

ETHNOMUSICOLOGICAL PERSPECTIVES IN MUSIC EDUCATION

Fostering culturally diverse
and inclusive teaching practices

Conference Information Pack

Practical information

Programme

Abstracts

ETHNOMUSICOLOGICAL PERSPECTIVES IN MUSIC EDUCATION

Fostering culturally diverse
and inclusive teaching practices

Practical information

YOUR CONFERENCE TEAM

The Musikpädagogik team at the University of Siegen is delighted to welcome you to our international and interdisciplinary conference!

The conference is led by **Dr. Elise Gayraud**. Prior to the event, you may direct any question you may have to her at Elise.Gayraud@uni-siegen.de

During the conference, her co-team members **Prof. Dr. Bernd Clausen** and **Judith Wolf** will also gladly answer any questions or queries.

Additionally, the Musikpädagogik team will be ably assisted by our team of student helpers **Sarah Henschel** and **Lutz Wehnert**.

You will find them at the campus main entrance and at the reception desk on the third floor on **Friday 7th October from 2pm**.

We are looking forward to meeting you, and we wish you a deeply insightful and intellectually stimulating conference!

Dr. Elise Gayraud



Prof. Dr. Bernd Clausen



Judith Wolf



TRANSPORT AND ACCESSIBILITY

The conference will take place on the university campus in Weidenau:

University of Siegen / Fakultät II / Musik
Building B, Floor 3, Musik Saal (Room AR-B 2311)
Adolf-Reichwein-Str. 2
57068 Siegen

The reception desk will be open from **2pm on Friday 7th October** by the Musik Saal.
A welcome/orientation team will also be available by the main entrance.

Public transport

To reach the campus:


From **Siegen Hauptbahnhof**

Bus line **UX1** (20 minutes - bus stop **Adolf-Reichwein-Str**)

Bus line **C111** (25 minutes - bus stop **Robert-Schuman-Str**)

From **Siegen-Weidenau**

Bus lines **UX2/UX3** and **C106** (12 minutes - bus stop **Adolf-Reichwein-Str**)

Both bus stops are the line terminus, and are indicated with  on the campus map below.

By car

Guest parking is allowed on **Hölderlinstraße**, at the entrance of the campus.

Accessibility and inclusivity

We want all participants to feel welcome to our conference. Therefore, we intend to make the event as **inclusive and accessible** as possible.

If you have **mobility problems, physical disability or mental health issue** of any kind which you would like the team to be aware of or accommodate for at the conference, or if you have any other **sensitive or confidential request**, please feel free to contact Dr Gayraud at Elise.gayraud@uni-siegen.de as soon as possible prior to the event.

