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2. HEUTAGOGY IN THE 18TH CENTURY: TELEMANN'S MUSICAL DEVELOPMENT THROUGH NON-FORMAL EDUCATION

Rossella Marisi[3]

Abstract: *In his youth, Georg Philipp Telemann was dissatisfied with formal music education but eager to explore music and its surrounding culture as much as possible. He took it upon himself to become an independent learner, engaging in non-formal education. He seized every opportunity offered by the vibrant musical life of 18th-century Germany, from sacred music in churches and concerts in various cities to commentary and analysis of compositions in music journals, as well as exposure to popular music in many settings, eventually evolving into a prominent Baroque-era composer and skilled instrumentalist. An early embodiment of heutagogy, Telemann demonstrated the versatility of his learning in the "mixed taste" style that especially characterizes his Fantasias.*
Key words: *non-formal education, 18th-century musical life, heutagogy, diverse musical styles, self-directed development*

1. Introduction

Today, we know that some learners may not understand a teacher's method of explanation, struggle to engage with subjects deemed 'too theoretical,' or resist conforming to the rules of educational and academic institutions. In such cases, learners may benefit from an alternative approach that combines formal and non-formal education. Although research on non-formal learning has emerged relatively recently, centuries ago some brilliant individuals applied its principles in their own lives, successfully using self-directed development strategies. Georg Philipp Telemann can be seen as a pioneer of heutagogy, becoming a highly respected and renowned musician.

This study is structured as follows: Section 2 explores the characteristics of formal and non-formal learning; Section 3 focuses on heutagogy; Section 4 outlines the connections between heutagogy and other educational theories; Section 5 highlights opportunities for learning music in non-formal contexts in 18th-century Germany; Section 6 briefly examines Telemann's life; Section 7 analyzes some of Telemann's *Fantasias* for flute, identifying examples of mixed taste; and finally, Section 8 presents the study's conclusions.

2. Formal and non-formal learning

Research has defined learning as the acquisition of knowledge, the outcome of behavioral changes stemming from experience (Hase and Kenyon, 2013), or a process of organizing and reshaping one's subjective world. This process involves the continuous revision, reorganization, and reinterpretation of past, present, and future actions and ideas (Sumara and Davis, 1997). According to the Commission of the European Communities, purposeful learning activities can be grouped into three main categories: formal, non-formal and informal learning (Commission of the European Communities, 2000).

Other experts argue that these are not discrete categories, as demonstrated by

[3] Professor PhD., Conservatorio "Luisa D'Annunzio", Pescara, Italy, email: rossellamarisi@hotmail.it, ID ORCID https://orcid.org/0000-0002-7641-8134

the fact that the terms non-formal and informal are sometimes used interchangeably. In their view, it is more accurate to view formality and informality as attributes present in all learning contexts (Colley et al., 2003). However, for the sake of clarity in this study we will analyze the characteristics of formal and non-formal learning, treating these categories as distinct. Informal learning is a natural part of daily life. Unlike formal and non-formal learning, informal learning is not always intentional, and individuals may not even recognize it as a contributor to their knowledge and skills (Commission of the European Communities, 2000).

According to Coombs and Ahmed, formal education refers to the institutionalized, chronologically graded, and hierarchically structured system that extends from early primary school to higher education at the university level (Coombs and Ahmed, 1974). In formal education, educators determine what learners need to know, as well as how and when knowledge and skills should be taught. They employ direct instructional methods, such as demonstrating, explaining, providing feedback, correcting, and setting goals to manage the learning process (Jung and Choi, 2016). Learning in formal systems is intentional for both educators and learners (Cain and Chapman, 2014). Motivation in formal learning is often driven by the pursuit of external rewards, such as grades, more so than in less formal learning contexts (Pienimäki et al., 2021).

Formal learning can be utilized by educational authorities (such as state or regional agencies) to standardize practices across various locations within a system. This allows formal education to refine, regulate, and manage learning processes for greater efficiency (Cain and Chapman, 2014). When a formal curriculum is mandated at the national level, it aims to provide most learners with exposure to shared concepts and knowledge, helping to reduce disparities in access across different segments of the population (Johnson and Majewska, 2022).

