the triple chain of cause and effect may not be there.

FACT = the knowledge about specific ICH

ACT = the making of a specific ICH

ARTEFACT = the existence and presentation of a specific ICH



Cultural bearers with knowledge, specialists who detain practical skills, and the real existence of ICH: they guarantee the intangible cultural heritage in a dynamic social context.

There are still remnants of ICH and there is also some memory about it, but no practitioners anymore.

There is still knowledge and there are practical skills of some cultural bearers, but no real need for this ICH, therefore no regular performance and no artifacts.

The understanding of the specific form of ICH is completely lacking. Doing and performing, as well as the resulting objects or dance, are in the domain of folklore presentations.

There is knowledge, but only in the consciousness of a few. No performance and no one who would be able to practice it.

Objects and evidences or documentation of traditional manifestations or of specific performing arts are only kept in archives and in museums.

Fig. 1: Fact – Act – Artefact in the Intangible Cultural Heritage (ICH)

It was for this reason that the Convention of 2003 laid great emphasis on the protection and preservation of the manifestations of intangible culture, by means of measures of so-called "safeguarding." Through this measure, elements missing in the cultural context at that time can be recovered and so the cultural context may be restored. The inventorying of intangible cultural heritage often brings to light examples of fragmentary transmissions of heritage. The implementation of safeguarding measures gives support to the cultural context, especially that of the immediate bearers of culture. By including those who carry the culture in the safeguarding process, a solid basis is created for successful safeguarding. The concrete participation of the carriers of culture as well as of members of the involved community lays the foundation for keeping any cultural activity alive.[11]

11 One example of the restoration of such a loss was seen at Samba-de-Roda in Bahia, Brazil, where an attempt was made to revive the use of the small guitar known as a "*machete*." Cf. de Oliveira Pinto: *Reconstructing Transatlantic Heritage. Afro-Brazilian Music as Intangible Culture,* in: Anja Jerin et al. (ed.): *Promotion of the Intangible Cultural Heritage,* Ljubliana, 2014, 86-95.

Evidences of the Material and the Intangible in Music

A number of terms, each linked with its opposite, appear continually in discussions on cultural heritage. For example (among others):

Tangible – Intangible
Material – Non-Material
Immobile – Mobile
Historical – Living
Heritage / Tradition – Modernity

Such conceptual dichotomies could easily lead one to wonder whether society is organized by a classification that reflects a dual world, fragmented into continuous and repeated dichotomies, that not only regulate cultural institutions, but also control daily life. This simplistic dichotomist or binary view regards cultural and artistic values either as commercial or non-profit, as private or public etc. In addition, the difference between the predictable and the unpredictable is an issue. Music is also affected specifically by the dichotomy between written works and that which is passed on and learned in a live setting and through performance. Here we encounter an important

dichotomy in the perception of music—on the one hand, music as art, and on the other folk or indigenous music. This culminates in the distinction between music as so-called "high culture" and music as "popular" or "folk" culture.

The belief that only a musical tradition based on writing, scholarship, and formal mastery can be of artistic complexity and sophistication, automatically relegates any oral musical practices tied to functional and to social components to an inferior level, even depriving them of any major value as sources of aesthetic or theoretical interest. A view of music based on a sharp dichotomy between these opposites has too often led to erroneous assumptions of this kind. It is here that a contemporary musicology committed to the study of living heritage must play its role.

Fortunately, world views (*Weltanschauungen*) and conceptions of what is of value in art cannot be based merely on dichotomies, especially when one might say that the dichotomy arises from a narrow or even biased perspective. Research based on living heritages, especially in music, brings into view a completely different panorama, a broad diversity of approaches which gives the lie to the austerity of binary thinking. The broader, more truly human view recognizes that human genius can come to light in vastly different situations. Focusing only on what is written, for instance, can prevent the mind from appreciating

living culture: that which is written stays the same, but what is living and human, constantly re-writes itself, continuously developing in new ways.[12]

Musical activities of the most diverse kind are directly linked to living culture. This realization and vision liberates the mind from the chains of supposedly unchangeable sets of values, and one may confront the paradox: music is of an intangible nature, but what it is and its values become real in given contexts, so that what is material will appear through what is non-material. It is above all music that resists and rejects any rigorous tangible-intangible dichotomization, in terms of both cultural appreciation and academic studies.

From its official foundation as a discipline at German and Austrian universities in the middle of the 19th century, historical musicology has dealt chiefly with the tangible, mainly through the analysis of documents and manuscripts and the written media. The key concern has been that of a history of material culture, even if one is seldom aware of this in the discipline itself. For musicology, especially historical musicology, is a musical historiography[13] of material

12 This has for the first time been systematically discussed by the philosopher Johann Gottlieb Herder in the end of the 18th century.

13 "La musicología, y en particular la musicología histórica, es en gran medida historia de la cultura material, aunque rara vez se muestre consciente de ello.", in: Alejandro Vera: "La música entre escritura y oralidad: la guitarra barroca, el guitarrón chileno y el canto a lo divino", in: *Revista Musical Chilena* 80 (2016), vol. 225, p. 16.

culture. Music becomes something "tangible" when written scores in staff notation or sound-producing instruments are taken into account; particularly when a clearly defined musical art work, fixed and written down, is the focal point of interest in research. When, in 2002, Ludwig van Beethoven's Ninth Symphony was declared a world cultural heritage, this could be verified by the visible (tangible) presence of the composition, namely the manuscript score produced by the composer. From the perspective of historical musicology, the handwritten score from the pen of Beethoven is representation enough for the composition: a master work of art. It is stored in the Berlin State Library, readily and visibly accessible.

When discussing music as an important form of cultural expression, one has to remember that, according to the UNESCO convention of 2003, the recognized musical "master works" of western music, like the symphonies of Beethoven, do not belong to the intangible, but definitely to the material/documental and artistic products of a nation.

Another form of materialization of music came into existence towards the end of the 19th century with the invention of sound recording.[14] In a recorded format,

14 From the perspective of a cultural science this may be compared to a photograph of a work of art: the photograph cannot contain the work of art itself. Although even recorded, music might keep its "spirit", as observed by Hermann Hesse in his *Der Steppenwolf* (1927), since "music is spaceless", according to the findings of Veit Erlmann

acoustic phenomena that occurred in the past are materialized for the present and future. The collection of historical wax cylinder recordings, with early sound and musical examples from all over the world, stored since 1905 in the Berlin Phonogram Archive, was added to the UNESCO list of "Memories of the World" in 1999. This collection represents a "material" form of musical heritage that has been frozen in time. In its original performance, while being recorded, this sound production was of course of intangible nature. Technical reproducibility gives intangible cultural heritage a material format to be experienced in the present time and, above all, capable of being repeated in the future.

Even if, at a first glance, the two UNESCO conventions on cultural heritage—the 1972 Convention on World Cultural and Natural Heritage and the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage —seem to address different areas, tangible and intangible cultural heritage belong together. They are, so to speak, two different sides of one single coin. For an example, take musical instruments. Musical instruments demonstrate that a form of intangible culture often requires real objects in order to become actual. So it is that numerous musical instruments, each one being in fact a material object, have found their place in the "Representative List" of intangible

in *Reason and Resonance. A History of Modern Aurality,* New York, 2010, p. 319.

cultural heritage. Here is included, for instance, the *guqin*, a Chinese 7-string zither with curved soundboard, which was inscribed in the UNESCO List of the Intangible Cultural Heritage at the very beginning of the Convention. In China this was immediately seen as true world recognition for the instrument and for traditional Chinese art in general.[15] Another musical instrument that is considered a real national symbol is the Azerbaijani lute, the *tar*. The inscription of this instrument into the list was also followed by much public awareness in Azerbaijan. It was not only their material construction as such which legitimized the inclusion of these instruments into the Representative List, but the knowledge and highly specialized skills used in building and in playing the instruments, as well as each one's particular cultural symbolism.

In the same way, the German UNESCO Commission has placed German organ-building and music into the national inventory of intangible cultural heritage, because here also a highly specialized body of knowledge has been passed down from generation to generation, grounded in the country for centuries, and firmly anchored within families and communities, which keep a tight relationship to an organ-building tradition. Many-sided knowledge and skills from different domains come together in organ-building:

15 Cf. Omid Burgin: "Representations of *Guqin* in China Today: From Recurrent Nostalgia, Cultural Etiquette to Revival Movements". B. Hanneken and T. de Oliveira Pinto (eds.) *Music in China Today. Ancient Traditions, Contemporary Trends.* Berlin, 2017, 75-110.

these include the understanding of the principles of acoustics, complex tuning systems, and the ability to work with wood, metal, and other materials in a highly specialized technical and artistic fashion.
On the other hand, western separation of culture into two categories, material culture and intangible heritage, does not coincide with many indigenous or locally-based conceptions in which, in fact, both material and intellectual skills are inseparable. For instance, the designs on handcrafted objects often serve as mental templates that manifest intangible heritage (for instance the carved heads of banjos that were the devil's instrument).

Looking closer at music as an expression of a living tradition, what can we find of orally transmitted elements in written so-called art music? Is heritage represented by a particular piece in a musical performance? Can performance belong to someone, and can music be borrowed like material goods?

These are some of the questions concerning music as living heritage or intangible cultural heritage. While music embodies heritage, it is part of history and supports its making. However, music is not something to be borrowed like a material object, since in music the borrowing of alien elements mainly occurs through appropriation. The importance of having copyright regulations starts where the possibility to buy music evinces its material dimension.

When comparisons are made, intangible values appear equally essential in material and intangible cultural heritage:

Material culture:	
steady/solid nature	= intangible values
Intangible culture:	
transient/ephemeral nature	= intangible values

Intangible cultural heritage is where most of worldwide cultural diversity is to be found, but it is also where change or even the end of a tradition may happen very easily. In contrast to a permanent cultural artefact or a building that can be restored or kept clean and be protected, intangible cultural heritage depends primarily on its bearers. They are the only ones in a position to maintain their heritage and to keep it alive. External programs, such as governmental safeguarding, must conform to the cultural phenomenon itself. Such programs will be carried out differently from case to case since there is no standard approach to safeguarding intangible cultural expressions.

This dynamic of cultural inter-relationships—both tangible and intangible—is continuously part of a direct and causal assemblage which can be schematically shortlisted as below:

Material Cultural Heritage		Intangible Cultural Heritage
↕		↕
Every monument has history; handwork has a symbolic meaning or derives from an (intangible) content that is always attached to the use of any produced artefact.	↔	Customs, festivals, rituals are of intangible nature, but each one needs tangible artefacts for their performance, such as masks, musical instruments etc.

Table 1: The inter-relationship between material and intangible cultural heritage

Intangible Cultural Heritage and Music

Intangible cultural heritage is both living practice and at the same time a tradition, a form of knowledge which is made real and brought to life by creative actions that spring from human spiritual and intellectual actions—speech, performance, handwork, theatre, dance, ritual, marriage customs, festivals and so on. In the light of this it is clear that music is most definitely also part of Intangible Cultural Heritage (ICH), no matter how we understand music and independently of any local or historical definition of music. What we may say in general terms about ICH is also true of music, namely,

- that it exists universally in humanity and human culture, although
- it must always be understood in its own right.

If we examine the UNESCO Representative List of the Intangible Cultural Heritage we find that approximately 60 per cent of the list relates to music, either directly to music itself or to matters connected with music in the wider sense. The UNESCO Convention of 2003 lists the following categories of Intangible Cultural Heritage:

> 1. Oral traditions, 2. Performing Arts, 3. Customs and usages of human society (including rituals, festivals etc.), 4. Knowledge and practice focusing on nature and the universe, and 5. Specialist knowledge in the field of traditional handwork techniques.[16]

It is surprising that none of these five categories explicitly includes music.

That music is absent as a topic in its own right in the definition of ICH and, at the same time, plays such an important role within all kinds of ICH, once again points to its ambiguous nature. Music is, so to speak, "undetectably material" and, simultaneously and in apparently contradictory terms, "substantially intangible." Its fluidity and evanescence always come through in performance. Music can be perceived only in live time and is directly dependent on the real action of its producer. Because it benefits from specific social and cultural implications, music becomes a powerful vehicle for symbolic and conceptual contents. It is for all of these reasons that it seems unnecessary to create a special category for music in addition to the five categories of ICH[17] already

16 See for more details the official site unesco.org.

17 Christoph Wulf, in his article "Immaterielles kulterelles Erbe – Aktuelle Entwicklungen und grundlegende Strukturelement", in *Die Tonkunst*, October 2016 (issue No. 4 of 2016), 371-377 complements the mentioned five categories of intangible cultural heritage with further criteria, such as the process of "mimesis" etc.

designated in the Convention. Music is already an intrinsic part of all of the five categories of ICH. Furthermore, a special category for music could not easily be covered by a workable definition, because of the complexity and many-sided, even self-contradictory intangible character of the musical phenomenon as such: Music is expected mentally, appears in time, and remains in memory. Music can be perceived aurally and viscerally, but not seen, nor smelled or tasted. It produces physical reaction, but can't be grasped. It touches the soul, but can't be touched by means of any physical action, although it is physical action alone that brings it into being in its most essential way, by sound. Its "untouchable" nature is responsible for the fact that to become real, music depends on a "real" performance that can occur in any of the categories of Intangible Cultural Heritage defined by the 2003 UNESCO Convention.

Soundscapes produced by humans are therefore significant evidences for musical and cultural life in the most contemporary sense. And they are universal, as music is a universal phenomenon, because no single civilization or society is known which does not have music. Music and musical soundscapes will always be the result of human action, almost always a collective action based on intentions of different natures that are shared. [18]

18 Collective music making is an important research topic in evolutionary anthropology, when it comes to understand the cultural evolution of Hominids. "Shared intentionality" is the concept that also relates directly to musical performance (see M. Tomasello, 2014).

Music's complex appearances worldwide become especially visible in the following selection of some of the main musical or music related manifestations already inscribed into the UNESCO Representative List of the Intangible Cultural Heritage:

Musical Instruments: *guqin*: a plucked, seven string Chinese zither type; *tar*: Azerbaijani long-necked lute type; German pipe organ.
It is the knowledge about its manufacturing, the fundamental importance of it within single repertories and finally the identifying symbolism attached to it that gives a musical instrument the status of an emblem of local, and even of national expression. These are the factors which link each of the named instruments to the people for whom it represents cultural values.

Musical Form/genre: *shashmaqom, mugham, fado*
Nothing could be more musical or more intangible than specific musical forms like the *shashmakom*, a centuries-old system along the old Silk Road, where Muslim and Jewish musicians shared presentations of high artistry and mastery in singing, literary form and content, and instrumental playing. Similar to the Uzbek and Tajik *shashmakom*, the *mugham* from Azerbaijan is a national musical art which the people of that country identify as part of their culture and with which they regard themselves as closely associated, so that the main performers are

considered as national artists and given high public recognition. The same is true for the *fado* singers and *fado* composers of Portugal.

National Dance/genre: *tango*.
A national genre that crosses national borders is tango. Tango has been inscribed in the Representative List for the La Plata region of Argentina and Uruguay. It is more than a strict musical and textual form. Tango is a combination of dance, music, and sung lyrics.

Mask dance/initiation ritual: *makisi*
This tradition of mask dancing is from Zambia and Malawi. However, although the masks are perhaps a most striking part of the usages in this ritual, they are in fact only the visible artefact used to express the religious and ritual meanings of the dance. They are used in the boys initiation rituals which include their ritual circumcision. This is possibly the most striking example on the UNESCO Representative List showing how isolating a particular artefact can deprive a cultural practice of its true meaning. This is what happens when these dances are performed on stage for the entertainment of tourists. The ritual background which brought the masks into being and gave them their original deep meaning is totally absent.

Dance/music: *samba de roda*
Samba de roda is a local version of Brazilian *samba*, originally from the Recôncavo region in Bahia, in the

Northeast of the country. In 2005 it was nominated "Masterpiece of the Oral and Intangible Cultural Heritage" by UNESCO. *Samba de roda* ("samba in a circle") is the main designation given to a music and dance tradition that is much older than the better-known carnival *samba* from Rio de Janeiro and quite distinct from it in many musical and conceptual terms. It plays an important collective role in the society of the Recôncavo, with its several small historical cities within the traditional sugar cane and tobacco area of Bahia. *Samba de roda* has to be understood as part of a larger music and performance repertoire that is represented by *capoeira*, *candomblé* and *samba*.[19] As in other forms of ICH, here one is dealing with a sum of elements of performance, where dance and music are two of a large manifestation of expressions, including mimicry, religion, and ritual. In fact, this nomination is a unique recognition of an expression of music and dance.[20]

Instrumental Ensemble: *timbila*

The formation of larger ensembles of instruments which have their own significant repertory is common in some regions, though the formation of large orchestras is much more related to Western music tradition from the 19th century on than in other

19 Tiago de Oliveira Pinto: *Capoeira, Samba, Candomblé. Afro-brasilianische Musik im Reconcavo, Bahia.* Berlin, 1991.

20 Nina Graeff: *Oxum's Mirror: Embodying Candomblé Transculturally.* PhD Thesis: Freie Universität Berlin, 2016.

continents.[21] The *timbila* xylophones of Mozambique are instruments of such an ensemble which is made up of up to 20 xylophones of the same type in four to five different sizes. The Chopi xylophones are made primarily to be played in ensembles and not for solo pieces. An ensemble has a repertory of fixed composition accompanied by men performing choreographed dances representing warriors in action. A literary script is also part of the performance. *Timbila* is the single term used for instrument, ensemble, repertory, and dance.

Carnival: *Oruro, Gant*

Carnivals, especially expressive in Europe and in the Americas, have their roots among Catholic populations and were introduced by Catholicism into Latin America. They have become a set of public performances and festivities ranging from small traditional mask groups to the overwhelming parades in Oruro or Rio de Janeiro. The Rio de Janeiro carnival is said to be the largest popular open-air festival in the world. It is especially this carnival which has been responsible for the dissemination of a musical genre, the *samba*.

■ Photo 2: *Samba de roda* performance in Santo Amaro da Purificação, Bahia, Brazil, with the group of Dona Nicinha do Samba and her two sons Guegueu and Valmir, from right to left (following pages).