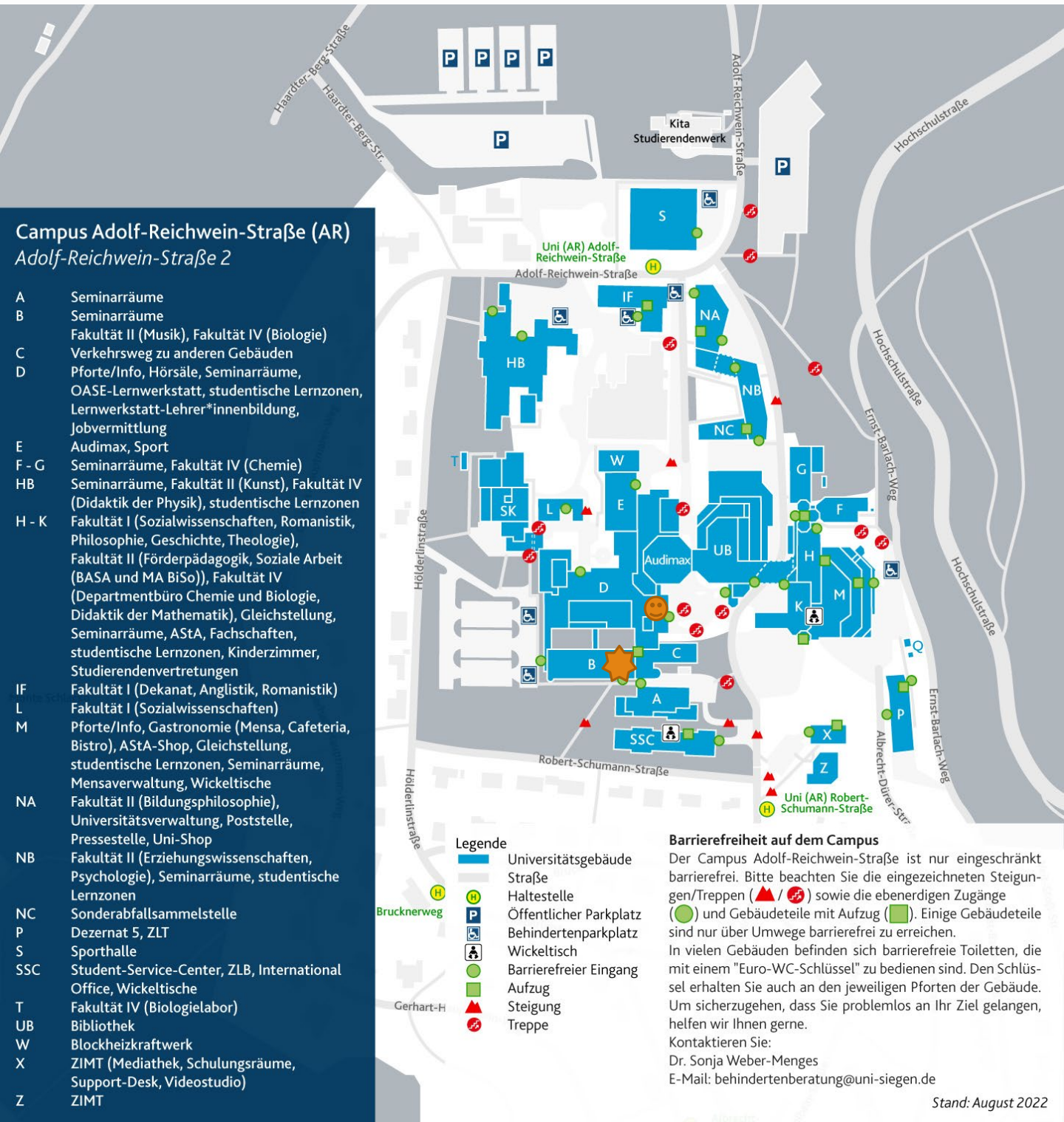
During the conference, you may ask to speak to Dr Gayraud in confidence at any time. We will do our best to accommodate your requests and insure that all participants feel **safe and included** throughout the event.

LOCATION

The conference will take place at the music department, **building B, floor 3** (🌟 on the map)