However, some learners struggle to engage with formal learning, perceiving formal curricula as rigid and one-directional (Melnic and Botez, 2014). Knowledge that is abstract and disconnected from their personal experiences is often seen as demotivating (Johnson and Majewska, 2022). Negative emotions such as anxiety, stress, sadness, boredom, disengagement, worry, and fear can interfere with learning and hinder the development of productive learning habits.

When learners feel threatened, their attention tends to focus on the perceived threat, making it difficult for them to concentrate on learning. In educational settings, these threats might come from the fear of failure, feeling unprepared, or being socially disconnected from classmates or the teacher. Such negative emotions can lead to decreased motivation and disengagement, ultimately undermining the overall learning experience, and contribute to high dropout rates (Powdyel, 2016). Non-formal education refers to any structured, organized learning activity that takes place outside the formal educational system (Coombs and Ahmed, 1974).

According to the Commission of the European Communities, non-formal learning is “the learning that is not provided by an education or training institution and typically does not lead to certification. It is, however, structured (in terms of learning objectives, learning time or learning support). Non-formal learning is intentional from the learner’s perspective.” (Commission of the European Communities, 2001: 33). Hamadache had already emphasized that, unlike informal

education, non-formal education consists of activities that may be organized and systematic, but are never routine (Hamadache, 1991).

In non-formal learning, the learner decides what, how, and when learning occurs. This approach is driven by the learner's deliberate intent, voluntary involvement, and personal interests or needs. Non-formal learning allows for greater flexibility in choosing learning components, such as selecting content within programs, offers learners the freedom to join or leave activities voluntarily, and primarily uses assessment as a tool to inform learning (Alnajjar, 2021; Gage et al., 2020; Madjar and Cohen-Malayev, 2013).

Non-formal education grounds learning in real-life situations, emphasizing experience and action, and begins with the needs of participants. As a result, it is often described as participatory and learner-centered, closely aligned with real-world concerns. It tends to be experiential, frequently aimed at developing practical knowledge, skills, or competencies in a specific context, making it less focused on theoretical learning (Souto-Otero, 2021).

Learning within 'authentic' contexts—such as addressing real-world challenges and being embedded in relevant settings—can be highly motivating and engaging for learners (Affeldt et al., 2018; Ben Zvi Assaraf, 2011). In summary, research has highlighted the following as some of the key indicators that distinguish non-formal learning:

- Learning occurs predominantly outside formal educational institutions and is not organized around formal teaching hours. Therefore, learners are not bound by the (often implicit) norms and rules of traditional educational settings, and teacher-learner interaction is not the central pedagogical approach.
- However, it is pre-planned and follows a structured sequence of objectives.
- It does not primarily rely on direct instructional methods such as setting goals, explaining, demonstrating, providing feedback, or making corrections.
- Learners are aware that they are engaged in a learning process and participate voluntarily, taking responsibility for planning and intending their learning. Therefore, learning standards and expectations are shaped around the learners' needs.
- Non-formal learning is largely experience-based: its focus is not primarily on propositional or theoretical knowledge, but rather on practical, applied knowledge.
- Motivation for learning is driven by intrinsic factors (Johnson and Majekska, 2022).

On an affective level, learners' engagement can be enhanced in non-formal learning environments (Garner et al., 2015), which can positively influence long-term professional goals (Lin and Schunn, 2016). From a cognitive perspective, learning in non-formal settings can have a lasting effect on memory (Frappart and Frède, 2016). Among the disadvantages, it is worth noting that non-formal learning is rarely subject to formal assessments, as assessments often need to be conducted within the learning context (Bjørnåvold, 2000). This can lead to non-formal learning being perceived as having lower status (Latchem, 2018).