21 About the history of the instrument see the classical study on *timibila* music and performance by Hugh Tracey, 1948 (1970), 118.


GRUPO
NICINHA

Throat singing: People of Tuva, Inuit
Throat or over-tone singing is a vocal technique found in the Northern hemisphere, but also in Africa, practiced among small-scale societies, often of hunter-gathers, subsistence farmers, and nomads. This striking technique by which a solo singer performs polyphony has received a lot of attention and can be heard in many contemporary European music festivals, and also in experimental or electro-acoustic music.[22] Nevertheless, throat singing, especially among the Thembu Xhosa in South Africa, is seriously affected and threatened with extinction because there is little interest in the younger generation to learn and to keep this singing style alive.

Sung text: *asik,* Turkey
Song presented in the setting of a living performance is simultaneously music and text. When improvisation is part of the performance practice, the result can display high artistry that is received by an audience with fascinated appreciation. Asik songs in Turkey use profoundly moving poetic texts with deep symbolism and emotional content. In the songs the texts may be improvised, but follow formal presentation styles and fixed literary models. This and other similar traditions recall the medieval

22 For example, the project by composer Robin Minard whose works combine indigenous Inuit throat singing with electro-acoustic compositions. See the presentation of the project on the You Tube Channel of the University of Music Franz Liszt Weimar, 2015.

troubadour and *trouvère*, evoking the singing contests of Walter von der Vogelweide and the bards of the Thuringian Wartburg. Such traditions exist among Brazilian *repentistas* and the *griots* of West Africa.

Vocal polyphony: Georgia, Sardinia, Wagogo (Tanzania)
The reference here is to certain strictly musical elements in intangible cultural heritage, which are among the most fascinating of their type. These are performances by singing groups who make no use of musical instruments or instrumental accompaniment. Their performances are impressive because of the united output of the singers. These manifestations of vocal polyphony (also called multi-part singing) have received a great deal of attention in recent decades. These vocal genres in Georgia and Sardinia have been inscribed into the Representative List because they are phenomena which are understood in their countries as national symbols.

Georgia, for example, is a country whose people have often been oppressed by invaders who suppressed their language and culture. The vocal tradition included in the Representative List is a secular tradition. As with all the items in the Representative List, the Georgian vocal tradition is described in detail in the UNESCO file which recognizes the historical and social importance of the genre and describes its stylistic subdivisions as follows:

There are three types of polyphony in Georgia: complex polyphony, which is common in Svaneti; polyphonic dialogue over a bass background, prevalent in the Kakheti region in Eastern Georgia; and contrasted polyphony with three partially improvised sung parts, characteristic of western Georgia. The Chakrulo song, which is sung at ceremonies and festivals and belongs to the first category, is distinguished by its use of metaphor and its yodel, the krimanchuli and a "cockerel's crow", performed by a male falsetto singer. Some of these songs are linked to the cult of the grapevine and many date back to the eighth century.

The songs traditionally pervaded all areas of everyday life, ranging from work in the fields (the Naduri, which incorporates the sounds of physical effort into the music) to songs for the curing of illnesses and to Christmas Carols (Alilo). Byzantine liturgical hymns also incorporated the Georgian polyphonic tradition to such an extent that they became a significant expression of it. Having previously suffered the drawbacks of socialist cultural policies, traditional Georgian music is now threatened by rural exodus as well as by the increasing success of pop music.[23]

23 UNESCO.org/ich.

In Tanzania a tonal-harmonic system comes through in the traditional vocal polyphony of the Wagogo people, in the central region of the country. This exceptional vocal technique is based on a general principle of voice formation in a multi-part singing style. The choir sings in a harmonic form that binds one voice to the other by a process of skipping of intervals. The song is organized in a two-part harmonic progression.[24] Herewith Wagogo singers, mainly women, give testimony to some of the unwritten laws of Gogo harmony, which is among the most outstanding still practiced in Eastern Africa.[25]

Other musical manifestations inscribed into the Representative List of UNESCO include, among many others, Funeral music of the Senufo of the Ivory Coast, the mystical dance of Mevlevi/Sufi whirling dervishes of Konya, Turkey, and the old Slovak and Hungarian allurement/advertisement/courtship music, the *verbunk*[26] or *verbunkos*, played with an ensemble of violins and other stringed instruments.

24 Gerhard Kubik: "The Gogo Tonal-Harmonic System. Structure and Continuity in Tanzanian Music History." in B. Hanneken and T. de Oliveira Pinto (eds.) *Mambo Moto Moto. Music in Tanzania Today.* Berlin: VWB, 2015, 23-46.

25 The You Tube Channel of the University of Music Franz Liszt holds a few examples of the presentation of a group of Wagogo singers from Ufunuo during a project in Weimar in 2014.

26 Regarding the Hungarian/Slovak "dance of recruits", nominated 2005 as an intangible monument of the Czech Republik, see Krist, Jan Miroslav et al. (eds.): *The Slovácko Verbunk Dance of Recruits. The Masterpiece of Oral and Intangible Heritage of Humanity.* Stráznice, 2006.

Some inscriptions into national inventories sometimes are rather uncommon. These include the musical patterns in sound and movement in whip cracking competitions or the competitions featuring the singing of trained birds of the "Finkerei" (from *Fink* = finch) in Saxony-Anhalt, Germany. Although these differ from the usual type of musical performance there are strong musical elements in this tradition. Singing birds contests are musical because of the intrinsic pattern perception which is of central importance. In the so-called "Finkenliebhaberei" (finch pleasures) sound patterns are not haphazard but are shaped according to previously established formal and aesthetic criteria.

In fact, teaching specific songs to birds during long training sessions and taking them to compete in singing contests is a traditional practice also in use in other countries (Brazil, Thailand, China etc.). None of them have been inscribed into the Representative List so far. The training of finches and canaries found in different world regions is an old skill and is linked to broader rituals, such as Pentecostal celebrations or spring festivities. The ritual context helps keeping the traditional knowledge and skills of practitioners of the "art of teaching birds to sing beautiful songs" alive. Song bird contests have gained recognition in the national inventory of Germany. The task—the deeply desired aim of the finch master—is to discover beauty in the song of birds. To bring out the beauty in the

song of the bird is all that matters, and to achieve this, a bird may be trained for a whole year.

These birds' singing contests provide a good opportunity to appreciate a global anthropological practice: the human search for aesthetic satisfaction, which originates in nature.[27] This is certainly one of the features that differentiated hominids from animals in pre-history, contributing a great deal to human social and cultural evolution.

Inscribed musical living heritage does not necessarily have to be very old, or represent a tradition that goes far back into the history of a country or of a region. The Hungarian "Táncház Méthod", represents a rather recent model of the transmission of Intangible Cultural Heritage, that emerged in Budapest only in the 1970s. It has been recognized by UNESCO as an example of "Best Safeguarding Practices," where communities, social or cultural groups manage to find solutions and ways to maintain and to give incentive to their cultural practices such as folk dance and folk music. The method's essence is that heritage elements are taken directly from living practices and traditions in rural communities as well as from archival collections. Learning and practicing traditional dance and music is continuously advised by experts and researchers. It is a living rural tradition that is

27 Tiago de Oliveira Pinto: "Birds as Sounding Objects". Berlin, MPIWG, 2016.

transferred into different social settings, including urban centers. Safeguarding traditional music and dance with this method is based on a flexible system that is easily adaptable to the specific safeguarding needs of any community. One of the main positive results of "Táncház Méthod" is that it raises awareness and respect for the living heritage of the involved communities and groups. The basis for the cultural activities lies in the rich diversity of folk dance and music of various people of Eastern Europe, such as Romanians, Slovaks, Gypsies, Southern Slavs, etc.[28]

Until now the selection of music as Intangible Cultural Heritage lacks examples from western art music, although the recognition of traditional violin craftsmanship (Cremona, Italy) and organbuilding (Germany) point to a rapprochement of the so-called intangible culture to music which is written down, composed, and which belongs to the western so-called classical tradition.

On the other hand, several items in the Representative List are close to popular music and to what has been labelled as "world music." Even if pop music is not among the principal focused manifestations of the Convention, it can be motivated by musical genres that, thanks to their national significance, have been

28 Eszter Csonka-Takács and Viktória Havay: *The Táncház Method: Hungarian Model for the Transmission of Intangible Cultural Heritage*. Szentendre, 2011.

inscribed or inventoried as Intangible Cultural Heritage. Georgian vocal polyphony, for example, has inspired local popular music, as have tango and samba in South America. These are genres which highlight a national musical idiom, indicating different popular styles. Very often a popular music style reveals a regional diversity, which can be assimilated by local communities to gain increased cultural relevance in contemporary societies.

■ Photo 3: The singing contest of finches in the Harz region, Germany, during Pentecost. Each one of the participants listens carefully to the singing bird in the cage of another finch master (following pages).

Culture, Art and Music

The study of the world history of music, as portrayed by most books on the subject, is mainly focused on the field of western music, from the middle ages until the 21st century. Its final aims and ideals can be summed up by the German term *Tonkunst*, which literally means "the art of sound", used also as a synonym for a stringent "music as art" concept. *Tonkunst* implies that music is sound organized according to specific aesthetic and theoretical principles as a (written) composition. However, from a global perspective, western music is just one particular manifestation of the musical development. It cannot be seen as the norm or universal rule-setter for all music in the world.[29] In this regard, the renowned music historian Jacques Handschin, seeking to show the relativity of the supposed absoluteness of western culture, wrote the following in 1950:

> That today we take the music of extra-European peoples seriously—and we must take it

29 Regarding so-called western art music the historian Jürgen Osterhammel wrote as follows: "The tension between European genesis and worldwide evaluation demands not only musicological and musico-sociological clarification, but also requires study in the global historical perspective". From Jürgen Osterhammel (2012), this quotation page 88.

> seriously—is a result of the universal fact that we can no longer view our own culture as "*the* culture". European (or perhaps better to say, western) culture can no longer be taken as an absolute.[30]

By the middle of the 20th century the awareness in musicology was growing that the musical creativity of humans not only finds its expression in many ways and forms, it is in fact not by any means necessary that it should follow western norms and paradigms. An aesthetic appreciation, in its etymological sense as a perception through the senses, is always necessary for the valuation of any act of performance. But this does not mean that any musical practice must automatically be conceived as an art form. On the other hand—and this must not be seen in any merely relative way—the unchecked spread of European music or its fundamental principles, strengthened by the music industry in the 20th century, has led to an ever-increasing "materialization" of the intangible music heritage all around the world. The global music industry and the increasing demand of international tourism for easily consumable typical presentations are two of the many other factors responsible for a

30 "Dass wir heute die Musik der außereuropäischen Völker ernst nehmen – und ernst nehmen müssen –, ist eine Folge der allgemeinen Tatsache, dass wir unsere eigene Kultur nicht mehr als ‚die Kultur' ansehen können. Die europäische Kultur (oder sagen wir: die abendländische) als ein Absolutum gibt es nicht mehr." Jacques Handschin: "Exotische Musik", in Gottfried Schmid (ed.) *Musica Aeterna*. Zurich, 1950, p. 125.

great deal of the loss of local music all over the world. At the same time it has also to be acknowledged that under the influence of western music, new musical styles, functions, and usages have come into being, which bring inspiration from western music into an ample and diverse context of living heritage in many places. This process has started long before the appearance of music industry at the end of the 19th century (but also vice-versa by incorporating exotic and folk elements into formal compositions).

Art

Used with special significance in the historical approach in musicology, the term "music as art" unequivocally points to the area of so-called "art music" (*Tonkunst*), whose existence—so it would seem—springs from the rich soil of European culture, to which art music is considered to belong. Nowhere else in the world is music given such an independent standing—independent of any need to portray emotions or events and to fulfil functions—as in 19th century western music history, the catchword being "absolute music."[31]

The term "art" placed before science, e.g. "art science", leads to a tightening of the focus, as art guides scientific research into a certain track. In research into

31 See Carl Dahlhaus: *Die Idee der absoluten Musik*. Kassel, 1978.

European music history the definition of the professional musician is related to socio-economic criteria, according to which the professional, classical art musician, but also the entertaining or pop music performer, earns his or her full living from music making. This musicological conception of music as an artistic profession grows from a belief with a clear and often sophisticated theoretical grounding based on aesthetic concepts as part of this theory. Seen this way, almost all musical practices around the world which embrace individual mastery and which put their trust in a historical approach, including that of an oral and intergenerational transmission of music, will fit into this definition. This is the case even if historical musicology has limited its definition of *Tonkunst* to western art music. From the point of view of intangible heritage, the only difference between this western musical art and, let us say, Arab art music, is that the former is written and the latter is mainly transmitted in the context of an oral tradition.

Being aware of this, the musician, producer, and music researcher Alain Daniélou (1908-1996) recalled the highly developed artistry of different styles of Oriental music. Daniélou was one of the most powerful critical voices resounding against the conceptions of mainstream ethnomusicology.[32] He rejected the idea

32 Alain Daniélou: *The Situation of Music and Musicians in Countries of the Orient* (in collaboration with Jacques Brunet, transl. by John Evarts). Florence, 1971.

that Indian or other Asian and Oriental musicians should be categorized as representing musical folklore and therefore belong to the sphere of study of ethnomusicology, which was grounded on orality and the absence of historiography in the proper sense. It was clear to Daniélou, that outstanding representatives of musical traditions such as traditional Arab and Indian music have just as much claim to be artists of quality as any renowned western classical musicians.

The Turkish *ney* player and Sufi music expert Kudsi Erguner is one of the exceptional musical artists of our time who justly regards himself and the repertory he works with, mainly Sufi and classical music from the period of the Ottoman Empire, as on a par with that of any classical music of the western canon. He rejects being treated as a folk or traditional musician, in the same way that he refuses to be presented in a concert by an ethnomusicologist or in a written program by an "enthnomusicological" introductory text.[33]

Erguner has been an important activist for the propagation and at the same time the stylistic renewal of centuries old music repertoires, such as those from the Persian poetry writer and Mevlev leader Rumi (Jalal ad-Din Muhamad ar-Rumi, 1207-1273) and several generations of composers of different origins in different periods active at the

33 This aspect is so important for Erguner, that he insists in including it in the artists contract with any institution or concert organizer.

Ottoman court. He works in his own way to keep musical heritage alive and to gain public recognition for it. For these lifelong efforts and in valuing his deep artistry, Erguner was nominated in 2016 a "UNESCO Artist for Peace". The former Secretary General of UNESCO, Irina Bokowa, stated in announcing this that

> Kudsi Erguner is named in recognition of his efforts to promote the universal values of music (which make music) an essential instrument of dialogue between cultures, for his contribution to the protection of musical heritage, his support for the International Decade of the Rapprochement of Cultures (2013-2022) and his unwavering commitment to the ideals of the Organization.[34]

The idea that musical heritage must be protected and promoted is seen as going together with the struggles for sustainable development and peace. This striving for sustainable development is another important correlation between research on music as living heritage and the UNESCO ideals and UNESCO Conventions and programs.

To conceive of music as art implies also artistry in sound. But sound always occurs in a situation of movement: that is to say, the performed musical sound is a living

34 This was at a ceremony held at the Congress Centre in Istanbul (Turkey) following the opening ceremony of the 40th session of the World Heritage Committee, July 10, 2016

event achieved and experienced by people. To study this "musical here and now" is what the empirical study of music as living heritage is mainly about. On the other hand, music as work of art points to the object-like character of a composed work, often located in one or another historical epoch.

Other elements which gain importance in the process of musical performance, such as its contextual embedding, movement patterns, gestures, the audience-performer dimension and so on, are often regarded as "extra-musical", at least in conventional historical musicology. In a culturally based music research, however, these elements are as important for the comprehension of a musical performance as the sound itself. This is why within the conception of music as ICH we cannot limit our definition of music to the notion of it being the "art of sound" alone.

Nevertheless, manifestations of intangible culture may be understood as art, even though functional resources take an important place in the creative process which brought them into existence. At any rate, even if based primarily on individual mastery, pure artistic design can also be considered to fall within the parameters of ICH. This is especially so when the musician attracts a wide social range of listeners who identify themselves culturally and historically with the musical style and qualities of his or her art.

Culture

Under the scientific heading of "culture", the understanding of music has necessarily to expand its borderlines. The concept of music as culture includes many, sometimes completely different, conceptions which become bound into the sphere of the research being undertaken.[35] Precisely because specific musical activities are not primarily viewed or intended as art but are rather related to rules or regulations of another contextual kind and within a living social setting, these musical activities almost reach into the sphere of ICH.

In the end, the academic investigation of music as culture must be clear about a basic question: which theoretical and mental concept of music we are in fact employing?

35 In his book *The Anthropology of Music* Alan P. Merriam explicitly puts forward the main epistemological approach of a musical anthropology (or ethnomusicology) as the (scientific) "study of music in culture", and then later corrects this to the "study of music as culture". "Music as culture" is hereby given a contemporary emphasis, implying that it is regarded as both, in the idea itself and the behavior related to it. Alan P. Merriam: *The Anthropology of Music*, Evanston, 1964 and Alan P. Merriam: *Definitions of Comparative Musicology and Ethnomusicology*, in: *Ethnomusicology* 12 (1977), 189-204.

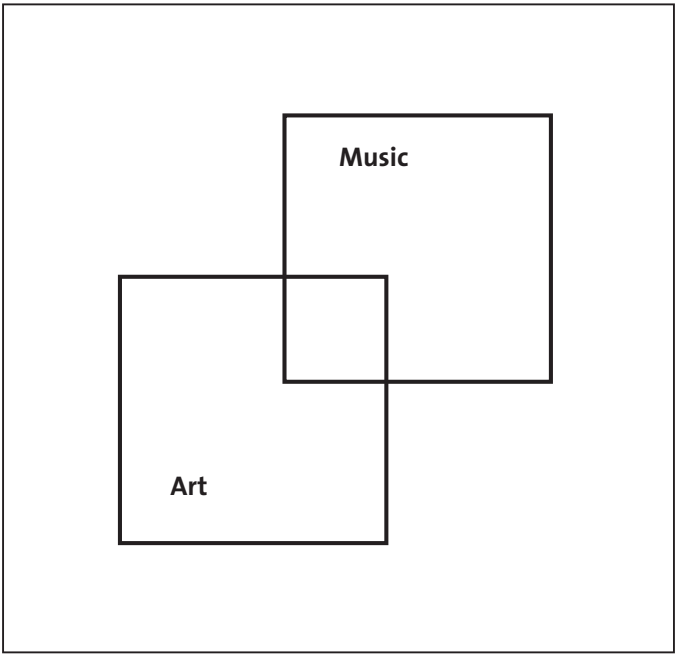


Fig. 2: The "music-art relation" in culture

The Culture – Art – Music relation can be arranged in a simple structure as above in fig. 2. Since all three terms have very specific connotations and underwent a long process of discussion in western aesthetical thought, the scheme in fig. 2 is just a first heuristic attempt to organize an important relation, based on this western thinking and more specifically on conventional historical musicological concepts.