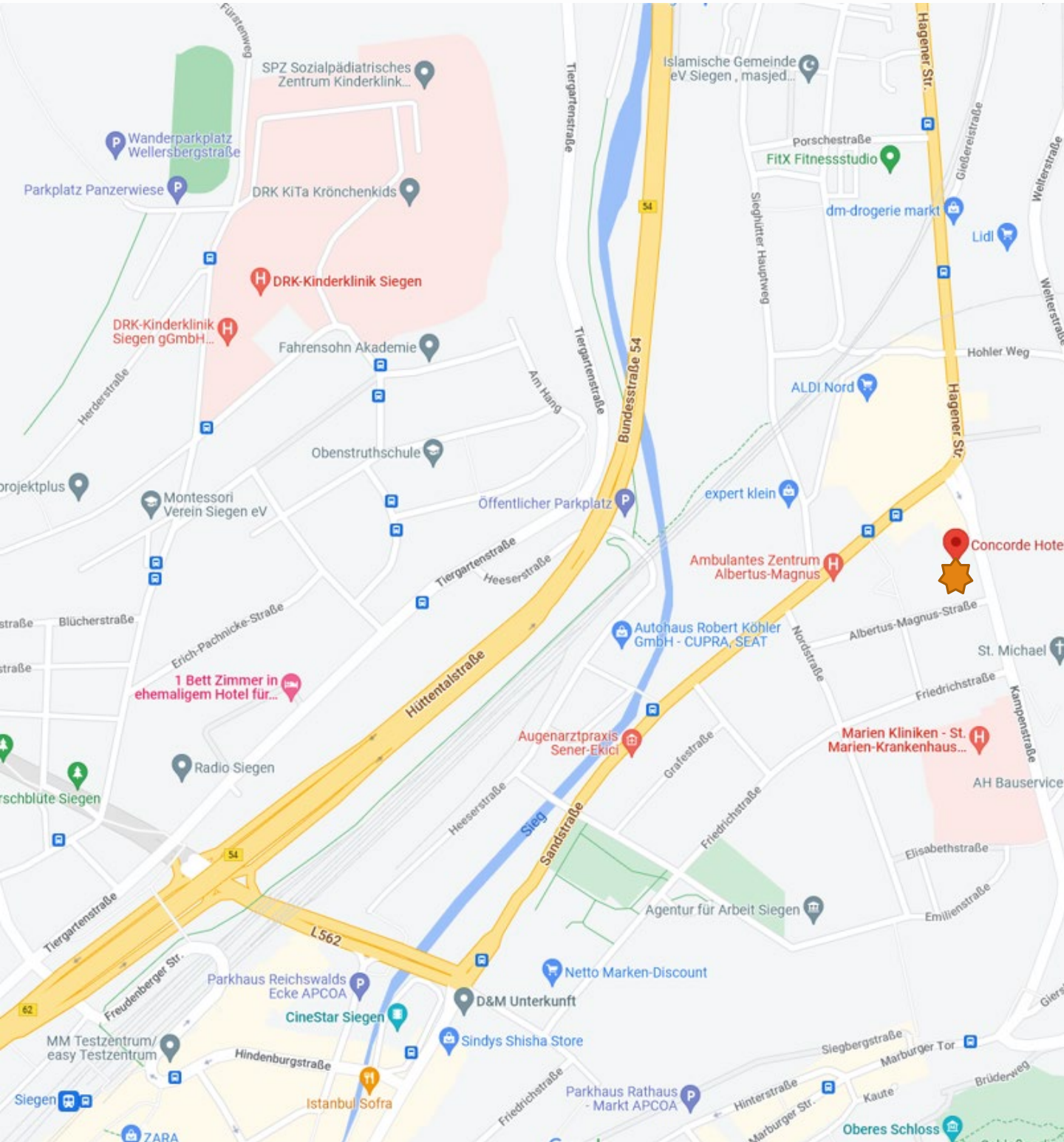
The reception desk will open on **Friday 7th October at 2pm**.

A welcome/orientation desk will also be open from 2pm by the main entrance on floor 1 (😊 on the map)



ACCOMMODATION

We partnered with the **Hotel Concorde**, located **Kampenstraße 83, 57072 Siegen** ( on the map)
Preferential rate **until the 26th of September** by mentioning the keyword „music“ at booking.



PROGRAMME OVERVIEW

Friday 7th October:

14.00 - 15.00	Welcome
15.00 - 16.30	Keynote Address - Prof. Dr. Britta Sweers
16.30 - 18.00	Conference Reception

Saturday 8th October:

9.00 - 9.30	Morning coffee
9.30 - 10.00	Paper Presentation - Pei-Shan Wu
10.00 - 10.30	Paper Presentation - Aurelia Lampasiak, Felicia Mischke
10.30 - 11.00	Paper Presentation - Claudia Cvetko
11.00 - 11.30	Coffee Break
11.30 - 12.00	Paper Presentation - Cynthia Stephens-Himonides, Maria Mendonça
12.00 - 12.30	Paper Presentation - Judith Wolf
12.30 - 13.00	Paper Presentation - Bernd Clausen
13.00 - 14.00	Lunch Break
14.00 - 15.30	Keynote Address - Prof. Dr. Nepomuk Riva
15.30 - 16.00	Coffee Break
16.00 - 17.30	Late afternoon Concert
19.00	Conference dinner - Gartenhaus Siegen

Sunday 9th October:

9.00 - 9.30	Morning coffee
9.30 - 10.00	Paper Presentation - Paola Barzan
10.00 - 10.30	Paper Presentation - Elise Gayraud
10.30 - 11.00	Coffee break
11.00 - 12.00	Commentary Panel - Prof. Dr. Raimund Vogels
12.00	Farewell

LATE AFTERNOON CONCERT

On **Saturday 8th at 4pm**, we will have the pleasure to welcome two amazing musicians who will certainly illustrate wonderfully the core themes of diversity and inclusivity which we will be discussing throughout the conference:

In their own words, **Himansh and Ivano** come together as a delightful musical duo from Germany.