3. Heutagogy, or self-directed learning

The term heutagogy is derived with some adjustments from two ancient Greek

words: *heautòn*, meaning 'self', and *agogòs*, meaning leader. Therefore, heutagogy emphasizes learner-centered learning, where learners are the primary drivers of their own learning, which is shaped by their personal experiences. Learners actively engage in designing assessments, self-evaluation, and applying knowledge in real-life situations (Hase and Kenyon, 2007). According to some researchers, key elements of heutagogy include:

1. Learner-Centered Strategy: Heutagogy acknowledges that learners have unique preferences and needs, enables learners to define their own learning objectives emphasizing the customization of learning experiences to suit individual requirements (Hase and Kenyon, 2007).
2. Self-Guided Learning: Learners independently identify their learning needs, seek out relevant resources, select methods, control the pace of their learning, and take initiative and responsibility in acquiring knowledge and skills that are meaningful and relevant to their everyday experiences (Bull, 2014).
3. Problem-Solving and Hands-On Learning: Learners engage actively through problem-solving, decision-making, and reflection, making learning more enjoyable and motivating. This approach integrates problem-solving and hands-on activities to support meaningful and contextually relevant learning (Blaschke, 2014).
4. Reflective Thinking and Self-Awareness: Reflective practice is a core component of heutagogy. Learners analyze their learning experiences, strategies, and outcomes to enhance their ability to refine and optimize their learning approaches (Kumar, 2023).

Heutagogy enhances motivation and engagement by promoting autonomy and self-directed development. It positively affects learners by giving them control over when, what and how they learn: in this way heutagogy harnesses their internal drive, encouraging exploration and mastery of novel ideas. Furthermore, by allowing learners to take ownership of their learning, heutagogy helps them build confidence in their abilities, increasing their drive to take on more challenging tasks. Moreover, heutagogy promotes cognitive, emotional, psychological, and creative development in learners by i) developing self-consciousness; ii) building self-confidence; iii) promoting emotional growth; iv) boosting self-respect; v) strengthening self-identity; vi) increasing self-value; vii) fostering self-satisfaction; viii) sparking imagination; ix) encouraging autonomy; x) enhancing personal effectiveness; xi) stimulating drive; and xii) igniting encouragement (Kumar, 2023).

4. Connections between heutagogy and other educational theories

Among the educational theories that share several assumptions with heutagogy, we can mention those of Emerson, Rogers, and the proponents of Self-Regulated Learning. Ralph Waldo Emerson (1803-1882) perceives education as a philosophical journey of self-development, where individuals take responsibility for their own growth, shaping their identities through personal experiences. He emphasized the importance of respecting learners, avoiding the feeding of their minds through mechanical or rigid methods (Emerson, 2004), that rely heavily on memorization. Instead, education should cater to the learners' individual interests and promote their creativity (Williamson and Null, 2008).

Carl Rogers (1902-1987), who developed a client-centered approach to

psychotherapy, adopted the same view in education, advocating for a learner-centered approach. He emphasized that people only learn significantly when they perceive the material as contributing to the maintenance or enhancement of their self-structure. Furthermore, he argued that the educational system that most effectively promotes meaningful learning is one where the threat to the learner's sense of self is minimized (Rogers, 1969).

Since the mid-1980s, the educational concept known as Self-Regulated Learning has gained prominence. Researchers in this field have examined how learners take control of their own learning processes, linking students' motivation to their ability to self-regulate (Zimmerman and Schunk, 2001). According to these scholars, self-regulated learners are those who are metacognitively, motivationally, and behaviorally engaged in managing their learning and achieving their goals.

5. Learning music in non-formal contexts in 18th century-Germany

In 18th-century Germany, there were many opportunities to learn music outside of academic settings. Key examples include: i) the circulation of traditional and popular music, which was sometimes of such high quality that it even inspired classical musicians (Rose, 2011); ii) music performed in churches: it's important to note that both vocal and instrumental music performances were integral to Sunday and holiday services, particularly in Evangelical and Lutheran denominations; iii) the emerging 'public sphere' in large towns and cities, where musicians were employed in schools or as municipal instrumentalists, with typical public performance occasions including concerts, serenatas, and divertimenti (Rose, 2011); iv) music in courts and aristocratic residences, some of which hired performers from across Europe and were internationally renowned for the high quality of their music.

It should also be noted that during particularly important events, such as coronations, weddings, and funerals, even those outside the noble circles could experience these musical performances; v) musical treatises - educational works that were being developed to offer learning opportunities for those who did not want or could not afford to hire a private teacher. Famous examples include Johann Mattheson's *Das neu-eröffnete Orchestre* (1713), a musical treatise aimed at simplifying music theory for amateurs, as well as the instructional works by Johann Joachim Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752), Carl Philipp Emanuel Bach (*Versuch über die wahre Art das Clavier zu spielen*, 1753-1762), and Martin Agricola (*Anleitung zur Singkunst*, 1757), intended respectively for amateur or beginner flutists, harpsichordists, and singers; (vi) the periodical press dedicated to music criticism, which played a significant role in shaping public taste. An example is the journal *Critica musica*, published by Mattheson between 1722 and 1725.