Means of Expression and Modes of Performance

Let's go deeper into this intersection of art and music, as depicted in the scheme above (fig. 2). Within a performance model that can mainly be observed in western art music history from the baroque to the romantic era, four basic means (fig. 3) of expression may be distinguished in the performing arts: gesture, movement, sound, and speech.[36] Each of them is produced by the human body or by objects or instruments, played or used by the performer. The intersection of these four means of expression in performance leads to the main modes (fig. 3) or practices of the performing arts: dance, instrumental music, singing, and theater or drama.[37]

36 In his introduction book on musicology, music historian Karl G. Fellerer constructs his ideas explicitly on the term of *Werkmittel* as means of musical performance; Karl Gustav Fellerer: *Einführung in die Musikwissenschaft,* Cologne, 1953.

37 This clear subdivision of art music in four different modes of performance corresponds to a classical concept of western art music. Further aesthetical groundings can be found, among others, in Robert Haas: *Aufführungspraxis der Musik,* Potsdam, 1931, p. 249.

This rather segmented western concept of the performing arts is not satisfactory when the combinations and intersections of performance gesture, movement, sound and speech, are viewed to be working all together. An overall picture of musical performance is necessary to make clear how movement relates to gestures, speech to sound etc. and how other connections and combinations merge into infinite different patterns of interaction, that is to say, to interminable forms of different performing modes. This final result may be described as a "Total Musical Fact" (fig. 4).

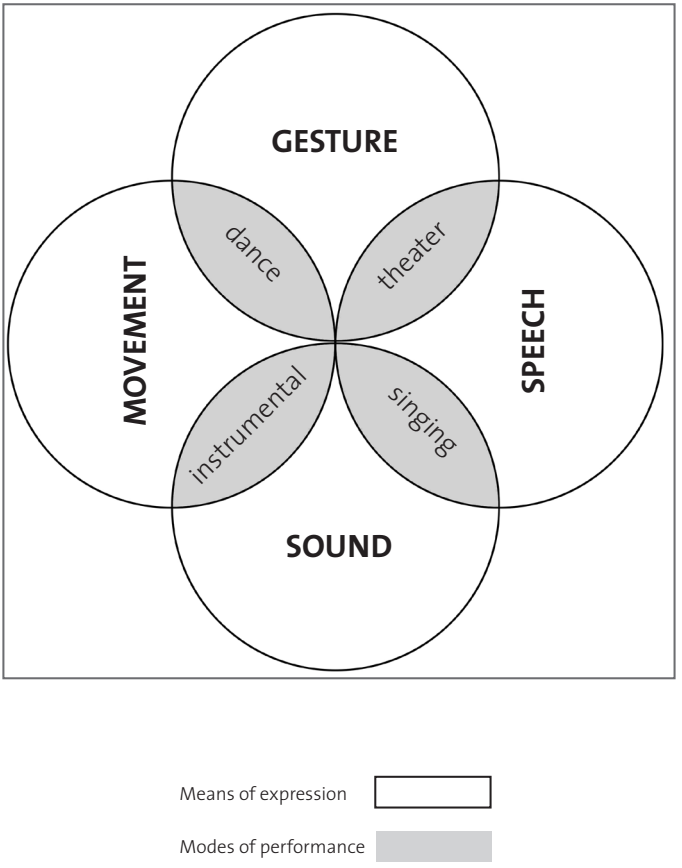


Fig. 3: Basic means of expression and modes of performance

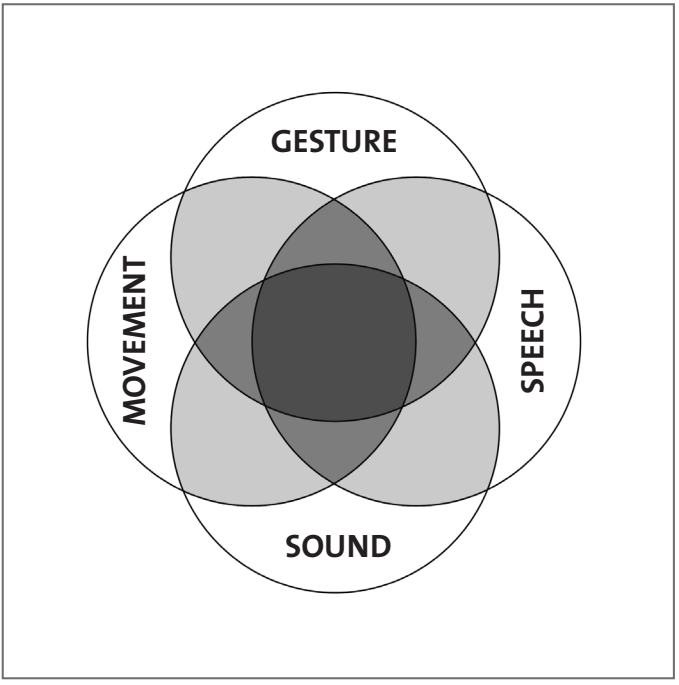


Fig. 4: Modes of performance as "Total Musical Fact"

Whereas "Total Musical Fact" is an eloquent definition that places music in a living, first-hand social and cultural framework, it also demonstrates how music is multifaceted and must be understood as a dynamic entity of living heritage. It also clarifies how limiting it is to try to fit performing practices worldwide into one particular conception of music. Dance and drama are as much involved in this concept as is music in the narrower sense.

The concept of a "Total Musical Fact" is proposed in parallel usage to French sociologist's Marcel Mauss's idea of a "total social fact" (*faite sociale totale*).[38] According to Mauss's vision, social life is not mainly subsumed to functional connotations in different separate fields such as politics, economy, and law, even including the fields of the arts and the sacred, but rather takes place in several different and specific situations where various economic, legal, political, and religious relationships overlap. The result is not simply the sum of a selection of mixed elements, but is always a specific product, a new outcome, simultaneously original and innovative.

38 Marcel Mauss: "Essai sur le don: Forme et raison de l'échange dans les sociétés archaïques." *L'Année Sociologique*. Nouv. Ser. Tome 1, 1923-24, 30-186. English: *The Gift. Forms and Functions of Exchange in Archaic Societies*. London, 1966.

Of course, the previously discussed "fact-act-artefact" chain of cause and effect in the making of living heritage is part of the inner dynamic of this overall "Total Musical Fact." If one is reminded that almost 60 per cent of the items inscribed into the Representative List of the ICH are related to music, it is no more than justice to give music the first place in the all-embracing performance concept underlying Intangible Cultural Heritage, a conception of performance that also includes dance, theater and drama, pantomime, and so on. In fact, research in cultural performances must always take into account physical and sensorial aspects of the human body movements since this is the material basis from which any performance evolves. And music is able to monitor these body movements with its own inner logic.[39]

Music is, therefore, without any doubt, the most effective and successful binding element within the performing arts. It is, so to speak, the glue that holds everything together from the smallest to the most spectacular, diverse, and unexpected cultural performance at any time, in all societies and in the entire world.

39 See Nina Graeff, 2016; see also, among others, Doerte Weig: "Resonating with Different Worlds: How Baka Music Practices Generate Sociality, Identities and Connections to Ritual Spirits". Josep Marti and Sara Revilla Gutiez (eds.) *Making Music, Making Society*. Newcastle, 2018.

Comparing two Approaches: Music as the Art of Sound and Music as Intangible Cultural Heritage

To better illustrate the meaning of music as intangible cultural heritage, let us compare it with the contrasting idea of music as the art of sound (*Tonkunst*), that is to say, with a specific kind of music that is object-like, a definite, precisely formulated, and composed piece of art work. For this purpose, we are posing an aesthetic position that had great influence on musical life in leading European musical centers in the 19th and early 20th centuries, which at the same time aroused much controversy. The reference is to opinions regarding aesthetic works of musical art expressed by Eduard Hanslick in *Vom Musikalisch-Schönen (The Beautiful in Music),* referring to the "Art of Sound", in the second half of the 19th century.[40] For his evaluation of music as art, Hanslick set aside all ideas based on musical meaning or feeling and focused on "pure perception" (*reine Anschauung*), accompanied by "contemplative

40 Eduard Hanslick: *Vom Musikalisch-Schönen. Ein Beitrag zur Revision der Ästhetik der Tonkunst (The Beautiful in Music: a Contribution to the Revisal of Musical Aesthetics),* Leipzig, 1854.

enjoyment" (*kontemplatives Gefallen*). *Anschauung* (translated here as perception), a term calling to mind what is visible (from *Anschauen*, through the faculty of sight) shows to what a high degree the 19th century idea of musical art was based on the tangible, the material, e.g., on that which can be watched. This understanding of music itself turns the mind to the idea of contemplation. The aesthetic sense through feeling (*Gefühlsästhetik*) finds no place in Hanslick's understanding of true musical art. For him feelings that are added to music are meaningless, even damaging for the real art of sound.

The phenomenological side of this definition finds a parallel in further attempts to give music a more universal definition. This is the case with the definition formulated by composer Edgar Varese, for whom music is just "organized sound," followed by John Blacking, who augmented Varese's definition by reasoning that music is "humanly organized sound."[41]

Hanslick deems that musical performances which play a role in social development through this music cannot be considered as genuine art music. He maintains that to "perform" or to "present" something always involves the bringing-together of two separate, different entities in which one is drawn into the other

41 John Blacking: *How Musical is Man?* London, 1978, p. 10.

expressly through a specific action (that of the performance).[42]

Contrary to Hanslick's viewpoint, something designated as an act in the production of musical art takes a central place for understanding intangible cultural heritage. This specific act of a performing art stands between two major entities: on the one hand, the fact, which is something in the mind and includes the knowledge which derives from such an entity, and on the other hand the artefact, which is not just a materially constructed object, but is also a manifestation of music—such as a dance or a ritual with a precise designation or function and so on. In his conception of what is beautiful in music, Hanslick excludes every form of performance if it is in the sense of a symbolic interpretation of a particular significance, which is imposed from outside onto the musical presentation. His argument is that the beautiful in music arises from its sonic configuration alone: it is the idea which already inspires the existing conception and structure of music even before it is realized in sound. Even if the music should be interpreted in a sounding presentation, its beauty has already been determined and made definite before the presentation. Therefore, Hanslick argues, the sound itself plays no part in determining beauty in

42 *Etwas 'darstellen' involviert immer die Vorstellung von zwei getrennten, verschiedenen Dingen, deren eines erst ausdrücklich durch einen besonderen Akt auf das andere bezogen wird.* (Hanslick, 1854, p. V).

music, but rather, the way it has specifically been organized and artistically configured.

Hanslick's judgments regarding musical aesthetics were extremely austere even for his time,[43] but they provide a useful counterpoint for our study of music as living heritage or as an expression of the cultural intangible. This counterpoint is displayed in Table 2 below. An attempt is made to give a systematic presentation through a list of conceptual pairs that exploit different criteria for the evaluation and definition of music, by opposing "Art of Sound" (purely as works of art) to music as intangible cultural heritage. The second of each of the pairs of terms contains notable items of intangible cultural heritage, based on the research that has been done to date on music as living heritage, some of which have already been mentioned in previous chapters.[44]

Table 2: Contrast of Music as "Art of Sound" and Music as Intangible Cultural Heritage: Shared (+) and Unshared Attributes[45] (following page).

43 Adolph Kullak, whose book with an almost identical title and published only two years after Hanslick's, was of a completely different opinion regarding the aesthetical beauty in music (Kullak, 1854).

44 A quite unknown pioneer of academic performance studies is the German theatre producer and critic Carl Hagemann, who undertook a journey around the world from 1912 to 1914 to observe and evaluate performing arts in Africa and Asia, still largely unknown in Europe in those days. Carl Hagemann, Leipzig, 1919.

45 For a complete and further described table see Tiago de Oliveira Pinto, 2016, p. 386.

Art of Sound (*Tonkunst*)	Music as Living Heritage
Idea	+Knowledge/Mimesis
Music score	Sign/Codes, oral and written
Theory	+musical mastery
Writing	+transcription
Interpretation	Performance
Faithful reproduction	Mastery of Repertoire
Concert	Ritual/cultural occasion
Repetition/Recording	Uniqueness of performance
Composition	Genre
Work	Repertoire/Genre
Art	Masterly creation
Form	+Content
Unique Work	New Addition to the repertory
Product	Function
Absolute Music	Semantic Music/ for a purpose
Programme Music	Initiation music etc
Art Creation	Art for a purpose
Independent standing Art	Art/musical act serving a purpose
Individual Art Product	Collective works of art and handcraft
Spirit	+Body
No Aesthetic of Feelings	Establishing Identity
Pure Contemplation	Evaluation through feelings
Contemplative Pleasure	Fullness of participation
Intrinsic Judgment	+Extrinsic
Exclusive	Inclusive
Musical	+Extra-musical
Without Context	Context/Occasion
Universal/Neutral	Regional
First Performance/World Premiere	New individual performance
Musical Epoch	Music Genre/Style
Notation/Unwritten Codes	Orality/Signs/Writing
Sound Design	Musical tone color/Timbre
Pre-Sound Idea	Idea expressed in sound

The distinctions in Table 2 between *Tonkunst* (the Art of Sound) and music as living heritage or intangible culture find interesting parallels in the music terminology in Xhosa (and other so-called Bantu languages). Musical concepts concepts are often expressed as abstract terms: music, harmony, rhythm and so on. In traditional Xhosa such abstract terms do not exist. There is no word for "music". The concept of music is expressed in Xhosa by the word *iingoma*—songs. Songs are actions of people, falling into the realm of what is intangible. Xhosa terms for music, composer, musician and a number of other related terms were invented by European missionaries and schoolteachers by changing the meaning of a Xhosa word (*ukucula*), which has not retained its original meaning. Other terms have been taken into Xhosa from European languages, e.g. *ikonsati* meaning a concert.[46]

46 For further examination of this see David Dargie: *Xhosa Music Terminology,* a handbook which is part of the *Dave Dargie Collection* of CDs, DVDs and handbooks, published by the International Library of African Music, Grahamstown, South Africa, 2010.

History and Contemporaneity —Time and Space

The previous discussion leads to a closer examination of the difference between the place of music in history, and in the present time. What is material in a work of musical art may be very clearly situated in the past, whereas in orally transmitted practices—the accent here lying on the practical act—placement in the present time comes across strongly. Intrinsic to any kind of art work is that the past makes itself present by interaction with the cultural artefact itself.

> *Obras son objetos del passado /*
> Works are objects of the past.[47]

This remark is definitely valid for a piece of musical art. Music as an "object of the past" makes itself visible in its written form. Mentally it can become known in its details, and, quasi phenomenologically, its contents become describable as if they were stable, like a real object. For example, Beethoven's opus 111 (piano sonata no. 32) represented an unusual version of the sonata form at the time it was composed. However, its

47 Alejandro Vera: "La música entre escritura y oralidad …", 2016.

design sprang from the composer's creative mind: it is an object of high complexity, which has stimulated much intensive discussion and thought. Even without hearing it performed, the musicologist or any expert will be able to discuss its shape and peculiarities with colleagues in all details, simply from its written presentation. It is similar to what occurs with material artefacts that one contemplates or has seen and which can be treated in the same way when brought into discussion out of memory.

Another process that denotes exchange of epochs, styles, and aesthetic approaches is based on a deep immersion in the realm of traditional music, carried out by classical composers who searched for inspiration in local traditions, with the intention to build a national classical musical idiom that, at the same time, could give them international recognition. So-called "national schools" of composers appear in the middle of the 19th Century in Europe and find a counterpart in Latin America from the end of that century on. In Latin America this movement led to the musical modernism represented, among others, by composers such as Ignacio Cervantes, Heitor Villa-Lobos, Camargo Guarnieri, lasting until the second half of the 20th century. For an emblematic artist like Villa-Lobos (1887-1959) the reach of internationally recognized contemporaneity could only come to pass through the absorption of local traditional musical idioms, or, to put it in our terms, through the research

of music as intangible cultural heritage.[48] The artistic result, of course, was always the product of a pure individual character. The compositions of Villa-Lobos and the music of other Brazilian art music composers belong to the national artistic and historical patrimony of their home country.

Things happen differently with an orally presented piece since such a musical artefact exists exclusively in the audible presentation. One cannot expect to know all the details of the performance in advance (unlike the Beethoven sonata or of a traditional piece which is used in a composition). Nevertheless, even without a score to be interpreted by the musician, improvised music is not aleatory and must follow certain rules, especially when conceived within living heritage. The recognition of these musical rules, their maintenance, their realization in a proper setting, their social acceptance and recognition, and their performance practice determine what a living musical heritage is about. The briefly mentioned Uzbek and Tajik *shashmakom*, the Azerbaijan *mugham*, and many other musical genres already inventoried or even inscribed in the UNESCO Representative List, give a precise account of this. In being brought to performance, the piece must follow a general and definite pattern, while its particular presentation

48 See Tiago de Oliveira Pinto: "'Art is Universal' - On Nationalism and Universality in the Music of Villa-Lobos", *The World of Music,* vol. 24 (2), Wilhelmshaven, 1987, 104-116.

takes place according to the understanding of the soloist or the ensemble of performers. An informed audience will react and give input to a live performance, becoming part of it, also in the sense of a Total Musical Fact.