Himansh Pandey comes from New Delhi, India, where he studied the traditional Indian flute ‚Bansuri‘ from his guru, the Indian classical music maestro, Pt. Rajendra Prasanna. To further expand his musical horizons, he recently moved to Germany to pursue Masters of Music in Pop Music at the Folkwang University of Arts.




The guitarist, **Ivano Onavi**, was born in Kazakhstan and studied the Classical Guitar at the Folkwang University of Arts and finds himself currently pursuing his training in Music Therapy.

Two classical music traditions, the north Indian (Hindustani) and the European, come together to form this duo, which is influenced by many other musical traditions. From Brazil and Argentina, Israel, the Balkan Peninsula, Greece and Turkey to Italy and France - Himansh & Ivano are ready to take you on a **musical journey through the world**.

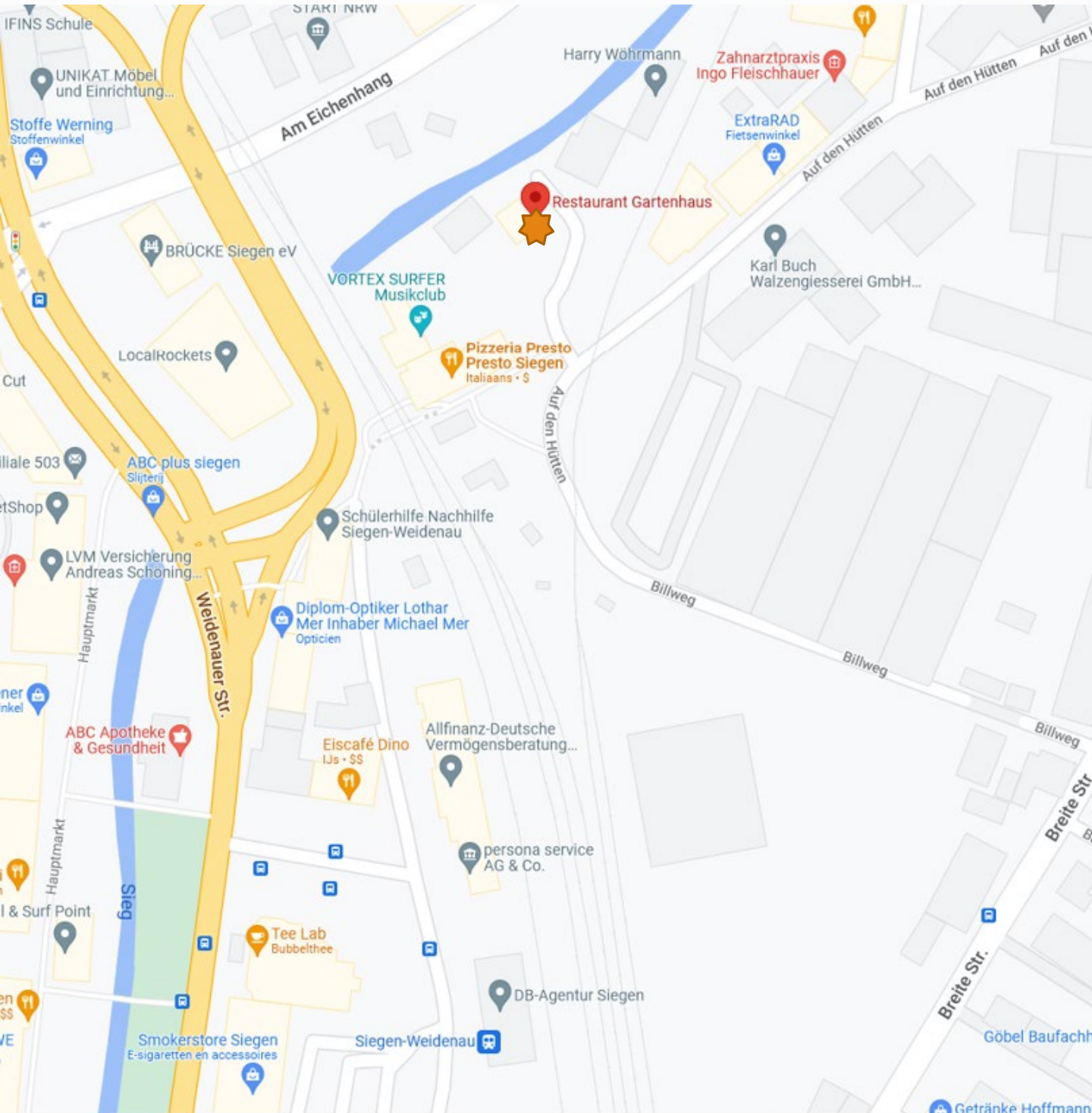
After their performance, they will also gladly answer **your questions** and engage in a conversation regarding their individual cultural backgrounds, their music learning experience and their current approach to intercultural musical collaborations and performances.