6. Georg Philipp Telemann: A Brief Overview

We will now analyze the choices made by Georg Philipp Telemann (1681-1767) regarding his studies and professional development, as reported in his autobiography published in Mattheson's encyclopedia (Mattheson, 1740:354-369). Our aim is to determine whether Telemann's choices can be considered as precursors to non-formal learning and heutagogy.

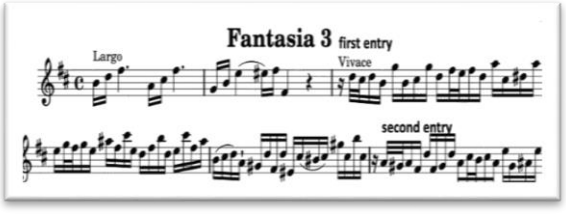
	Telemann's autobiography	**Principles of non-formal learning and heutagogy**
1	During my elementary school years, I taught myself to play the violin, flute, and zither, without any knowledge of written music (Mattheson, 1740: 355)	Learning takes place mainly outside of musical institutions
2	While studying at the Gymnasium, I received music lessons from the Cantor, Mr. Benedicto Christiani (Mattheson, 1740: 355)	Learning is structured around a sequence of learning objectives
3	The Cantor allowed me to substitute for him in the singing classes; during these sessions, he would compose, and I eagerly observed his scores with fascination (Mattheson, 1740: 355)	Learners identify their learning needs and seek out relevant resources
4	This inspired me to collect various pieces of music and meticulously copy the scores, which I studied diligently, deepening my understanding (Mattheson, 1740: 355)	
5	I soon began composing in secret, without anyone knowing (Mattheson, 1740: 355)	Learners define their own learning objectives
6	At the age of twelve, I set the opera *Sigismundus* to music, performing the lead role myself during the production (Mattheson, 1740: 355)	Learning is anchored in real life situations
7	I received some keyboard instruction, though I was terrorized by the German keyboard tablature notation. After that, I never took formal lessons from music teachers again (Mattheson, 1740: 356)	Learners do not conform to the norms and rules of educational settings
8	When I was thirteen, some people who disliked music convinced my mother to send me away from Magdeburg to stop my involvement with music (Mattheson, 1740: 356)	Motivation for learning is intrinsic to the learner
9	At the new school, I set poetry to music, stood in for the Cantor, and conducted the corresponding performance (Mattheson, 1740: 356)	Practical knowledge, skills or competencies are acquired in a concrete context
10	I began playing the spinet again, teaching myself how to figure out the basso continuo, and even wrote my own set of rules for it (Mattheson, 1740: 357)	Learning occurs as a result of personal experiences
11	I practiced violin and flute, and composed cantatas, motets, and symphonies (Mattheson, 1740: 357)	
12	For my compositions, I chose Steffani, Rosenmüller, Corelli, and Caldara as my models (Mattheson, 1740: 357)	Learners control the pace of their learning, choosing increasingly challenging models to emulate
13	I attended festivals and fairs in Hannover and Braunschweig, where I learned to distinguish between the French, Italian and theatrical styles (Mattheson, 1740: 357)	Learners are the major agents in their own learning
14	I also familiarized myself with oboe, transverse flute, chalumeau, viola da gamba, contrabass, and bass trombone (Mattheson, 1740: 357)	Learning is planned and intended by the learner
15	At Godehardin Monastery, I was responsible for preparing all the music needed for the church services (Mattheson, 1740: 358)	Learning is based on experience and action
16	In Leipzig, I lived in a house where there were music performances every evening, giving me the chance to listen to them regularly (Mattheson, 1740: 358)	Learners acquire knowledge and skills that are relevant to their everyday experiences