Such a specific performance process is clearly realized in traditional Arabic music and its modally conceived *maqam* system. The term *maqam* indicates a modal framework. Its unique improvisational procedure is to be found throughout the entire Arab world, e.g. in Northern Africa and the Middle East, as well as in Central Asia. It is applied to religious as well as to secular musical genres. A *maqam* denotes the intervallic distances in a specific order between tones, as also and at the same time the mood created through realization and presentation of the modal infrastructure. The rows of singular notes based on these orders of intervallic distances are called "maqam row" or the "maqam mode."[49]

The composer and musicologist, Habib Hassan Touma, explains the *maqam* phenomenon by placing it within a general conception of music, by first generally stating that any musical structure is determined by two factors: the tonal-spatial and the rhythmic-temporal. Touma argues that for the

49 Habib Hassan Touma: "Basics of Ratio Wrapped in Space, Time and Timbre: On the Structure and Semantics of Arabian Music", 1999, p. 212.

construction of a musical piece it is essential to define which of these two factors can be structured in a free manner and which one undergoes a tight organization. While in the *maqam* the rhythm-temporal component is rather free, its tonal-spatial component is precisely predetermined, e.g. it has an obligatory and fixed organization.[50] In the western tradition it happens the other way around: take a waltz, for instance, where the rhythmical structure is fixed, while the tonal range is absolutely open for any key or tonality.

This seems to be a main difference between western and Arabic classical musical traditions. In Arab music the *oud* or *ney* player, or the singer, must perform according to the rules of the *maqam* spatial-tonal system, whereas in western art music such predetermined obligation in the use of one or another key is uncommon and not an obligation for the composer. While the different names of *maqam*, such as *Bayati, Rast, Shur* etc. always define scalar and tonal structures, the musical piece denominations in western classical music, such as *Allegro, Adagio, Largo* and so on, only describe the temporal factor, and not any spatial-tonal element.

50 Touma 1989, 64-70. In another paper Touma explains further: "The tonal-spatial component is organized, moulded and emphasized to such a degree that it represents the essential and decisive factor in the maqam, whereas the temporal-rhythmic aspect in the authentic maqam form is not subject to a definite form of organization." Touma, 1999, p. 213.

What do these two opposite models, that of time organization and the spatial-tonal structuring, denote about the insertion of music in history and in the present time? It might be a bit speculative, but I argue that the fixed metre-rhythm-time structure can more easily be recovered from the past, whereas the concretization of a modal-spatial concept, by giving it new life in an instant realization, directs one's perception to the here and now. This might also be an explanation for the importance of score and staff notation, especially regarding polyphonic music and its development towards greater harmonic complexity.[51] Simultaneously, progression in western musical styles will always point to contemporaneity in tonality, and even in atonality, and less in rhythmical or temporal structures. See for instance Richard Wagner's late operas: as a "Gesamtkunstwerk" they might be understood as a very progressive piece of art work in their time, but in rhythmical terms they contributed very little to any innovation in western musical art of the 19th century. Because this musical composition is necessarily written down, it is object-like and therefore attached to a certain date. And dated objects become "outdated" sooner or later, reminding us again, that "works are objects of the past" (or the contrary: objects are works of the past?).

51 While notation in western music history must be conceived as part of a process of musical development, it has a completely different significance when just used to fix a musical event by means of writing, like a transcription for instance.

By looking closer at improvisation in general, the technique of giving immediate shape to a new musical idea, we can observe that it is also very much attached to the present. At the end of an improvised and successful act of presentation, the musical piece exists as a realized concept—the intellectual fact—in the consciousness of the musicians and the audience. A tradition of improvised music brings about an overall appreciation in the minds of performers and listeners, in the context of their respective musical and social traditions. A persisting impression of the piece remains in the memory of the listeners, the musical artefact. These different terms placed in past and present can be displayed as follows:

History	Present
Time	Space
Material	Intangible
Written piece	Improvisation

Shared History and Shared Heritage: The Basis for the Safeguarding of Living Traditions

History and heritage are two closely connected, but essentially different concepts, if we relate them to tangible and intangible culture. From a critical viewpoint, history is shared and can be studied by anyone, while heritage is individual, community-based, and specific.

Heritage is the foundation of identities, since heritage is both earned and continuously made. It provides individuals with an opportunity to learn about their own history, since it is about cultural and environmental developments of the past, "opening the way for a person to understand her/his place and role in today's world."[52] Consequently heritage is not only limited to that which has been passed on from generation to generation, it is constantly being composed in the present, arising from the past, while re-elaborating what went before. Making heritage

52 The UNESCO Chair in Heritage Studies from the University of Cottbus carries out research and international projects in different countries and scientific areas. Special attention is given to research in heritage conflict, since cultural development can be threatened by conflicts of different kinds (cf. Albert, 2017).

means simultaneously keeping traditions alive and placing them in their proper social location.

If history is widely shared, especially by different people in the same region, its interpretation is often quite diverse, even sometimes controversially so. The interpretation of history will always depend on the viewpoint of who is reporting it. On the other hand, heritage is more individual, and to share heritage depends on cultural connotations. In other words, it is cultural activity that finally determines what can be shared and what not.

The discussion on "shared heritage" came up recently with the reorganization of museums, especially of ethnological collections of different origins and provenances. Particularly European museums, which often keep objects from a colonial past, suggest that their main responsibility is that of a depository. But museum spokespersons often claim for their institutions, that they keep "shared heritage," as if the material goods of their collection should belong to the world. This argument is contested by many. It is in fact incongruous if we realize that heritage cannot be shared indiscriminately, especially when referring to material artefacts originating from a specific socio-historical context, often pointing to an unequivocally colonial background.

What can museums as depositories of objects of heritage really share? It seems that instead of pretending to share heritage they must rather seek "shared responsibilities." Not only the collections and their curators, but also researchers and practitioners play their parts and therefore share responsibilities for the cultural material in question.[53] But who are the real "owners" of these treasures of world heritage that have been kept in European museums for centuries? Certainly not even official representatives from countries where historical objects have been found, acquired, or from where they have simply been taken—either fairly or under unjust colonial circumstances. Officials from these countries may only share responsibilities, since there can be no transfer of real "heritage sharing" to governments or to institutions and their representatives. The same is true for authors rights or intellectual property: governmental authorities are not enabled to take them as their own. Regarding historical objects in museums, it is the case that only in very few and specific cases can legitimate owners be ascertained.

Ownership becomes more intricate if we think of intangible heritage. On the one hand, living heritage is of the utmost importance for any conscientious student or researcher; thus, it should also be so for

53 For a more detailed treatment of the museums role with regard to ICH see UNESCO-ICOMOS Documentation Centre: *Intangible Heritage*, Paris, 2011.

official institutions. But, on the other hand, its intangible nature limits any notion of ownership. Living heritage cannot be fully kept in a museum. Archives can only materialize this heritage by collecting sound, image, and video materials. They will never catch hold of and keep the documented manifestation as such—a traditional folk dance for instance. What is kept in museums is the documentation, a technical register of its sensory outcome and also meta-data, e.g. the information linked to these registers. Due to the growth of so-called digital humanities with one of the main foci on digital heritage, the storage of data on living heritage and intangible culture is acquiring completely new research standards.[54]

Since heritage is attached to someone or to a specific collective, and not primarily to material ownership, importance ought to be given to the way objects are treated and presented to the museum public. This is a main contribution institution can give to ensure elements of living cultural heritage.
Regarding the material and the intangible usages of culture, ownership develops new implications when living heritage is used as a commodity within organized and public presentations of traditional performing arts. Festivals, events, and spectacles all over the world, which are attended live and can be

54 For further discussion on digital heritage in sound and film collections see Judith Haug, 2017.

seen in You Tube and different kinds of social media, have increased in number and also in local importance. The visual and audible senses of traditional performing arts are gaining increased space worldwide. Nevertheless, an unanswered question remains: is cultural heritage benefiting from this development?

Encouraged by its growing visibility worldwide, many argue that knowledge about heritage should be made available to those who inherit and preserve it in their own society or community. But by no means is this a common practice in academic research or within governmental policy. Especially indigenous people still do not retain control over their intellectual property, be it related to material or to intangible culture. "Who owns our past?" is an often-asked critical question in communities when research and its results remain in the academia. It is clear that heritage bearers must have access to their history which is, at the same time and only in these circumstances, their heritage. While history is past, heritage is past and present. To work on safeguarding measures means to start working on the present, thus, on the living state of any product or artefact of Intangible Cultural Heritage.

Creating new approaches to future developments, based on this awareness and knowledge, will, at the same time, be the best stimulus for any safeguarding project that emerges out of the community itself.

Safeguarding experiences and projects, which are generated by communities and in accordance with the tradition's own rules and social significations, will always make sense. They will also more easily be recognized as "Best Practice" in the terms of the UNESCO 2003 Convention.

Finally, heritage materialized in objects and brought to life in performances can always be the starting point for histories to be told. Not only in the specific places and situations where people and communities perform their heritage but also in museums where one may find ideal prescribed places to keep and to give rise to these different stories. A museum offers a setting where cultural stories can be articulated in many different forms again and again and where the context for them will always assume a different shape, according to the sense one expects they shall communicate.

While museums have to deal with history, being also responsible for the maintenance of the patrimony within their depositories and exhibition halls, living heritage still remains in the domain of communities where ownership is held and who, in the best case, are able to provide and maintain safeguarding for their own cultural heritage.

Remembering what has been said on behalf of "sharing heritage," it can be concluded that if history

is where social and cultural oppression once occurred (and still occurs, if we accept a "history of the present time"), heritage is destined to give input and power to present day life, including cultural resistance. This keeps cultural traditions alive, putting them into action and giving rise to transformation and also to the renewal of heritage.

Therefore "sharing heritage" provides the opportunity to think the 'institution – communities' relation in different, but complementary ways:

South African Over Tone Singing as an Example of Music as Living Heritage

From 1979 to 1985 the South African musicologist, composer, and cultural activist, Dave Dargie, was based at the Catholic Lumko Pastoral Institute, which was then situated some twelve kilometers south of the small town of Lady Frere, in the Eastern Cape Province of South Africa. In order to get to know the local traditional music, Dargie began to document the music around Lumko. He found the area most unexpectedly to be a site of very rich musical preservation—at least until then. The people there were, and still are, Thembu Xhosa (Nelson Mandela was also a Thembu Xhosa). There were many of them playing musical bows of various types; there was the use of most complex techniques of rhythm; and there was a highly developed use of vocal polyphony. Most unexpected of all was that Dargie was able to record the first documented examples of overtone singing in African traditional music: the types of overtone singing called in Xhosa "*umngqokolo nje*" ("ordinary" *umngqokolo*), and the spectacular "*umngqokolo ngomqangi*" (*umngqokolo* in the style of a certain mouth-bow).

It soon became clear that almost all the indigenous or traditional music in Southern Africa was a threatened repertory. Dargie undertook to record as much of it as he could; it was his attempt to contribute to the preservation of Southern Africa's music heritage. He recorded music in some twenty different languages (or major dialects) of the region, including South Africa, Namibia, Botswana, Swaziland, and Lesotho, but most of the audio and video recordings he made were of the Xhosa music around Lumko. The goal of his project was to contribute to the documentation of material or tangible heritage in the belief that the recordings would make certain performances permanent. The recorded tapes are in the care of the International Library of African Music (ILAM) at Rhodes University, Grahamstown, in the Eastern Cape.[55]

But as time went on, Dargie began to realize that this was not enough. The greater concern was and continues to be for the preservation of the performing techniques themselves. Dargie's strong belief was that traditional musicians and others could learn the songs and techniques from his recordings. Dave Dargie explains the difficulties of documenting music as ICH:

55 All have been digitised, all are accessible through the Data Archive of ILAM and of the UNESCO Chair in Weimar. Dargie has also produced to date 49 audio CDs and 14 DVDs (with accompanying written documentation including 26 handbooks). These latter CDs, DVDs and written materials are published by ILAM as the "Dave Dargie Collection".

When I made the first recording of *umngqokolo nje*, performed by a young girl in the village of Sikhwankqeni a few kilometers from Lumko in December 1980, among those present was a young schoolteacher who soon became of major help to me in my attempts to document the music and the music culture around Lumko. He is Mr Tsolwana Mpayipheli, now retired, but even more dedicated to the cultural treasure of his people than ever. For many years he has been the organizer of the "Ngqoko Group". The person who introduced me to *umngqokolo ngomqangi* in 1983 was Mrs Nowayilethi Mbizweni of Ngqoko village, which is just across the road, a couple of kilometres from Lumko.[56] Understanding that they were in possession of treasure, musicians of Ngqoko formed themselves into a performing group in 1989, and since then they have performed often not only in South Africa but many times and on many performance tours in Europe (including England), the United States, Canada and elsewhere.[57]

56 The ruined buildings of the Lumko Institute, and Ngqoko village across the road from them, can be seen by going on the internet to the Google Satellite map, Lumko Eastern Cape. The only Lumko building still standing with a roof is the old mission church. But on the map one cannot see the much sadder cultural ruination that is going on in the area.

57 Personal communication, August 25, 2017.

■ Photo 4: *Umrhubhe* musical bow played by Nomzaliso Palazo and Nokaya Paliso from Sikhwankqeni, Lumko.
The bow is held against the side of the mouth, which

acts as resonator. The player scraps the string with a cleaned stick or reed, and shapes the mouth to amplify the desired overtone. In this way the melody can be followed clearly, and with it the patterns of overtone chords can be heard.

In the late 1990s, Dargie initiated a self-projected safeguarding measure to rescue at least what has survived from the musical bow repertory in Ngqoko and the related singing techniques. He persuaded Nowayilthi, who until then was the only person in Ngqoko who knew the technique of *umngqokolo ngomqangi*, to teach others in the group. In their heyday, there were seven of them who knew how to sing *ngomqangi*. Nowayilethi died in 2005 and several of the early Group members had already passed away by then. Lately, several of Nowayilethi's pupils have died, and by now in 2017, there are only three rapidly-aging singers in Ngqoko who can sing overtones.

As mentioned above, the Xhosa people of the Eastern Cape in South Africa use highly sophisticated techniques of rhythm and vocal polyphony. These techniques are practiced in special ways when allied to the use of musical bows and the various types of *umngqokolo* overtone singing. If one of these manifestations of intangible heritage is lost, this can have a devastating "knock-on" effect in endangering other instruments or usages. When rituals fall into disuse, then often the songs connected with those rituals also disappear. But, sometimes old songs are brought to life in new ways, and what is even more important, old songs can be kept alive even after the rituals with which they have been associated have

fallen into disuse.[58] In numerous languages of Southern Africa–Xhosa, Zulu, Sotho, Venda, Kavango, and Ovambo (among others)–singers have derived the scales they use from musical bows. The Zulus and the Kavangos have at least four each. Xhosa music, for example, is very largely based on a hexatonic scale derived from musical bows.

Of all these elements of heritage perhaps the most fragile is overtone singing, at least one form of which (*umngqokolo ngomqangi*), was developed in imitation of the *umrhubhe* mouth-bow (*umqangi* was an old name of *umrhubhe*).

In the oppinion of Dave Dargie, it is clear that safeguarding measures on behalf of this musical technique have to be realized very soon, if they are to be successful. To ensure the intergenerational transmission of this unique skill in the singing, based on overtones as produced by musical bow playing, is certainly the main chance to keep it for the generations to come.

58 There are many instances of this in the bow recordings in various languages, in the "Dave Dargie Collection" (Note by D. Dargie.)

Musical Instruments: Objects and Beings

If music is of intangible nature, musical instruments are not. They are touchable as artefacts, as final outcomes of knowledge, skills, and mastery in handcraft. Musical instruments are a visible object-like human product, through which music is performed and reproduced as sound. Due to their material nature, musical instruments enable the development of physical action and abilities, and at the same time they become like extensions of the physical human body. The human body and the instrument becomes as it were a single whole, completing each other, achieving a specific individuality that expresses itself through musical performance.
The tangible nature of musical instruments enables musicians to learn and to improve their knowledge, their practical skills, and their virtuosity. They are very special objects, since musical imagination is made perceptible through them.

The most extraordinary thing is that musical instruments are more than artefacts of music alone, they often represent pieces of fine art in their own right. As true art objects, musical instruments fulfil the deepest aesthetic needs of people, visually and audibly at the same time.

By producing beauty through sound, while simultaneously having aesthetic visual beauty, musical instruments achieve deep symbolic meanings. These symbols have in many cases become so powerful that musical instruments can even acquire official prominence; for example, the harp in Ireland and in Myanmar, the horse head lute *morin chur* in Mongolia, the pan flutes in Bolivia and Peru, and the *Alphorn* in Switzerland are just a few of a great number of examples that evidence the importance of musical instruments as national icons.

Ultimately, musical instruments gain their own, singular personality: they are given personal names, they give voice to spirits and to deities, and can become, in the end, even powerful beings in themselves. This is the case with the three drums—*rum, rumpi* and *lé*—in the Brazilian *candomblé* religion, who are not only believed to echo the voice of the deities (*orixás*), but require their own ritual where they are nourished with blood of sacrificed animals from time to time.

Musical instruments therefore link in most reciprocal way two basic elements of a living heritage: material culture and performance practice. Musical instruments, their construction, their rehearsal, and the knowledge attached to them, succeed in giving these components an intermingled unique whole. To be able to understand and to bring about a dynamic relation between these elements with their multiple

implications is to help ensure the maintenance of musical manifestations within cultural heritage.

Musical instruments as such have several times been inscribed into the Representative List of the Intangible Cultural Heritage and have also been inventoried in national lists. Musical instruments are central subjects of musical traditions such as *asik* (Turkey), or *verbunkos* (Hungary), which are strongly based on *baglama/saz* playing and on violin ensembles, respectively. Musical instruments are so closely attached to musical genres that their names sometimes coincide with the genre. For example, the term "*ngoma*" is used to mean a drum in many Bantu languages, and the same term "*ngoma*" is used to designate a song and a dance performed with this drum in Tanzania and elsewhere.[59]

Building instruments is the action of bringing knowledge and manual skills into a very close and specifically interdependent relation. The result of this action carries a pleasant unpredictability since the first real sounding of a new musical instrument will always be a surprise.