CONFERENCE DINNER

Our conference dinner will take place **on Saturday 8th October at 7pm** at the **Gartenhaus** restaurant.

It is located at **Auf den Hütten 12, 57076 Siegen** ( on the map)

Please notify the organising team whether you wish to attend.



ETHNOMUSICOLOGICAL PERSPECTIVES IN MUSIC EDUCATION

Fostering culturally diverse
and inclusive teaching practices

Keynote address abstracts

FRIDAY 7TH OCTOBER, 3PM

Ethnomusicology, School Music, and
Transcultural Music Education:
A Critical Review

Professor Britta Sweers- University of Bern

In the face of the ongoing discussions on Cultural Appropriation, a well-grounded knowledge of music from a global perspective seems to be more important than ever, particularly in school music education. However, not only does ethnomusicology still play a comparably small role in the already tight musicological curriculum, schoolteachers are often also reluctant to include topics they did not encounter during their studies. Yet, even if ethnomusicology is part of the curriculum, it is often subject of contrasting expectations. From an ethnomusicological perspective, methodological and theoretical knowledge constitutes a central part of the discipline. However, students often first expect to acquire a broad representative repertoire knowledge – similar to a Western art music canon.

How can ethnomusicology thus convey a balanced basis of methodology, theory, and repertoire within a limited curriculum? And without falling into “ethnic-holistic” stereotypes (Barth 2008) that will most likely be repeated in the school classroom? Which terminology should be used? For example, while “world music” is heavily debated in ethnomusicological discourses, the expression is often used without further reflection for pedagogical workshops. And how should the repertoire be conveyed? Performance has been playing a central role in inter- and transcultural music education. How can a practical teaching of non-Western music be theoretically and ethically framed to avoid the danger of being accused of Cultural Appropriation? And what is the responsibility of ethnomusicology in this context that likewise faces related questions?

Britta Sweers, Ph.D., is Professor of Cultural Anthropology of Music at the Institute of Musicology (since 2009) of the University of Bern, Switzerland. She was also Director of the University's Center for Global Studies (2015-2019). She has been President of the European Seminar in Ethnomusicology (2014-2021) and is President of the Swiss ethnomusicological CH-EM (since 2021). Major publications include *Electric Folk: The Changing Face of English Traditional Music* (2005), *Polyphonie der Kulturen* (2006/8), *Cultural Mapping and Musical Diversity* (ed.; w. Sarah Ross, 2020), and *Climate Change, Music and the North* (ed., 2020). She is co-editor of the *European Journal of Musicology* and of the *Equinox* book series *Transcultural Music Studies*. The transfer of ethnomusicological knowledge into school music has been a central part of her work, reflected in *klasse music* and *Musik & Bildung* (2005-2012) and further publications (e.g. “Towards a Framework for a Pedagogically Informed Ethnomusicology: Perspectives from a German Musikhochschule.” *World of Music* 51/3).



SATURDAY 8TH OCTOBER, 12PM

“Unisono against racism” Music interventions as a tool in ethnomusicological education

Professor Nepomuk Riva - University of Würzburg

‘Music and racism’ has become a popular topic in teaching at German universities in recent years among students. The broad area of contexts where racism is expressed in music makes it easy to get into intense and controversial discussions. Yet, everyday racism exists in Germany and in Institutions of Higher Education as well. How to engage students in this topic?

I believe that music interventions, a method proposed by experts of Applied Ethnomusicology, can be helpful to reveal critical situations in academic surroundings and to try to transform these conflicts by using audiovisual formats. In my presentation, I will give an insight into a recent applied project of anti-racist film clips that were developed by students, produced by a film team, investigated in a study by the department of communication sciences, and finally shared on social media platforms.

