

**Simone Dudt**

## **PREFACE, OR WHAT A SMALL BOOK FOR SUCH A BIG TOPIC**

Music and Heritage in Europe – what an ambitious title for a publication. If we were to take it literally and tried to be all-encompassing, you would have a book of at least 1000 pages in your hands now, or maybe even a compendium with several volumes. But instead, you are holding this rather small book, maybe better entitled ‘reader’, which includes the suffix snapshots in the title. So, what kind of publication did we produce in the follow-up of the 2018 European Year of Cultural Heritage (EYCH)? If we go back a few years in the history of the European Music Council (EMC), namely to 2006–2009, the EMC successfully co-ordinated the EU funded project *ExTra! Exchange Traditions*. In the frame of this project, the EMC published *Music in Motion. Diversity and Dialogue in Europe*, a curated overview on the musical traditions, including migrant traditions, present in European countries. Back then and again today, we abandoned the idea of a country overview. Because, first, this would have required different resources and capacities in terms of staff and finances, and secondly, and even more importantly, the concept to attribute cultural traditions to countries does not seem appropriate, especially as cultural traditions transcend national boundaries.

It is in this same spirit that we have collected articles for the present publication. This is what the European Music Council can provide – a snapshot, a glimpse, a curated overview on the topic, from the perspective of its members and the European music sector. With this book, we would like to show the great variety and room for interpretation that ‘music and heritage’ offers; for some, ‘music and heritage’ equals ‘traditional music’, for others, Europe’s musical heritage has Europe as the centre of ‘classical music’. In the context of music history, the topic of music and heritage naturally starts as early as Ancient Greece (see the article on music in Croatia), includes medieval songs (e.g. in Norway and Catalonia), embraces diverse traditional music expressions, such as in Albania, the Centre of France, or the *Gusle* in Serbia. It also reflects socio-political developments as in the article on the *Kultur-Lige* in Ukraine or in the project *CON-FRONT* that connects the present with the past (World War I). And ‘music and heritage’ is genre-diverse, it ranges from classical music to jazz to electroacoustic music and further afield.

The correlation between ‘music and heritage’ and ‘traditional music’ is strong, and with the scientific field of ethnomusicology, traditional music is widely researched not only in Europe but also across the globe. For Europe, we are aware that there are manifold traditional music expressions, such as those of the Sinti and Roma or the Sami people, to name some of the big groups whose musical expressions are not included with an article in this publication. But if you are interested, the publication *Music in Motion. Diversity and Dialogue in Europe* offers some further reading and international organisations such as the International Council for Traditional Music (ICTM) have specialised in this research domain alone.

A lot of the presented articles describe singing and dancing as fundamental aspects of the (traditional) music practices, be it in the articles about Gaelic music and the *Going Home* project, the *Polyphony Project* that digitises Ukrainian traditional songs, or the song celebrations in Estonia that are inscribed in UNESCO’s ‘Intangible Cultural Heritage of Humanity List’. The articles on the origins of the Polonaise and the Hungarian Dance House Movement clearly demonstrate the close connections of music and dance.

The topic of ‘music and heritage’ includes not only the perspective of music as intangible heritage, but it also reaches out to very tangible heritage aspects, such as instruments and costumes, live music venues, or festivals that revitalise spaces by transforming them into concert/festival venues.

This EMC publication would like to continue the discussions of the 2018 EYCH, and we are grateful for Silvia Costa’s commitment to music and culture and for her engagement for this year. Therefore, the publication includes a cultural policy perspective, giving the background of the EYCH 2018 and reporting from the EMC perspective, who participated in the Stakeholders Committee that took place during the year. Moreover, being the regional group for Europe of the International Music Council (IMC), you will find a view on UNESCO’s notion of intangible cultural heritage as set in the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Musical expressions are bearers of cultural identities – and in the context of Europe, the diversity of such expressions and identities is manifold. Especially in times where the European Union faces enormous challenges, there is a longing to find something uniquely European, to dig out the specifics of a European identity as opposed to a reversion to national identities. As the article “Culture, Heritage and European Identity” reflects, “for some, cultural heritage and

culture in general are fundamental for shaping a supranational identity that transcends existing national collective identities”. But because the notion of identity in a European context is more complex, it is worth reading the further elaborations and to learn more about the European Identity study.

With this publication, we would like to offer a perspective on heritage that is living and contemporary, one that also includes the musical heritage of both sides of the Mediterranean and of asylum seekers in Europe, that looks at women composing music in the Balkans using traditional instruments of the region and a notion of heritage that is accessible through the means of audio-visual media.

The European Music Council would like to thank the European Parliament and Commission for their initiative in declaring 2018 the European Year of Cultural Heritage and for being able to contribute to the debate within the year. We also thank our funders, the City of Bonn, the German Federal Government Commissioner for Culture and the Media and the European Union (Creative Europe Programme). And most of all, we would like to thank the authors for their wonderful inputs.

We sincerely hope that these snapshots on ‘music and heritage’ in Europe offer new views, unexpected perspectives, enriching arguments, and, above all, a good read.

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