The experience of building Tanzanian *ngoma* drums in an academic course directed by Bernhard Bleibinger (from University of Fort Hare, South Africa) at the

59 The Xhosa and Zulu peoples of South Africa did not make traditional drums as do many other Bantu-speaking peoples, but the term *ingoma* means a song in Xhosa and Zulu.


Fig. 4
Fig. 7

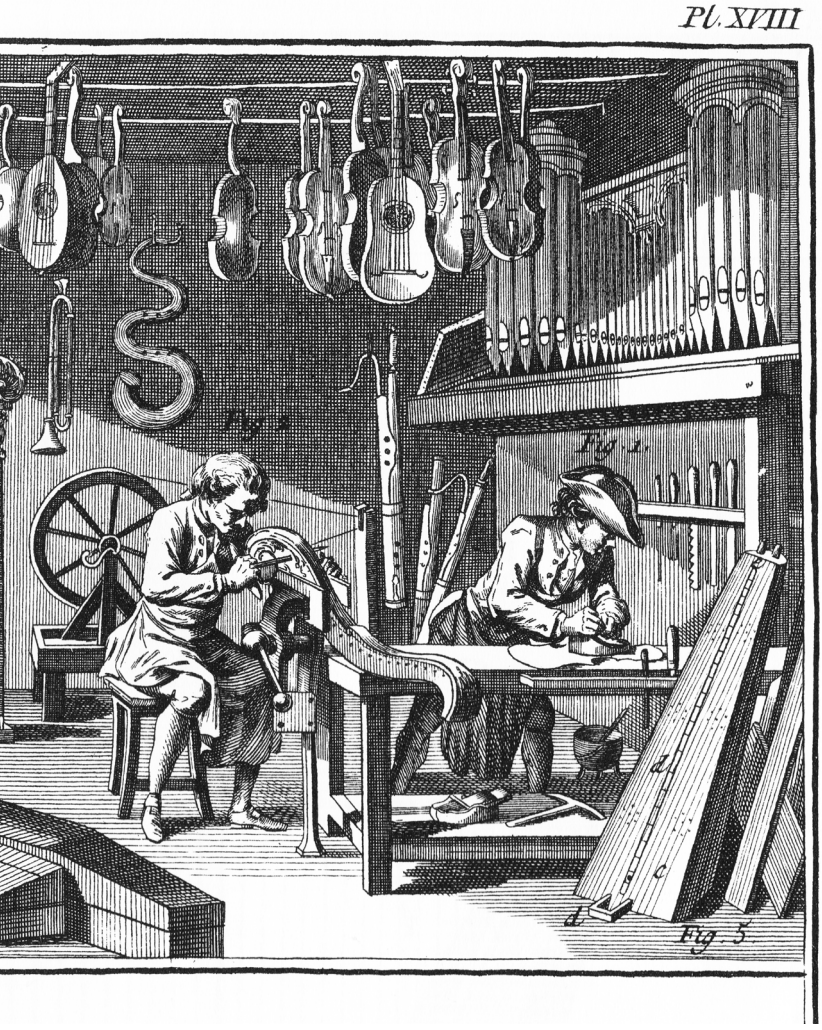


Fig. 5: Musical instruments workshop in France in the 18th century, as depicted in *L'Encyclopédie de Diderot et d'Alembert. Recueil de planches sur les sciences, les arts libéraux, et les arts méchaniques, avec leur explication* (1751-1772). Reprint by Henri Veyrier, Paris, 1965.

University of Music Franz Liszt in Weimar led to the interesting discovery that manual work on instrument building gives valuable additional perception to any previously acquired rational knowledge about the instrument. In short: to touch the humid skin, to cut it, to stretch it and to fix it over the wooden body of the drum adds important new and empirical dimensions to what otherwise may be merely abstract information. The craftsmanship involved in making a musical instrument gives each instrument its own individual personality, in the same way that making the instrument is a most personal experience for the instrument maker.

In the 19th century, museums and ethnological archives began to build collections of folk and non-western musical instruments. These collections gave the first insights into tuning systems, sound aesthetics, ensemble formation, and social meanings of music which differed from standard European knowledge, perspectives and perceptions. Comparative Musicology, established as a field of research in academia in 1905, identified its main "problems"[60] in the configuration and dissemination of scales and tuning systems, by developing transcription methods and analysis of recorded sounds (mainly from instrumental performances).

60 Erich M. von Hornbostel "Die Probleme der vergleichenden Musikwissenschaft", *Zeitschrift der Internationalen Musikgesellschaft,* 7/3, 1905, 85-97.

Further interests in this early time lay in the examination of the morphology, the mechanisms of sound-producing objects, and in the global appearances and diffusion of musical instruments. The so-called general and universal "Systematics" of musical instruments, as developed by Hornbostel and Sachs in 1914, is probably the most important and influential study of early Comparative Musicology, and also the only one that never lost its significance and is still in use until today, even after more than a full century after its first formulation. Hornbostel and Sachs proposed a systematization of the diversity of musical instruments, predicting even types of instruments that they never saw in the museum collections on which they substantiated their research. Some specific musical cultures know and keep their instruments within a classificatory system that in some cases is unique and complex. The best-known of these classifications of musical instruments are the Chinese and the Indian, both tracing their origins far back to the beginning of the "common era."[61] Other native classifications of musical instruments in smaller societies gained much attention with Hugo Zemp's study on the Are Are bamboo music from the Pacific and Rafael J. de Menezes Bastos account of the sound, music, and musical instruments perception of the Kamayurá people in the Amazonian Xingu region.[62] Among the latter, musical instruments are perceived

61 Margret Kartomi: *On Classification of Musical Instruments*, 1990.

62 Rafael José de Menezes Bastos, 1986, p. 48, 49.

within an acoustical system, both ecologically and culturally based on the Amazonian eco-system from which they originate.[63] The sonic world of which music is a part functions as a specific way of recognizing the environment—natural, human, and transcendental (or supra-natural). The "musical logic" (*musicológica*) of the Kamaurá people is, according to Bastos, a basic model for understanding the world through the perception of the senses, especially through sound.

While there is no society without music, there are a few communities without musical instruments. A rather small people in the Amazonian tropical forest, the Kisedje (former known as Suyá Indians), has only a vocal musical tradition. No musical instrument, except idiophones, is used in the traditional repertory:

> Since all their music was song, the throat (what we would call the voice) was the most important instrument. (...) An admired singer would be described as having a 'beautiful throat'; a poor singer as possessing a 'weak throat'; when a person was hoarse or had too bad a cold to sing he or she would be said to have a 'bad throat'. (...) Yet, when asked directly 'what kind of throat do you have?' singers always responded doubtfully: 'I don't know, ask someone who hears me' (...).[64]

63 See Rafael José de Menezes Bastos, 1986.

64 Anthony Seeger, 1987, p. 100.

Even if they had no musical instruments, the Kisedje understanding of their musical practices allocated the role of a musical instrument to the throat.

Collections of musical instruments

Nowadays there is renewed interest in musical instruments, as indicated by the large number of museums with displayed collections of musical instruments. Many have existed since the 19th century and play important cultural roles in the cities in which they are situated. Among the newest of these is the South-East Asian Music Museum (SEAM) in Bangkok. This is a beautiful building in the middle of the campus of Mahidol University, housing a centre devoted to the collection of instruments, and to the preservation, promotion, and research into the musical traditions of the various peoples of South-East Asia.

SEAM is a place where forgotten instruments will be brought into the public light, because many of the instruments in its new collection were long kept in "invisible" places—in temples, in private houses, and elsewhere. Many were instruments that had fallen into disuse and been forgotten. By recovering them and bringing them into the museum, SEAM will become a new "open space" for these instruments, enabling them to begin a new phase in their existence. At last they will be able to become protagonists of a widely publicised culture of

remembrance. The best way to connect the long silent musical artefacts of the past with the contemporary society of South-East Asia is through musical and artistic encounters at SEAM. The old musical diversity will gain a new and wide-ranging visibility at SEAM through constant interaction with the collection, to be opened for the public very soon.

Museums have assumed an important role because ICH can be displayed in them, people can engage with that heritage in the museums. This becomes apparent when public performances take place. Objects of intangible cultural heritage offer possibilities of presentation and interaction, and musical instruments are material but mobile. They are excellent examples of touchable artefacts that can find their significance in the right contexts. They can be displayed and so offer a variety of interface possibilities for educational and other uses in the museum.

■ Photo 5: South East Asian Music Museum, Bangkok. A view into the magazine of the museum under construction (2016).

Organ and Bow:
The Monumental and the Intimate

Labelled as "cultural patrimony for the ear" by a German newspaper[65] with reference to its inscription on the UNESCO list, the pipe organ has a long international history and appears in almost uncountable numbers of forms and variations in and even outside of Europe. It is an instrument of so-called classical music, what is performed on it is very largely written composed music, and for centuries it has been associated with Christian worship. While an organ may itself be a part of tangible, material heritage, organ building, with its highly-developed skills based on profound and very special knowledge, is something belonging to the sphere of intangible cultural heritage. The skills range from handcrafts, knowledge and ability to work with various types of wood, metal, and other substances. It includes the deep musical knowledge necessary, not only to tune the pipes and the reeds, but also to combine different sounds, blending fundamental tones, overtones, and other pitched sounds through the use of the organ stops in this way, the instrument can produce the best possible

65 *Thüringer Allgemeine*, Erfurt, 31.1.2018, p. 9.

results. With the knowledge of how to put all this together, it is possible to produce an instrument, which, by itself, can rival even a large instrumental ensemble. It is clear that the art of organ-building belongs very much to music's most notable manifestations of intangible, living cultural heritage.

Despite some initial controversies, because of the written "material" repertory dedicated to it, the German organ, the building of it, and the music dedicated to it were inventoried and then officially approved by UNESCO for inscription into the Representative List, in December 2017.

Organ-building today is still not done on an industrial production line. The manufacturing process remains in the hands of highly specialized professionals, people who bring to the craft knowledge that has been built up and kept for generations, often within the same company, sometimes within the same family. Every single major instrument is therefore unique, has its own "personality," its own sound and acoustic combinations of sounds, from medium-sized organs with 8,000 to 10,000 pipes, up to the 17,974 pipes of the Eisenbarth organ in the St Stephan's Cathedral in Passau, Germany, the largest cathedral organ in Europe.

The present situation of organ-building in Germany has brought to light some significant figures. There

are almost 400 organ-building firms with about 2,800 employees and 180 apprentices. Approximately 3,500 professional organists perform regularly, mostly in churches, and in addition there are around 10,000 honorary organists. Some 50,000 organs are in use in the country. Intangible cultural practice related to organ-building and organ music has been alive for more than half a millennium.

Unlike other forms of instrument building on UNESCO World Heritage Lists, such as the violin craftsmanship of Cremona, Italy, German organ building has been nominated together with the specific repertory of organ music. A most important point in this regard is that improvisation is a main aspect of the organ repertory. The teaching of organ playing in German universities specifically includes the techniques of improvisation.[66] Improvisation almost disappeared from higher education in European classical music—except with organ music. It is only in organ playing that improvisation remains an intrinsic part of the educational and artistic tradition. And improvisation connects directly to living heritage. Learning this skill demands an intense teacher-pupil teaching-learning relationship.

66 The organ department at the University of Music Franz Liszt Weimar, headed by Prof. Michael Kapsner since 2004, is a "*Professur für Orgel und Improvisation*" (for organ and improvisation).

Until the present day, the repertory of the organ is still strongly tied to the context of Christian sacred services, so much so that learning to play the organ is also largely the study of church music (*Kirchenmusik*). The organ is defined as integral to Catholic worship in the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, of the Second Vatican Council (promulgated 4/12/1963), Chapter VI, article 120, as follows:

> In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendour to the Church's ceremonies and powerfully lifts up the human mind to God and to higher things.

It is not without interest that, immediately after these words, the Constitution makes provision for the use of other (including non-western) musical instruments in church. The text continues:

> This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.

However, it becomes clear that the pipe organ is considered the instrument which entirely fulfils these requirements.

From one perspective, the organ exists in a context of what is sacred and filled with awe. From another point of view, it is the monumental size of the instrument combined with the power of its sound which are awesome. In English it is called the "King of Instruments," while in German the organ is female: "Die Königin der Musikinstrumente"—the "Queen of Instruments." Whereas its sound glorifies the church and resounds for the praise of God, in the same way it can resound for the praise of a ruler at the coronation of a king or emperor. The organ's sound is so captivating, that the public dedication of a huge new instrument, like that by Daublaine-Callinet for St. Eustache church in Paris 1844, would not only be attended by an overwhelmed and enthusiastic audience of 8 to 10 thousand listeners, but also by the French King Louis Philippe.[67]

Over decades and centuries pipe organs have been augmented, restored, and rebuilt, thus different parts were successively combined to form an almost material and historical open-ended whole, thereby providing unity in diversity in the true sense. To restore an old instrument nowadays—to take care of its "safeguarding" so to speak—is not only a matter of physical repair, but foremost a question of how to proceed with the reconstitution of the instrument: shall it be build back to its former and original shape,

67 St. Eustache was the coronation church of French Kings and Emperors.

or must later modifications, which often express new stylistic periods in the musical tradition, be considered as well?

The organ is much too large and heavy to be moved by the organ player, as with other instruments.[68] The organ must be constructed in (or into) the space where it will sound, whether in a church or, since the 19th century, in a theatre or concert hall. The organ becomes part of the space where it is situated, a real monument as its own, and planning is necessary in building and preparing that space.

It is clear, therefore, that the incorporation of an organ into a large building such as a church has an economic side to it. For example, the four major churches in the city of Nancy, Lorraine, France, all acquired expensive organs in the second half of the 19th century, when thanks to flourishing local industries, mostly based on the large exploitable deposits of iron in Lorraine province, the city experienced an economic peak period. It is notable that one of the churches, with the co-operation of local industrial leaders and well-off citizens, was able to afford an outstanding organ by the famous organ builder, Aristide Cavaillé-Coll,

68 Even the small *organo concertato*, built only with one or two manuals and no pedal keyboard, that was used, for example, in performance of the Cantatas of Johann Sebastian Bach, cannot be moved around without some difficulty.

regarded as the leading organ-builder of the 19th century.[69]

The pipe organ's monumental dimension appears to expect the input of the player's entire body. In fact, there is no instrument, at least no western melodic instrument, that in addition to the hands must be also played with the feet, like the organ. The piano, the modern harp or the drum set need the use of the musician's feet, but only as a secondary function. In some musical performances, the feet are used in dance. To produce sound, rattles are attached to the ankle of the dancer. But it is only at the organ, that the feet pursue truly complex musical actions. Thus, the most energetic form of performing on this instrument unites dance and music.[70] Organ music requires independent polyphonic lines played with both feet. Together with the hands on three or more keyboards, transforms any organist into a veritable acrobatic musician. What a waste from the perspective of performance, that the organist is only clearly seen by her or his audience in rather seldom occasions! Important to state, that the rather excessive use of the pedal and the special technique of touching the feed pedal alternatively with heel and toe, is a German

69 French organ builder Aristide Cavaillé-Coll (1811-1899) has contributed with several innovations in the building of romantic organs. He was seen as the "maître des maîtres" in organ construction.

70 David Yearsley: *Bach's Feet. The Organ Pedals in European Culture*. Cambridge, 2012, p. 1.

tradition. It can be appreciated in the work of Johann Sebastian Bach. This special skill of playing the organ with the feet is another important aspect that gave weight to the inscription of the German organ and its music as representing the living heritage of the country.

In the 19th century the pipe organ reached its peak in terms of size, acoustical amplitude, and auditory diversity. The technological aspect of its complex construction and the varied combinatory possibilities of its different parts, was symbolically considered as an outstanding and ingenious example of western civilization. The importance of the pipe organ as a real industrial achievement reached global audiences in the "Great Exhibition" in London 1851,[71] the first international fair with representatives of every main European nation. Almost each of the national pavilions of the "Great Exhibition" had a functioning large pipe organ for public presentations.

One of the world's oldest "historical organ landscapes" can be found in Thuringia, central Germany. There are a great number smaller organs spread across hundreds of small villages. In that region and for a long time, the social commitment of the local population guaranteed these organs at least adequate care for their preservation and conservation. Even

71 "Great Exhibition of the Works of Industry of all Nations", Hyde Park/ Crystal Palace, London, 1851.

rural and "non-elite" local populations in the province are aware of the cultural significance and value of the historical pipe organs in the village churches, and are often willing to contribute to the maintenance and reconstruction of the instruments. Thanks to this sense of commitment many of the smaller organs in Thuringia and other regions in Germany, that at one point in time were no longer useable, have been restored and are now again played regularly. This sort of community-based consciousness in regard to cultural and living heritage is important not only as a basic criterion for the definition of intangible cultural heritage, but also for its safeguarding and preservation. For these reasons, the German proposal that organ-building and organ music should be inscribed on the UNESCO Representative List was readily approved by the UNESCO State Parties Commission on Intangible Cultural Heritage in December 2017.

■ Photo 6: The organ of the Cathédrale-Primatiale Notre-Dame de l'Annonciation in Nancy, France (following pages).

But what happens when focusing our attention on the cultural intangible, comparison is made between the German pipe organ and the mouth-resonated musical bow in South Africa? At first glance, it seems nonsensical to consider such utterly different musical artefacts to be similar or to evaluate them under the same premises. Of course, they are very different; but they share some important features that are alike: both instruments look back to a long history; the details regarding their construction, tuning, and playing have been kept and transmitted from generation to generation; and they each fill an important role in the societies where they are maintained and played.

From a critical perspective on heritage, the important differences between these instruments do not lie in their construction details, but primarily in the extent of their social embedding, their use and maintenance by people, and the degree of their endangerment. The firmer the social insertion, the more certain is the future of the instrument, because its survival depends on the society to which they belong. The actions—or lack of action—of people who are responsible for the instrument is a serious consideration for this aspect. In addition, processes of transformation, adaptation, and transculturation, as well as interaction with other groups, can lead to the disappearance of an instrument. So, from the point of view of safeguarding, there may be very different

implications for survival for the pipe organ and a mouth-resonated musical bow.[72]

Even though the musical bow is very simply constructed, such unpretentious musical instruments are excellent for developing an understanding of overtones, as Xhosa players have ingeniously found out. The player turns what may seem only a toy into something through which her or his culture finds a new voice: an overtone-based musical system. This transformation process—from physical acoustics to music—represents an outstanding cultural achievement. The same process may be observed in a different way in organ music, when the organ-builder constructs the instrument so as to control the spectrums of overtones according to tuning systems which are of human design, whereas in the case of bow music, acoustical criteria are in the forefront.