The various layers of interaction and communication during the process of creation, producing and disseminating the film clips prove how practical educational projects can stimulate a discussion about a controversial topic and lead to a deeper understanding. Applied music projects can also create awareness for the importance of ethnomusicology at German universities.

***Nepomuk Riva**, deputy professor of ethnomusicology at the University of Würzburg, researches on the image of Africa and racism in the German music scene. In 2012, he finished his dissertation on oral and written transmission of church music in West-Cameroon in Berlin. Between 2016-2021 he coordinated the SDG-Graduate School “Performing Sustainability” at the Center for World Music of the University of Hildesheim in collaboration with the University of Cape Coast (Ghana) and the University of Maiduguri (Nigeria).*



SUNDAY 8TH OCTOBER, 11AM

Commentary Panel

Professor Raimund Vogels - University of Hildesheim

To conclude this conference, Professor Vogels will introduce and chair our final commentary panel.

As our principal observer, he will first reflect upon our discussions across the different papers during those three days. He will share his thoughts, insights and remarks on the topics we approached around fostering culturally diverse and inclusive teaching practices.

Finally, by way of an interactive commentary and concluding panel, all participants will then have a chance to contribute to the debates and share their broader perspectives on music education and ethnomusicology moving forward.

Raimund Vogels studied musicology in Cologne, Legon (Ghana) and Berlin, where he received his doctorate in 1987 with a dissertation on the women's songs of the Dagaaba in north-western Ghana. He then worked for almost two years as a research assistant in the music ethnology department of the Berlin Museum of Ethnology in Nigeria, where he was involved in setting up a music archive at the University of Maiduguri. In 1990, he began a traineeship at the Linden Museum in Stuttgart, State Museum of Ethnology, which subsequently took him on as a public relations officer. At the same time, he is continuing his research within the Collaborative Research Center (SFB) 268 "Cultural Development and Language History in the Natural Space West African Savannah" of the German Research Foundation at the Johann Wolfgang Goethe University in Frankfurt/Main.

In 1995, he began a five-year residency at the Musicological Institute of the University of Cologne, where he completed his Habilitation on music at the Islamic royal courts in north-eastern Nigeria.

In the summer semester of 2001, Raimund Vogels was appointed professor of ethnomusicology at the University of Music and Performing Arts in Hanover. From June 2003 to July 2006, he held the position of Vice President for Science. In 2008 he was awarded the Lower Saxony Science Prize for his efforts in the field of ethnomusicology. In 2011 he took over the position of director at the Center for World Music.



ETHNOMUSICOLOGICAL PERSPECTIVES IN MUSIC EDUCATION

Fostering culturally diverse
and inclusive teaching practices

Paper presentation abstracts

SATURDAY 8TH OCTOBER, 9.30AM

Imagination, Representation, and Transformation of the Indigenous' Singing in School Education: A Reflexive Ethnographic Study

Pei-Shan Wu - Hochschule für Musik, Theater und Medien Hannover

This study attempts to explore the various imaginations and representations of Taiwan's indigenous song singing in contemporary school education through the perspective of a writer of reflexive ethnography. Taiwan is a multi-ethnic immigrant society. Among them, there are 18 officially recognized indigenous groups belonging to the Austronesian language groups that still exist, accounting for about 2% of the total population of Taiwan. Taiwan's indigenous have experienced several external regimes over the past several hundred years and have long been a disadvantaged group in Taiwanese society. For a long time, what indigenous children learn about their history and knowledge about themselves in school has often been constructed under the dominance of other dominant groups. Such a situation also has seriously affected the representation of their music culture in contemporary schooling. After the dissolution and democratization of Taiwan after 1987, multiculturalism, the expression of ethnic differences, and the development of community identity have gradually become the mainstream of the culture and education policies. Local governments, schools, and communities have started to work together to build local cultural identities, and this has become an important part of school education. Under this policy, indigenous communities have begun the process of exploring "who am I?" and reformatting their cultural identity in the contemporary context. Song singing in its various forms is the most frequently developed object. "Singing" plays a significant role in the social life of many indigenous communities. It is commonly found in many important ceremonies and celebrations and is even a crucial means for the transmission of collective memory, history, and knowledge. Therefore, the representation of the imagined tradition of song singing is often an important issue in school education for indigenous communities in schooling, as is the case in this paper. I will take two indigenous communities from my homeland, one belonging to the Tsou and the other Atayal, as the cases, and apply the reflexive ethnographic approach to interpret how they imagine, represent, and transform their musical cultures in the process of formatting cultural identities in school education.