17	Inspired by the violinist Pantaleon Hebenstreit, I practiced diligently to match his superior skill on the violin (Mattheson, 1740: 362)	Learners integrate problem-solving and hands-on activities
18	I traveled to Berlin in 1705 and 1708 to attend the funeral services of the Queen and King of Prussia, where I listened to the funeral music composed by Ruggiero Fedeli, as well as two operas (Mattheson, 1740: 362)	Learners take initiative and responsibility in acquiring knowledge and skills
19	In Dresden, I attended the wedding of the King of Poland, where I heard two operas by Lotti, one by Schmid, one by Heinichen, and two Serenatas by Heinichen, along with a performance by Veracini (Mattheson, 1740: 364-365)	
20	In 1737, I journeyed to Paris, staying for eight months, during which I attended concerts, composed, and published my works (Mattheson, 1740: 366-367)	Learners use self-directed development strategies

The table shows that on various occasions Telemann's actions anticipated behaviors aligned with non-formal learning and heutagogy, exhibiting a remarkable independence and modernity of thought.

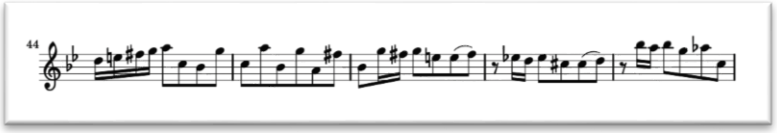
7. Telemann and the 'mixed taste'

During his lifetime, thanks to his multifaceted education Telemann came into contact with music from various styles: the French style, often included in keyboard music; the Italian style, which dominated chamber music; the theatrical style, which drew inspiration from operas, incorporating sections imitating recitatives, arias, and ariosos into instrumental pieces; the dances of Polish folk music, frequently evoked in works by classical composers; and the German contrapuntal style. Telemann drew inspiration from these diverse styles, merging different elements and creating a distinctive musical language characterized by *vermischter Geschmack* (mixed taste): it is no coincidence that he was considered by his contemporaries as the leading exponent of this blending of styles (Zohn, 2008). Examples of this mixed taste are his *Fantasias* for flute, which contain elements related to the previously mentioned styles. *Fantasia* 3 contains a fugal movement, which can be considered an heir to the great German contrapuntal tradition.



Ex. no. 1 Telemann, *Fantasia 3*, fugal movement

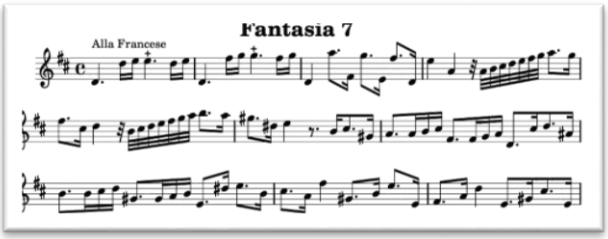
Fantasia 4 features the basic rhythm of a Polonaise and one of its variants (Paczkowski, 2017).



Ex. no. 2 Telemann, *Fantasia 4*, Polonaise

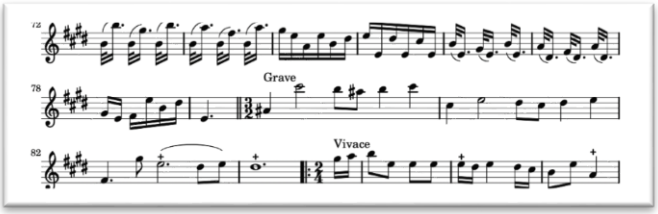
Ex. no. 3 The basic polonaise rhythm and one of its variants

The first movement of *Fantasia* 7 is an overture in the French style, alternating slow-fast-slow sections with traditional dotted rhythms.



Ex. no. 4 Telemann, *Fantasia 7*, Overture in French style

Fantasia 9 includes Lombard rhythms and, in the Grave section, an arioso in theatrical style.



Ex. no. 5 Telemann, *Fantasia 9*, Lombard rhythms and arioso

It is likely due to his innate curiosity and profound ability to learn from various sources that Telemann was able to blend elements from different origins, crafting a truly distinctive musical language.

8. Conclusions

By merging the strengths of formal and non-formal learning, we can better cater to the cognitive styles of many students. Heutagogy offers learners the chance to focus on subjects they are most passionate about, integrating problem-solving and hands-on activities. Telemann, a true pioneer of self-directed learning, drew inspiration from a variety of experiences and settings, ultimately becoming the foremost representative of the blending of musical styles.

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