In *umrhubhe* bow music the player of the instrument is often its builder. She or he may have made the instrument just before playing it. Pipe organs, by contrast, are not constructed by their players, nor can they be immediately played, since the instrument must first be prepared with its registration (the planning of the different registers) for the performance.

72 The old instruments of the indigenous peoples of South Africa are all under threat, but so is the pipe organ—in South Africa. The economic situation is making it more and more difficult for the European language churches to afford pipe organs, the number of organ-builders is dwindling, and those undertaking the work of maintenance and repair of organs are often undertrained (Note by D. Dargie.)

But the most salient difference between these two musical instruments suggests two opposite player-instrument relations in pipe-organ and mouth-resonated bow performance. While the bow gets into the body of the player—it is placed in her or his mouth—the organist enters almost inside the instrument. The location of the keyboard allows the musician to get into the body of the instrument, "into the organs architecture, onto its arrangement of pipes, set on winds chests in distinct parts of the instrument. The keys, trackers, and rollers (the mechanisms connecting the console to the wind chests on which the pipes were arrayed) were like the nerves, tendons and muscles of the organ's body."[73] While being right inside of this big organic apparatus, the organist is very close to where the sound originates. This case resembles to that of the bow player: his sound production also stems from a body—like that of the organ—the difference being that this is the player's own body.

In fact, pipe organ and musical bow exemplify two quite diverse musical practices, but based on acoustical evidences of a similar kind. This can be further illustrated by the following chart, with some of the main features that most evidently differentiate pipe organs from musical bows in South Africa:

73 David Yearsley, 2012, p. 72.

Organ	*Umrhubhe*
Player is inside the instrument	instrument is inside the player
Musical culture is established	grounding of a musical system (hexaphony)
Composite	singular
Complex outline	simple shape
Diverse materials	single material
Handcrafts artistry	practical handcrafts
Artificial tonality	acoustics in tonality
Sacred sound	personal sound
Public concert	personal amusement
Depending on space	outdoor, free space
Monument (part of)	simple artefact
Attached overall performance	independent
Immobile	mobile
Loud	discreet
Representative	personal
Power symbol	lack of power
Economic wealth	scarcity
Urban	rural
Monumental	intimate
Industrial symbol	indigenous symbol
Civilization	indigenous tradition

Putting the pipe organ and the South African mouth resonated musical bow side by side evinces one of the most remarkable features of UNESCO's Intangible Cultural Heritage Convention. It offers a conceptual framework in which we can place such contrasting elements of music as ICH as those listed above, without any hierarchical pre-conception. At no moment, while comparing these completely different elements of organ and bow, are we leaving the domain of a living musical heritage.

Thinking of cultural sociability, one can state that while organ music stands more for "pomp" and less for "circumstance"—to evoke Sir Edward Elgar's "Marches"—the musical bow sounds rather within certain "circumstances" alone, almost incidentally, be it collective or just for a lonesome personal distraction.

The examples elucidate that within a focused heritage discussion, main attention is given to core elements of knowledge and specialized skills. It is this knowledge that will always provide dynamism to cultural practices, regardless if devoted to huge public sacred or imperial ceremonials, or if just attached to musical pastimes of purest unpretentiousness. All is living heritage.

Music Education

Playing musical instruments requires expertise. Learning and teaching are closely linked to musical expertise. Expertise, learning, and teaching are essential in cultural heritage.

Intergenerational transmission of cultural practices and of tacit knowledge through mimesis and other forms of learning by direct participation is one of the most important factors of cultural maintenance and contributes essentially to its social relevance. The dynamics of cultural transmission rely on different forms of certain educational strategies within the community or the social context of informal education. These strategies of passing musical and performing skills and techniques to the younger generation demonstrate much about the cultural practice itself. Studying the methods and practices of transmitting cultural knowledge gives insights into the culture itself.[74]

74 The importance of performance for musical transmission and educational purposes has been discussed since long from the most different angles in music research. Regarding musical pedagogical research in contemporary traditional Southeast Asian context see Ramón Pagayon Santos, 2010, p. 53.

Intergenerational transmission is therefore an important issue in the UNESCO Convention of 2003. Safeguarding measures in general are very much focused on cultural transmission. In the fact-act-artefact model, transmission is the direct connection between the tacit knowledge (fact) and the cultural or performing action (act). Transmitting musical skills goes far beyond technical details of instrumental performance, for instance, because it encompasses basic cultural knowledge, aesthetic principles, and a great deal of social information. The research on educational aspects of a musical culture will contribute to western music education, which has shown increased interest in the diversity of educational systems in the world for its own benefit and for a more global-oriented discipline of musical pedagogy.[75]

Therefore, music educationists in schools and institutions of higher learning in western and other countries have stressed the importance fostering a deeper understanding not only of musical structures in their students, but by also paying attention to the meanings in music from a global perspective. Globalization is seldom so clearly perceptible as through musical diversity. Music educator and ethnomusicologist from Seattle, Patricia Campbell, is convinced that "it is vital for (music) teachers to teach

75 In this regard cf. D. Dargie: "African methods of music education - some reflections", in *African Music,* 7, 3, 1996, 30-43.

musically and culturally".[76] This approach is well on the way to being widely disseminated.

In many countries music teaching in elementary, middle level, and high schools is exposed to curricular pressure. Instead of music teaching being able to stretch in new directions and in so doing bring in new subject matter and teaching material, music as a school subject is often treated as being of minor importance. It becomes more and more difficult for school music educators to enable their students to discover the global cultural importance of music.

Music taught in a community and anchored in a traditional setting, however, without being bound by an official and formal curriculum, can allow the study of music to play an integral part in a broader pattern of education which brings about an in-depth immersion in a whole tradition or life style. In Bahia, Brazil, for example, this can be found in the *candomblé* religion or in *samba de roda*. In the Bahian tradition, a young *candomblé* drummer will not restrict his learning to specific sound patterns and to playing techniques alone, but must also learn about the right way to react to dance movements. Above all the neophyte drummer will gain an understanding of the entire complex of religious foundations. This educational process is holistic, in the end giving the

76 Patricia S. Campbel: *Teaching Music Globally. Experiencing Music, Expressing Culture,* New York, 2004, p. 36.

pupil a proper place in society, providing him/her with a profound awareness of a specific cultural heritage and the world view associated with it. In the broad sense, such a traditional music education is the pathway to social achievements that will distinguish her or him as educated person.

Ideally a socially-grounded music education must nurture the total involvement of the pupils through different forms of learning, practices, and performance. To act and to think as a performer will also be important in academic music studies in contexts of living heritage. Even field research can be a full and rounded social performance. Music research closely involved with educational concepts and skills has the potential to become an endeavor that directly refers to questions of basic social relevance:

> Whether we (researchers, educators) are performing in the field, in the classroom, or other contexts, be it macro-or micro-politically, we are more involved than we might think, because performance is involvement and involvement is a central part of making society.[77]

77 Bernhard Bleibinger: "Making Music and Musical Instruments: Making Society? Thoughts Based on Personal Experiences in the Field". Josep Marti and Sara Revilla Gutiez (eds.) *Making Music, Making Society*, Newcastle: Cambridge Scholars Publishing, 2018, 273.

Since living heritage can be endangered or has in some cases been completely neglected, to believe that social education through music is something which can be realized globally remains utopian. Education through cultural consciousness, construction, and creativity belongs to what UNESCO has defined as its "Strategic Development Goals"[78] for the future of our global society. These goals are being reached to some extent, but to achieve them fully still needs unending effort and toil.

■ Photo 7: Students workshop of the UNESCO Chair on Transcultural Music Studies: MA students Ana Clara Santoro and Suelen Rosetto making a Tanzanian *ngoma* drum, taught by Bernhard Bleibinger from University of Fort Hare, Weimar 2016 (following pages).

78 The seventeen "Strategic Development Goals" (SDG) for sustainable development have been fixed by UNESCO within its 2030 Agenda for Sustainable Development. Among the seventeen SDGs are quality education (4), gender equality (5), decent work and economic growth (8), sustainable cities and communities (11) etc.

Writing and Putting into Writing

The tradition of writing down music is closely bound to the historical development of music in Europe. Western music notation evolved from the earlier method of mensural notation as the western theory of music grew. Methods of performance from scores developed alongside this, and together these provide an epistemological starting point and historical dimension for our study of music as a living heritage. The role of writing music is relevant to this study because fixing music in a written code draws the music away from something purely intangible, tending to bring it into the material realm. Writing music focuses on musical rules, fostering the progressive development of music. It is this progress which influences what is material in the music, because musical change is thereby guided in certain directions. In no other musical tradition has the progress-oriented concept more influence and meaning than in western music history.[79]

The central attribute of intangible cultural heritage, that it exists only in living representation and therefore does not assume an absolutely final shape

79 Cf. Heinz-Klaus Metzger, Rainer Riehn (eds): *Was heißt Fortschritt?*, in: *Musik-Konzepte* 100, 1998, vol. 4.

—even the small details of performance are not invariant—makes intangible cultural heritage something exceptionally fragile. It is as if the material stability of a work of music can be preserved for future generations only to the extent that it can be conserved and protected in the written score. Therefore, whereas (material) objects have stability, intangible cultural heritage must be preserved through the definite (intangible) knowledge of the human beings who bring it to realization. It is exactly here that the precursors of the 2003 Convention foreshadowed the decisions of the Convention regarding intangible cultural heritage. For example, countries such as Japan and Korea had already designated in the 1950s "living human treasures", identifying them and what they achieved as individual bearers of knowledge and carriers of culture.[80]

It may be taken as a hypothesis that the writing of music in the history of European music not only preserved the music in a material, tangible way, it also influenced the direction of development of that music. In this process, much of the many-sided quality of the music came under threat: in particular, much of what was only orally transmitted could be forgotten and lost. Jean-Jacques Rousseau, in 1777, philosophized

80 Much later other countries followed their example, for instance when from 2010 the Brazilian Ministry of Culture began to award the title "Patrimonio Vivo" / "Living Heritage" to personalities in possession of recognized cultural knowledge and with prolific activities in the field of a specific cultural manifestations.

about writing. If we interpret his discussion of feeling and idea in the light of present-day thinking we see that what he had to say applies to tangible and intangible cultural heritage. He comes to the conclusion that writing, which should preserve language, in fact is exactly something which influences language change. It is not the words that are changed, but the meaning of the words. General implications and meanings are replaced by exact interpretations. When one speaks, one gives expression to one's feelings, whereas when one writes it is primarily one's ideas which are expressed.[81] The world of feelings in a performance cannot come through in an immediate way in a written version of the performed material. The insight of Rousseau into the contrast between rational writing and emotional live performance outlines the basic aesthetic differences between these expressions of creativity. And once again, we are in the realm of the opposition between the material and the intangible in cultural expression.

Written and oral transmissions of knowledge can occur in parallel and can supplement each other. One of the oldest forms of music notation is still in use in Ethiopia. Religious songs of the Ethiopian Church have been preserved in this way. These songs, however, have also been transmitted orally, and this has

81 Jean-Jacques Rousseau: *Musik und Sprache: Ausgewählte Schriften,* translated into German by Dorothea and Peter Gülke, Wilhelmshaven, 1984, p. 113.

enabled the 12 centuries old adiastematic notation to be deciphered. An adiastematic notation gives an idea of melodic movement without defining exact pitch. This notation makes sense in connection to the orally transmitted version of the church chants. They can be "cross-checked" with the notation.

The Weimar philosopher Johann Gottfried Herder, who in 1785 produced a comprehensive history of culture, formulated a motivation for the unusual value of oral transmission. On whether the fact that cultural material is not written down implies thereby a lower level of development, he maintains:

> Bound in letters, understanding creeps slowly; our best thoughts are struck dumb confined in dead written expression.[82]

For Herder, writing imposes un-changeableness on manifestations of culture, thereby limiting creativity and therefore the development of a certain type of human thinking. One can argue, therefore, that the momentum of change, even in socially firmly-anchored thinking, is what brings intangible cultural heritage into its living existence.

The problem concerning written music and the live moment of a musical tradition stimulates much

82 Johann Gottfried Herder: *Ideen zur Philosophie der Geschichte der Menschheit,* Leipzig, 1785, p. 386.

discussion in our days. The Scottish virtuoso Fred Morrison, who is one of the world's leading bagpipe players, is very clear when he compares written and oral tradition in connection to his instrument, the Scottish bagpipe. In a recent presentation Morrison pointed out the problem that comes to light when traditional bagpipe melodies are written down. This is an artificial way of dealing with this specific repertory. The presumption that it is possible to write any sounding music down in staff notation is a misconception, according to Morrison. He is convinced, that there cannot be total identity between the music that is played and that which has been notated:

> It cannot be similar. This is a fact. There are many individual styles (of players of the bagpipes) and they will have to improvise, they have to use their ears, their soul and their heart, which they should be doing in traditional music.[83]

To play freely and to fix free playing by writing are two different processes that cannot really denote one and the same thing. Writing music is not only a translation of a sounding phenomenon, it has the potential to perpetuate in fixed form what had been free before. Fred Morrison comments on this:

83 Quoted from a lecture given during the Rudolstadt Festival 2017, in July 6 to 8, 2017; besides two concert performances, Fred Morrison gave this report about the history of Scottish bagpipe music in a Symposium that I conducted on July 6, 2017 in Rudolstadt, Germany.

> Once you put this music to paper, then the tuning has to be the same, the ornamentation has to be the same. And that is a huge turning point in the piping life in our country. At that point all sorts of things happened, because all the insecure people, musically speaking, they needed this. They needed it like medicine, because then they could start saying: "that's wrong, that's wrong, that's wrong..." Because before, then you had to be a musician, and that didn't work for them. That's the problem. And there are competitions, and their attitude would be: "that's wrong, because look, it isn't written like that". When it was never written like that! And some would improvise and they would say that they got lost, or things like that. That cost a lot of upset. Even in these days. Even in highest competitions these days, they still all play the same, they still all play the same that is written. Honestly, this is a lot of rubbish. Honestly, I'm telling you... [84]

Morrison's statement provides further witness that musical writing is not merely a technique of fixing an audible moment. It gives essential evidence that musical practice as such undergoes a profound change when the music is written down. There are two main options of writing music: the first one

84 See previous footnote.

derives from and is closely attached to the musical tradition and to its development. It has evolved out of it and is also part of the corresponding music theory. The other way of notating music is by using a technique that derives from another musical culture (western staff notation) to "fix", that is, to "immobilize" developments in musical phenomena of a completely different kind and mainly based on a non-written musical tradition. This second procedure of fixing orally transmitted music by writing will in fact lead to a standstill, impeding the emergence of what might be called musical "ad hoc moments." While musical evolution is possible in close connection with writing music, that second possibility, of fixing by writing, will oblige musicians to always play the same structure over and over again. To freeze music this way can lead to the end of a living musical tradition, as reported by Morrison. Fixing musical text is like fixing former free performances to pre-defined details for a stage presentation, by deciding in advance the exact sequence of songs, dance steps, and so on.

To be musically "the same", in the words of Fred Morrison, is to give music an object-like design. Objects are easily recognizable by their similarities or differences. Writing down music and reproducing it with notation has the effect that the materiality gained by this will come through in one single, specific, and immobilized shape of a formerly diverse living tradition, a tradition which has quite possibly

ceased to exist. In a living orally-transmitted musical tradition, the process of transforming the musical creativity that occurs in open or in ritual settings into a performance suitable for the stage will most certainly change what was living into a sort of standardized folklore.[85] This is different with composed music which must always be interpreted anew by a performer. Here the stage itself may be seen as part of the fixed conception of a concert music.

85 A general standardization of cultural life is what Stefan Zweig was afraid of in 1925; see his paper "Die Monotonisierung der Welt".

What Cannot be Written in Music Scores: Traditions of Sound

The "idea" of a historical musical masterpiece that may be kept in score form for a very long time cannot refute the fact that scores themselves remain silent. The production of sound that is necessary to transform this musical "idea" into something real can only take place in the here and now. But there are elements in music, even in a written classical tradition, which cannot be fixed by written means, like specific traditions of sound.

Certain cultural manifestations with symbolic implications bring tangible and intangible cultural heritage closer together, and musical sound is an important element within this setting. Consciously conceived and carefully constructed sound phenomena are particularly meaningful instances of intangible cultural heritage. Take, for example, an orchestra such as the "Sächsische Staatskapelle" of Dresden. Founded in 1548, this ensemble is one of the oldest still existing and continuously functioning symphonic orchestra in Germany and probably one of the oldest in the world. It started as an orchestra of the Saxon court and belongs to the State of Saxony. It

is situated in Dresden, having the Opera House (Semperoper) as its home base. This orchestra has always been among the finest leading orchestras in the country. One of the amazing facets of the Dresden Staatskapelle is undoubtedly its sound, which has been knowingly cultivated by many generations of musicians. This is an example of tacit knowledge in musical sound, which is independent of any musical scores or of written sources of any kind.

Only four years after the promulgation of the 2003 UNESCO Convention, the Dresden Staatskapelle received the "Award for the Preservation of Musical World Heritage" ("Preis für die Bewahrung des musikalischen Weltkulturerbes") by the Cultural Foundation of the European Commission in Brussels. It is of interest that the award was not given only for the Dresden sound phenomenon as such, but also for its unique tradition of sound that had been preserved for a very long period of time. Although given to an almost unprecedented phenomenon of intangible heritage, the award did not cause major repercussions within the UNESCO program. This is certainly due to the orchestra's role in European classical tradition, because its history is essentially tied to the cultivation of the classical repertoire of western art music.

Another one of the leading European orchestras, the Vienna Philharmonic, founded 175 years ago, is also known for the accuracy of its interpretation of the

symphonic repertory, mainly from the end of the 18th to the first half of the 20th century. An amazing phenomenon regarding a sound which has been maintained unmistakably over many generations of musicians is the relative youth of the majority of its members at this time. This sounding heritage of Vienna is intangible culture in its deepest sense: despite generational renewal there is no renewal of the sound. It remains within the same tradition of sound. This example demonstrates that the Viennese symphonic sound is both inherited from the past and simultaneously projected towards the future: it becomes music, again and again. One may ask, does artistic leadership in conducting the Vienna Philharmonic influence its specific sound production, since the orchestra plays under many different conductors? One of its leading (*Primus*) violin players explains that the orchestra provides its sound, and the conductor has the freedom to shape it according to his/her musical understanding within the parameters of what is the agreed-upon "sound." It is remarkable that musical artistry in an intangible cultural context can be both individually shaped and simultaneously strongly anchored in its respective living heritage.

Almost 25 per cent of the world's oldest and still functioning symphony orchestras are found in Germany. A large number of these orchestras have existed for centuries and regularly perform a classical as well as a local musical repertory. These ensembles

are highly valued by their audiences and are part of the social and cultural life of the community, not only in larger capital cities, but also in smaller cities such as Brandenburg, Rudolstadt, and Meiningen.[86] This too is an occurrence of intangible cultural heritage: the factual existence of musical ensembles and their music, which are recognized and valued by the communities where they exist, and where they regularly perform in public. From the viewpoint of living heritage this social aspect might be even more important than the repertory as such, which is usually classical music.

In addition, quality of sound is in the forefront of discussion when there is the need to evaluate the acoustic properties of large spaces for music presentations, such as a church or a music hall. The importance of music halls as outstanding constructions of symbolic importance in a modern city has been very much in public debate in recent times. If we consider music halls such as the Musikverein in Vienna or the Carnegie Hall in New York, we recognize that such an issue is not new. It is even much older: take the antique amphitheater of Epidauros in Greece and many other constructions where drama, music, and spectacle occurred long ago. But it seems that the concert hall has recently taken

86 Cf. the report of the German Orchestra Union and the census of orchestras made by the German Music Council (Deutscher Musikrat).

on a much wider general "visibility". The acoustical quality of some spaces is highly appreciated and attracts concert lovers from all over the world. This is what happened in Hamburg with its "Elbphilharmonie", which immediately after completion in 2017 became the new architectural icon of the city, superbly placed at the harbor of the Elbe river. There are also the admirable new "Philharmonie de Paris", a project by architect Jean Nouvel in 2016,[87] and the "Pierre Boulez Saal" by architect Frank Gehry at the Barenboim-Said Akademie in Berlin, inaugurated in 2017. These new music venues are being widely praised because of their acoustical properties. In the *feuilleton* sections of newspapers and in the media in general the reviews and reports of the inauguration night of these concert halls pay almost more attention to the sound quality of the acoustics as to the music performed itself.

■ Photo 8: Pierre Boulez Saal, Barenboim-Said Akademie, Berlin (following pages).

87 It is noteworthy that both concert halls, Elbphilharmonie and Philharmonie de Paris, have been equipped with new and big organs. In Paris one can appreciate an Austrian Rieger organ and the new organ in Hamburg was manufactured by Klais in Bonn, Germany.

In these new concert halls, sound or acoustic properties of the hall is equally a part of the design as the features of the architectural project. The goal is a "sound" that can be cherished by an audience that values this special acoustical feature, a sound phenomenon made cultural. This is most clearly the recognition of the profound value of something essentially intangible, e.g. music's pure sonic dimension for highly sophisticated auditory senses. The merely visual element to capture this phenomenon is probably the music hall itself, since no notation or other form of materializing sound will ever be able to capture what musical sound in its genuine acoustical environment is like.

Repeating a Performance – or Performing Repetitions

Repetition of performances is important in any music culture. In western music tradition the same performer will play the same piece, perhaps often. Different performers play the same piece. Each has the clear, material guideline of the music score, in each instance, the performance is trying to re-produce the work which was in the mind of the composer, as authentically as possible perhaps, nevertheless with his or her own interpretation of the score.

From an overall perspective of the performing event, there can be no exact repetition in another occasion. The chances of a repetition being exactly the same as an earlier performance are infinitesimal—there are too many possible variables, however slight, even in two performances by the same player. The question of the materiality or non-materiality of music presents itself here once again. That there should be exact repetition, the same in every detail each time, implies materiality, because this type of exact repetition can *de facto* only take place when a performance is recorded and the recording is played more than once.

A work of musical art as idea (fact, work) must necessarily be unique. An exact copy on paper can only be evidence of plagiarism. Repetitions of performance (act) of the work (fact), however, will never be absolutely identical interpretations of the same performance (artefact), especially if presented by different performers. So we see that the materiality of the (written) art work does not completely control the intangible quality of its live performance. Personal interpretations, even changes of mood in the same performer will always have their influence. Finally, repeated performances of the same work do not multiply the material fact of the work itself, which remains one and unique. This is an important confirmation of the material quality of the work.

Note how different this is from music as intangible cultural heritage where the performing act and its outcome, the musical piece or artefact, continuously create the cultural fact (a dance, a ritual etc.) anew. When one thinks of music which has been handed down, transmitted as living cultural heritage, then it is absolutely clear that we are in the realm of the intangible. In such performances the performers do not aim at exact repetition, there must be no material guideline such as a music score that defines the performance. In a specific musical setting, a *candomblé* ritual performance, instead of the written score musicians rely on the non-written script of the sacred event, which guides drumming, singing, and

dancing. The live moment of the presence of transcend beings (*orixás*) within the worshiping community is the main guiding instance. This performance occurs in the scope of the symbolically packed and intermingled sound and movement elements of the ritual. In this case the music has been transmitted, passed on as living, intangible cultural heritage. Exact repetition is not necessary, and is not foremost in the mind of the performer.

For a number of years music historian and Harvard Professor Tom Kelly gave a course to undergraduates of his University that dealt with "the first night", namely, the first public presentation of a composition. Kelly discussed well known pieces such as Stravinsky's *Rite of Spring*, among others. The lecture described a phenomenon, which can only be made possible by the materiality of the musical work, namely, its first public appearance, its *world premiere*. The first public hearing of a composition, the *première représentation, Uraufführung, primeira audição* or *estreia mundial,* occurs only one single time and cannot be repeated. After this first public appearance any further presentation of the same piece is only a repetition, with a new interpretation, but without giving, so to speak, birth to a new piece.

A "first night" is difficult to conceive for musical artefacts of intangible cultural heritage. In most cases here no "premiere" as such will ever be possible. We must

rather speak of a "unique night", the only performance. A next one will be "unique" in the same manner. Whereas in musical art works a piece of music is always identified as being one single piece, living musical traditions will not produce the exact repetition of a previous presentation. In other words: Every musical presentation is unique and represents a "world premiere" in its own right. Only the musical setting can be repeated, a religious ritual for instance. In musical terms repetition here refers to a genre, to specific, clearly identified patterns, formal concepts, songs with a proper meaning or function and so on. But because details of the performance are not laid down, since they also depend on the interference of their context, each performance will always be unrepeatable.

The phenomenon of the non-repeatableness of musical practices in the realm of oral traditions is being circumvented by so-called "heritagization." By giving music a formal bond to a sort of fixed heritage pattern, it can be materialized by musical presentations on stage, managed or conducted as repeatable forms by inserting the previously living music into a fixed program. To satisfy the expectations of the listening public, what has been intangible is made material. No longer is each performance unique, authentic in its own context. The musical artefact now comes into being in a new formal social, functional, and cultural setting, different from the original ones. What before was living music practice

has now become formalized within folklorist conventions, adapted to a staged presentation with concert format.

It is symptomatic that present-day classical music promoters also seek for new formats in classic concerts by bringing musical presentations up to date and not just relating them to the past, in order to offer presentations with more relevance and genuineness to today's audience. When the aim is to satisfy the desires of the audience, offering material relevant to contemporary problems, ideas, and yearnings can bring new successes to works reflecting the past. The musical work itself should not be affected by its presentation in such new formats. It has to remain the same in order still to be its authentic self. It continues to belong to the western music tradition, with its own, specific historical evolution and background. One may think of the references made by pop music to classical works, for example, what one might call the "Roll over Beethoven" syndrome, which does not present Beethoven, but uses a quotation from his work to link what is new to the authenticity of what is past.[88]

88 An interesting comparison in this context is the project *Stockhoven - Beethausen Opus 1970* by the composer Karlheinz Stockhausen (1928-2007). In this contemporary work musicians listen (with headphones) to recordings of works by Beethoven and then improvise on what they are hearing. In this Beethoven's works are not downgraded, but are used as foundations on which to build new music in avant-garde style.

To sum up, repetition and the possibility of repetition in material and intangible culture are always present, although certainly often with changed meaning and implications. On one hand performances are repeated, always giving life to a genre, to a musical tradition, and an occasion; on the other, musicians are rather repeatedly performing a defined, composed, and previously fixed single piece of music. If renovation is in both performances, they both convey living heritage.

Materialized, music can be repeated infinite times on a recording: "The Four Seasons" violin concertos by Vivaldi, for instance. But how can it be that there are hundreds of published recorded editions of Vivaldi's "Four Seasons"? If only a material something, such an overwhelming number of commercial recordings of the "same" piece of music wouldn't make any sense. It is precisely the intangible in Vivaldi's composition, that repeatedly captures the attention: the interpretation of the piece, an almost new creative way to deal with the (fixed) musical idea and fact. Live performance is when a historical piece of musical art becomes genuine, is pulled back to the present. In reality, a good interpretation never allows a good piece to become old and to be definitely dispatched to the past. Only this intangible moment in music making gives life to a material object from a remote time period.

If one is touched by the musical sound and lets it come close, all music will always be a mental and

spiritual flight from the first to the last note.[89] Here all types of music are alike, in the sense that listening and perceiving is constantly a new experience, a true revelation. Even if we listen to the same composed work again and again, it will permanently bring surprises, especially when it is brought to our senses by an outstanding performance. The musicological content of the work may be already known; thus, the way the piece of music evolves in time is expected, but not so the art of its performance.

In other words, science pursues materiality; musical performances expose the intangible.

Whilst comparing science and art, Yehudi Menuhin has formulated it this way:

> One of the main differences (...) is that science is predictable but art is unpredictable.[90]

89 As Daniel Barenboim has put it once quite similar in an interview at PS music Berlin, April 30, 2014.

90 "Einer der Hauptunterschiede, auf den ich noch zu sprechen komme, besteht darin, dass Wissenschaft vorhersagbar und Kunst unvorhersagbar ist.", Yehudi Menuhin: *Kunst und Wissenschaft als verwandte Begriffe. Versuch einer vergleichenden Anatomie ihrer Erscheinungsweisen in verschiedenen Bereichen menschlichen Strebens,* Frankfurt am Main: Suhrkamp, 1979, p. 7.

Transculturation

In 2009 a Chair of Transcultural Music Studies was established at a renowned musicological institution, the joint Musicology Department of the Franz Liszt University of Music in Weimar and the Friedrich Schiller University in Jena, Germany.[91] This was the first musicological Chair with such an epistemological orientation and focus of scholarship on the study of the groundings of musical processes within cultural encounters.

Transcultural studies as concept arose in the framework of cultural and literary sciences in Latin America, inspired by the writings of Cuban sociologist and musicologist Fernando Ortiz (1881-1969), who, backed by some of his students and followers, brought transcultural studies into the field of musicology.[92] The entry of transcultural studies into musicology has been adopted as a methodological approach of study in the last three decades almost exclusively by Cuban

91 The Chair was initially endowed by "Marga und Kurt Möllgaard Stiftung".

92 After Weimar (2009), points of focus on transcultural musicology and Professorial chairs in the subject came into being in other universities in the German speaking area, among others, in Berlin and Würzburg.

musicologists. The first musicological treatment of this focus outside Cuba was by German musicologist Axel Hesse who, in his dissertation, offered the first detailed definition of "musical transculturation,"[93] based on Fernando Ortiz's understanding of the idea. Before this took place, Hesse was able to discuss the matter with Ortiz himself.

As a model of cultural theory, transculturation has been almost totally neglected by mainstream academia, especially the Anglo-American, but also by the French.[94] This is clearly due to the ideological dominance of the approach to social and anthropological studies of English-language academics. Undoubtedly the state of isolation imposed on Cuba for over half a century was also to blame, plus the fact that, unfortunately, Latin American scholarship in general was largely neglected outside of Latin America itself, as it is until our time.

In the early 1990s the philosopher Wolfgang Welsch, of the Friedrich Schiller University in Jena, brought into discussion the term "transculturality" (*Transkulturalität*) which soon after came into use mainly in German language literary sciences.[95] At the

93 Axel Hesse: *Das Transmissions-Singen im kubanischen Spiritismus,* Humboldt University, Berlin, 1971.

94 Since the 1990s it is mainly French philosopher Jacques Poulain who has discussed transcultural studies, influencing French social sciences and aesthetics, as well as Francophone African art and aesthetical thinking.

95 See for instance Wolfgang Welsch, 1999.

same time literary studies in Europe brought in the term "hybridism" in parallel usage to "transculturality." It is important to state that both these terms have little connection with the "transculturation" concept coined by Fernando Ortiz. While transculturation denotes processes and the dynamics in manifold cultural encounters, transculturality ("Transkulturalität") is rather attached to the results of these and certain other cultural developments. It appears rather to stress the fixed and final cultural manifestation or object that results from transculturation.

Some Latin American scholars see Ortiz's transculturation as a plausible improvement of the term "acculturation." However, while the term "acculturation" includes in its meaning the loss of culture (practically implying "deculturation"), "transculturation" indicates foremost the addition of what is new to what might have been lost, both in the process of change and the development of something multi-faceted: something gained instead of something new replacing something older. Here one is dealing with events that do not merely reproduce regional traditional practices, but rather generate a process of selection, elimination, recovering, and discovery—the combination and synthesis of elements brought in from a cultural context and even from social experiences different from one's own former background.[96]

96 See also Angel Rama: *Transculturación Narrativa,* Mexico, 1984, 73.

For music as intangible and living cultural heritage, this discussion suggests that elements may change in some places, implying losses, or that boundaries are overstepped, within and without formal or *ad hoc* imposed restraints. Multiple meanings are possible, while selectivity of content and renewal is brought into the music tradition, and where the knowledge, skills, and creativity of someone acting within the community can start a development that may open paths to culturally unpredicted, although socially foreseen results.[97]

Thus, as a methodological approach the transcultural model tends to question the relevance and the uncontested existence of certain established boundaries, not only from the cultural angle but also within academic disciplines (such as musicology for instance). By applying the transcultural approach to different areas of research a certain tension may emerge, a tension though that in the end shows productive, since it gives room for many new epistemological perceptions and interpretations "by directly confronting the engaged scholar with the methodological, ideological, and institutional challenges inherent in every field of investigation."[98]

97 Rama, *Transculturation* (as in previous footnote); see also Alfredo Duplat: *Hacia una genealogia de la transculturacion narrativa de Angel Rama*, Iowa, 2013.

98 Daniel König and Katja Rakow: "The Transcultural Approach Within a Disciplinary Framework: An Introduction," *Transcultural Studies* 2016/2, p. 100.

Here is where a problem with the transculturation paradigm starts: when seeking for secure facts and clear social and cultural correlations, scholars may mistrust transculturation as a concept, since it deals with processes, and it therefore lacks a stable and object-like final and definite result.[99] There is a heavy academic skepticism in our time regarding ambiguity, loss of control, or the predominance of body-driven decision making. Significantly enough, it is exactly this ambiguity of cultural outcome that must be expected when transcultural processes of several kinds take place.

Furthermore, transculturation clearly embraces a non-dichotomized approach in cultural theory. This is why music, as a phenomenon that most outstandingly covers both material and intangible cultural aspects, relates in almost every way to transcultural processes, independently of specific societies or of any time period.

It was the conviction of Fernando Ortiz, that transculturation as a social, cultural, and economic procedure enables us to find a new approach to understand the historical and cultural developments in Latin America in both their historical and their contemporary dynamic. Social dominance (of the European colonizer) failed to shape completely the

99 Katrin Bauer & Dagmar Hänsel: "Aktuelle Formen ritualisierter Performanz im urbanen Raum", Manuela Cimeli (ed.) *Les traditions vivantes dans la société urbaine,* Baden, 2015, 154-161.

cultural mainstream of the subcontinent or even of any country in the region.

The study of living musical heritage shows that transculturation processes function in a subversive way, by enabling cultural maintenance and even its imposition to occur the other way around, so that change is influenced from the dominated to the social sphere of the dominator. In post-colonial thinking, transculturation processes and their historically successful subversive tactic still remain one of the most intriguing examples of how social history can develop in unexpected ways, by even "culturally colonizing" the colonizer. Afro-Cuban culture or the role played by Afro-Brazilian religions in Brazilian society as a whole, and not only among people of African ancestry, are just two of a vast number of examples that stand for this phenomenon.

In South Africa, a similar process was sustained by the church that absorbed indigenous music and successfully redefined it by its renewed use in catholic or protestant services. Paradoxically, this absorption of different forms of local music with the goal to increase Christian worship with local symbols, guaranteed the survival of some musical features, like that of hexatone polyphonic singing, not in spite of, but thanks to the new Christian boundaries.

Reactions in academic research to a process that always includes losses and gains—which, among other things, constitutes the essence of any form of transculturation—will recognize what is static in music, while at the same time attempting to discover more, by identifying living and therefore dynamic structures. The main fixed element existing in living heritage is the (silent/tacit) immanent knowledge that is inherited and that gives input to any dynamic musical form of expression. This musical outcome can only be preserved *a posteriori* by notation or audio and video documentation. On the other side, music scores of composers of a previous epoch are documents of a "prescriptive" nature, and as such they determine musical performance and are, simultaneously, the basis for research themselves. The difference between music as living heritage and music as the "art of sound" becomes very clear with this juxtaposition.[100]

Musical transculturation is thus principally an event —not a state or condition. It is first of all a happening, a musical performance, the living musical artefact. As an accomplished phenomenon, it includes the mix of performance modes that, in the end, assume the character of the "Total Musical Fact" described before. Musical transculturation therefore is mobile, taking

100 See also Tiago de Oliveira Pinto: "Musicologia e Transculturação", in: *Estética transcultural na Universidade Latinoamericana. Novas práticas contemporâneas,* Dinah Guimarães (ed.), Niteroi 2015, 129-144.

shape in a designed manner, according to impositions of the most diverse kind, social, political, conflictual, commercial, or just within a spontaneous gathering. Transculturation is not built directly on patterns of human beings, since people act in a transcultural manner (but are not transcultural in themselves). Consequently, transculturation is driven by behavior and conscious attitudes that lead to diverse musical systems and practices, almost as an intrinsic part of different manifestations of living cultural heritage.[101]

Musical transculturation occurs within collective practices in musical culture and/or musical performance. Any social group or population, whether ethnically and/or historically heterogeneous or not, gives rise to musical transculturation by critical selection, mutual adaptation, and the common ongoing development of functional, structural, and thematic components of these musical traditions and practices.[102] The use and transformation of musical instruments are vivid examples for these procedures. Although transculturation processes and intangible cultural practices are not interchangeable, they relate to one another in a very specific way. It seems even, that the intangible nature of music opens especially

101 Beside the manifestations with direct or indirect relation to music this also counts as a manifestation of culture, which is cared for as an "intergenerational transmission". Its vitality is evidenced by contemporary creative social understanding.

102 Cf. Axel Hesse, 1971.

broad possibilities for transcultural processes and developments. While products of transculturation related to a living tradition are visible and can be perceived by outsiders—for instance Brazilian *capoeira*, that emerged as a reaction to social oppression against the African population in the country, to become an official icon of Brazilian culture—they are formed by, and even kept alive through actions based on mimesis and orally transmitted tacit knowledge.

In its essence, transcultural musicology encompasses an approach that is indebted to historiography as well as simultaneously to cultural studies (or anthropology). Always current in transculturation as a conceptual scheme is the axis built by (1) historical development [103] and (2) contemporary cultural specificities. This sort of methodological grounding, aimed at musical phenomena, allows transcultural studies to overstep the traditional boundaries of specialist disciplines within musicology. It encompasses mainly a listening to music across cultures, by keeping a focus on one main question or a specific inquiry. It is a transverse reading and exploring of musical actions and artefacts, exposed in the application of approaches and of research

103 This is an essentially different approach compared to the conventional understanding of "transculturality", which is mainly understood as a "cultural" concept, excluding intrinsic relatedness to historical methodology. See Judith Haug, 2017.

methods. A general study design will depend on the focus, the goal, and especially also the mutual benefit to be expected of the research project.

Nevertheless, epistemologically, from the point of view of examining the grounds and methods of the relevant knowledge, the difficulty of giving transcultural music studies a definite scope of interest within the academy lies in this: for a transculturally-orientated musicology, no epochal boundaries exist (e.g., medieval, baroque, 19th or 20th century), no genre specific limitations (jazz, dance music), and no defined methods of transmission (oral, written transmission) limit the range of the field of music research. And in addition and most definitely, the "ethno-" prefix to musicology could be done away with.

In fact, "ethno-logic" driven arguments have little space in working through dialogue, on an equal footing with people who maintain different forms of cultural expression, practical and musical. If we agree that the bearers of culture themselves participate in deciding what belongs to their cultural heritage and what does not, any unidirectional ethnographic approach will lose its legitimization in this kind of music research.

One important understanding that arises out of this process is that the classical "research arranged" ethnography is losing its significance, giving way to a

privileged form of data gathering, that of "collaborative research." As far as intangible cultural heritage is concerned, to which the Convention of 2003 gives the deciding voice to the carriers of culture, the old hierarchical researcher-informant relation is no longer in an advantaged position. It even seems to have become ethically questionable.

By applying a transcultural approach the focus is directed towards a consensual face-to-face working relationship, where research in the strict sense only represents one aspect of a meticulous procedure of epistemological constructions, which in the end become profitable for all involved, and not mainly and foremost for those representing academia.

■ Photo 9: "Safar Ensemble" in concert at the French Cultural Center in Kabul, 2015. The musicians on stage are:
Dilruba: Ustad Amruddin, *tanbur*: Ustad Mir Afghan, *tabla*: Ustad Fraidoon, *tula*: Abdul Latif, *rubab*: Ustad Rameen Saqizada, *ney flute*: Kudsi Erguner, *guitar*: Christian Kögel, *double bass*: Oliver Potratz, *rubab*: Ahmad Samim Zafar, *rubab*: Mustafa Darwishi, *tabla*: Ahmadullah Nabizada, *dilruba*: Samihullah Sarwari, tanbur: Rohullah Baqizada, *ghichak*: Eraj Khorasani, *dhol*: Ahmadullah Nabizada.

"Safar – the Music of Afghanistan" is a cooperation project of the Chair on Transcultural Music Studies (Weimar) and the Afghanistan National Institute of Music (Kabul). Based on musical encounters and on transcultural experiences, "Safar" is also committed to research and to safeguarding measures of musical traditions in Afghanistan. The cooperation started in 2012 with concerts and musical workshops in Germany and in Afghanistan, comprising also university courses in both countries, symposia, film documentaries and the edition of DVDs and a book. In order to present the variety of initiatives and their synergies, an Afghanistan Music Research Center was founded at the University of Music Franz Liszt Weimar with a multilingual website (English, Dari, and German) offering a wealth of materials and information (www.amrc-music.org); see also Philip Küppers and Laurina Bleier (eds.): *Music in Afghanistan. Tradition and Transformation*. Berlin, 2016, a bi-lingual book in English and Dari on the "Safar" project and the music of Afghanistan. (previous pages).

Unexpected Affinities

When in 1968 the music promoter and music philosopher Joachim E. Behrendt brought together for the first time German double bass jazz musician Eberhard Weber and Brazilian guitarist Baden Powell, he probably believed that excellent musicians, even being from different nations and having diverse backgrounds, would in one way or another, communicate through their playing. He was right. But what Behrendt couldn't predict, is that a somehow unexpected musical affinity would develop between Weber and Baden.

Decades later my friend Baden Powell told me that following Behrendt's invitation, he went with Eberhard Weber to a Berlin studio to record a LP for the Tropical Music Label. He started playing "Samba Triste." Weber joined and instantly both musicians became connected by a deep tacit understanding, absolutely unexpected by everyone involved. "It was as if we had for ever been very good musical partners," Baden noted. After ending the piece, Baden requested the sound engineer: "Please keep it as it is, this piece will open the LP".

The recording is really touching and "Samba Triste" in the Baden/Weber version had already captured my

attention before I learned the story of the recording. When much later I questioned Baden about it, his immediate explanation was overwhelming, but somehow not surprising at all.

Transcultural affinities in music can offer fascinating experiences in a performance that fosters the birth of some most outstanding and unpredicted musical creations. To pay attention to them is to "listen and to feel across styles and cultures." They will give musicians the impression of discovery, the challenge of finding unexpected affinities in sound structures, moods, timbres, ideas and improvisations that are apparently different, often even completely alien one from the other. Affinities help understand how musical exchange between diverse musical cultures can function.

Originally the term "unexpected affinities" was coined in writings in political science studies focusing on Latin America in the early 1990s, as a comment on the surprising fact of the occurrences of affinities among economic and political systems that are normally considered incompatible.[104]

Almost a decade later Zhang Longxi, a professor of Comparative Literature in Hong-Kong, explored key similarities between Eastern and Western literatures,

104 Kurt Weyland: "Neopopulism and Neoliberalism in Latin America: Unexpected Affinities", in *Studies in Comparative International Development,* vol. 31, no. 3, 3-31, 1996.

with shared literary qualities as indicators. He found many unexpected affinities between Eastern and Western literature over almost two millennia. [105]

Turning to music, neither affinities in political systems nor between different written texts can fully mirror the intrinsic meaning of affinities in music. "Sound affinities" in music[106] are not mainly grounded in similar themes that emerge independently one from the other in different fixed compositions, as happens with literary texts, nor do they link up as ideas or ideologies comparable to what occurs in politics. Unexpected affinities, which appear in musical performance, are clearly attached to personal musical experience. Whereas literary works in East and West may demonstrate "connectedness based on conceptual similarities or thematic affinities",[107] thus exemplifying affinities that remain, so to speak, as a *topos* "above" each one of the different written pieces, musical affinities emerge from inside the musical action. It is not the previous fact that prefigures mentally any musical performance, but the musical action that brings affinities into relation, giving unexpected shape to a final collective result, a musical configuration or a specific performance that cannot be fully foreseen earlier.

105 Longxi Zhang: *Unexpected Affinities. Reading Across Cultures.* Toronto etc.: Toronto University Press, 2010.

106 Eva-Maria v. Adam-Schmidmeier and Tiago de Oliveira Pinto "Wo ist das Zentrum? Transkulturelle Musikpädagogik – ein Dialog mit den Transcultural Music Studies", 2012, p. 58.

107 Longxi Zhang, 2010, p. 6.

Affinities between different musical manifestations function as interfaces for diverse kinds of mutual communication through collective and individual creative productions. In addition, any new musical encounter will also produce unexpected affinities, opening the way to what is musically unpredicted and innovative. However, to what degree can one really expect to produce a remarkable and unique musical outcome, such as occurred with "Samba Triste" in 1968? It cannot be predicted in advance. Unexpected musical affinities resemble a sudden empathy between people who meet for the first time. It is almost "musical love" at first sight.

Instances which benefit from musical affinities, especially from the unexpected, are to be found in so-called world music productions and festivals, which have proved to be proper places for "musical togetherness" in an international setting. How can a musical instrument like the Indian *vina*, or the West African *cora* be performed in musical dialogue with instruments of the European classical tradition, such as the violin or the clarinet, even amid the most diverse musical happenings?

As an example of what is possible, the Mozambican *xizambi*[108] has been successfully featured in experimental jazz, as a leading instrument played by

108 Traditional mouth resonated bow, played by friction on grooves cut on the bow itself.

Mozambican musician Luka Mukavele, performing with Bugge Wesseltoft, the renowned Norwegian jazz pianist. This bow was also used in Acoustics-and-Organology lessons to demonstrate the theory of harmonics.

How can musical experiments like these, fusions, improvisations that rely on musical encounters and the musical and artistic understanding that grow out of them, succeed if not through affinities?
With their challenges addressed and their potential optimized, traditional musical instruments are a very resourceful and sustainable means for contemporary artistic and scientific contexts, especially in African countries. However, the Mozambican luthier and musicologist Luka Mukavele asserts that:

> (...) there is a need for a rational and impartial use of modern technologies brought together with borrowed elements from any cultural background as a fundamental condition for the development of balanced present-day/ contemporary African music.[109]

From a cultural-theory perspective, to find unexpected affinities goes far beyond the academic discovery of cultural differences. On the contrary, the greater the difference, the more surprising and more satisfying

109 Ideas on this behalf have been developed by Luka Mukavele, 2010.

affinities will be. While in social and cultural research differences are almost in the forefront of discussion, musical practices have revealed that affinities in sound and in musical concept and knowledge are essential, especially when a new musical interaction is to be established. Thus, affinity in sound and in musical practice is a prerequisite for any collective musicianship to become real.

As a result, there is probably no other artistic expression able to find such a large spectrum of possibilities in the fusion of styles and in exerting diverse ways of artistry, like that opened in music by unexpected affinities.

Music Research Revisited in a World of the Intangible Cultural Heritage

Musicology would not exist without music. But does music ultimately need music research? There are some music students, and even professors at our Weimar instrumental departments who ironically insist that music theory and music making don't necessarily relate one to the other, suggesting that good and virtuoso music making occurs apart from music research or music theory.

In reality the contrary is true. If we agree that any musical activity requires knowledge, and that knowledge is constantly the result of inquiring and learning, a holistic view of music will always include music research and its theoretical outcomes. This back and forth movement between making musical sound and the thinking and knowledge about it, naturally unite music and the multitude of its mental concepts and ways of understanding. More than that, understanding music is often the key path for its appreciation and also for its proper realization. This holistic cultural, social, historical, and philosophical view of music and its understanding is what the debate on music as living heritage is about. It

concerns music makers, music lovers, and music consumers in the same way. Therefore, let us conclude this essay on the subject by examining musicology as an academic discipline.

The expansion of the research field in music by understanding that music is essentially an expression of living and intangible cultural heritage is part of an innovative vision for musicological studies in general, which emerged through the UNESCO Convention of 2003 (on Intangible Cultural Heritage). To place musical practices, musicianship of any kind, musical genres, ritual music, or even products of the music industry in this framework of a general concept of Intangible Cultural Heritage opens a fresh perspective for the intersection of historiographic, social and cultural studies, and musicology. The idea that music of any kind and origin can be perceived as an essential part of world heritage, of the cultural heritage of a nation or of that of communities, and that music is intangible due to its performativity (because of its realization in a time span in which it starts, evolves, and ends), places research in music into a broad social, aesthetic, historical, and functional panorama.

What is the methodological innovation of the research approach devoted to music as ICH, as compared to the conventional research approach to musicology? The latter is predominantly focused on historical music research, mainly focused on philology and on written

documents. A second main branch in the field, ethnomusicology, was dedicated to the ethnography of musical practices, or the study of orally-transmitted music, primarily from outside the western musical domain. The challenge with the study of music as intangible cultural heritage is that it has the potential to overcome this existing epistemic division in musicology. As an immediate result, the elimination of this musicological partition will tell us that such a more unitary approach will inevitably disregard another and habitually persistent dichotomy: that of the division between art and traditional/folk cultures, which finds itself reproduced by the old musicological bi-polarity, deeply institutionalized in the western academic tradition of the humanities in general.

But let us consider this existing bipolar musicology, which (1) is primarily concerned with "the real and material"—the musical masterpiece, the score, therefore a work of art which in itself includes the main criteria for its evaluation—and (2) is interested in orally-transmitted music mainly from outside the western domain—a phenomenon that has been discussed by the ethnomusicological branch of the discipline. How can such a bipolarity function for the study of music as a living heritage and as means for vital encounters, even across boundaries or cultural differences? The musically untouchable, the non-material in music and what it signifies for people, no matter where, when, or under what circumstances

they are musically engaged, has been fully covered neither by one nor by the other of these two main musicological fields of research so far.

The origin of this limiting disciplinary division of musicology lies in the fact that in its beginning the field has simply reproduced a sort of common-sense privileged European vision on music in itself. As mentioned in a previous chapter, the division between historical musicology and ethnomusicology has not yet been fully overcome. These two main musicological branches still move along side by side, often working apart from each other. But is it workable for research on music as intangible cultural heritage to keep such a separation? Moreover, is it tenable in our times?

It is the stressing of differences in the humanities and social sciences that often leads to dichotomized approaches. While in fact comparative musicology began in the very early 20th century detecting structural differences between musical systems world-wide, the European model was taken as the point of departure. In consequence, the "Non-European" world was the geographical entity where these first "ethnomusicologists" would search for their objects of inquiry. While the adjective "comparative" as a methodological indicator was abandoned in musicology and substituted by the prefix "ethno", the comparative approach has more recently gained new

traction in the humanities, especially in Comparative Literature, mentioned in the previous chapter. It appears ironical that the comparative method became seminal in research committed to post-colonial studies,[110] while it was discarded by ethnomusicology in the 1950s and 60s. At this stage it can be concluded that, in the same way that there is no comparative research without differences, transcultural music studies cannot be conceived without an intrinsic interest in both differences and in affinities.

The study of music as ICH requires an all-embracing and broad musicology, which only in the multiplicity of its methods and approaches can help in deciding the question of the internal ordering of the different subdivisions of music studies. This includes systematic, empirical and also historical and philological research. It comprises studies in musical acoustics, sociology of music and popular music, sound studies, music pedagogics, musical philology, artistic research, and performance studies. All of them can relate to a transcultural assessment of music studies. Such a combined purpose of using different methods can grow into an innovative type of research work. A wide-ranging musicology that goes beyond philology, historiography, or ethnography in music can provide a consistent research agenda focused on Intangible Cultural Heritage, a program that reaches

110 As examples for critical and comparative literary theory in the Americas see de Toro, 1995, or Henry Louis Gates Jr., 2010.

into all spheres of the discipline, stimulating a vibrant dialogue between all branches of our field of research. Furthermore, this field is open for interaction with many other related areas of study.

As a consequence, based on these observations, to investigate music as a living cultural heritage follows an approach that is not *a priori* indebted to any specific or epistemologically delimited western musicology. Not the *episteme*, but the object is in the forefront: music as an individually and collectively conceptualized, produced, and appreciated action and its results, which may be performed, recorded, written down etc., no matter where and without any distinction.

The ultimate vision is an approach in music research that is able to provide demand-driven and needs-based interventions through projects that have been previously defined and that developed out of collaborative actions. This is applied research the other way around: not only an academic discipline which is to be "applied" and brought to people,[111] but the rich variety of knowledge and of traditional skills which in the end must find its way from its original environment to supplement academic thinking. This provides a real possibility to achieve targets that are of first-hand interest for those musically and culturally involved: people who make music, all in the same way,

111 Like the way so-called "applied ethnomusicology" is understood, for instance.

whether professional artists—classic, pop, jazz, local stars etc.—amateurs, shamans, and an infinite number of others committed to and active in making music.[112]

As in the humanities in general, so also in this revitalized musicology, the emphasis on transdisciplinary dialogue is probably more necessary today than ever before, not merely by speaking of, but also by applying research and its results on the level of social action, basically in culture and in education. Scholars engaged in studies in intangible cultural heritage are already taking this path. This path offers a field such as musicology the potential to generate a broad spectrum of research.

In the end, research endeavors will empower academic music research to become a wide-embracing, many-sided, and growing discipline in the 21st century. And this will come about because to support music bears the confidence that it is of social relevance and that it also improves social life through cultural exchanges. Positioned this way and within the context of living traditions, musical studies will accomplish far more than the engagement with music alone.

112 There are efforts to give cultural carriers, and notorious wisdom holders a voice in universities, despite the fact that these cultural authorities don't hold any academic degree. At the Museum (SEAM) of Mahidol University, Bangkok, Thailand, this is an ongoing project, also at some public universities in Brazil, where so-called *saberes tradicionais* are rescued for the seminar room.

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