Pei-Shan Wu was born in 1982 in Chaiyi, Taiwan. In 2008 she graduated from Tainan National University of Arts with a master thesis about ritual music of the Yu-Fu ceremony. After her study she was a music teacher at Yun Lin Junior High School. Since 2015 she is doing her PhD at Hochschule für Musik, Theater und Medien Hannover with the topic "Music Practice, Imagination, and the Formation of Taiwan Identity in Taiwan Music Education". From 2017- 2019 she worked as volunteer for the project "Wissenspeicher Musik in der Praxis: Museumspädagogik und musikethnologische Sammlungen und Klangarchive" at BMBF in Roemer- und Pelizaeus-Museum Hildesheim.

SATURDAY 8TH OCTOBER, 10AM

„What’s your favourite song?“
Postmigrant negotiation processes in a
music pedagogy teaching ritual

Aurelia Lampasiak, Felicia Mischke - Hochschule für Musik, Theater
und Medien Hannover

Questions about how to deal with social diversity have been the subject of numerous publications in the field of music education in recent years (a.o. Binas-Preisendörfer & Unseld 2012, Bradler 2016, Blanchard 2019). In this context, postmigrant theory, which has already gained importance in social science (Foroutan 2019, Hill & Yıldız 2018), still plays a marginal role. A postmigrant perspective refers to ongoing processes of negotiation in societies shaped by migration as experience and reality. The focus leaves the migrant subject and is directed to a level of analysis of society as a whole (Foroutan 2018, p.15). Our research field is the music education project *ImproKultur*, in which HMTMH students teach music and improvisation to (newly) immigrant children and teenagers. In our contribution, we critically explore to what extent music education can provide a space to initiate postmigrant processes of negotiation and reflection. Therefore, we will focus our analysis on the ritual of “bringing a favorite song into class”. The core of our research interest lies in the search for conditions of success for music teaching from a postmigrant perspective. Specifically, we examine codetermination and subjectivation processes (Balzer 2014) that are initiated by the ritual. Previous studies on listening preferences among teenagers focused on aesthetic judgment criteria during initial exposure to popular music (Brunner 2012). Honnens (2017) examined the relationship between social positioning and music-related taste judgments. In addition, this presentation shows how cultural attributions and social dynamics within the group are influenced by the ritual. Methodologically, we follow the research approach of ethnography (a.o. Breidenstein et al. 2020). Our data are field notes (Hammersley/Atkinson 2007, p. 141ff.) generated from video-assisted participant observation (Herrle & Breitenbach 2016) as well as video-stimulated recall interviews (Schneider-Binkl 2018) with teachers and students.

Since 2021, Aurelia Lampasiak has been working as a research associate at the Institute for music education research (ifmpf) at the Hanover University of Music, Drama and Media (HMTMH). She does research in the project „ImproKultur. Musizieren und Improvisieren mit Kindern und Jugendlichen im Kontext von sozialer Heterogenität und Migration“. She is also active in various contexts as a music educator and a musician, for example at Musikschule Hemmingen and in the interdisciplinary music and dance collective TSAK!. She studied music and movement pedagogy as well as instrumental pedagogy at HMTMH.

Since 2020, Felicia Mischke has been working as a research assistant at the Institute for Music Education Research at the Hanover University of Music, Drama and Media. She does research in the project „ImproKultur. Musizieren und Improvisieren mit Kindern und Jugendlichen im Kontext von sozialer Heterogenität und Migration“. In addition, she was and is active as a music educator in various contexts, for example at the Musikschule Friedrichshain-Kreuzberg Berlin and as part of „MitMachMusik. Ein Weg zur Integration e.V.“ in various accommodations for refugees. She studied Cultural Studies and Aesthetic Practices at the University of Hildesheim and Elementary Music Education at the Berlin University of the Arts (udk).

SATURDAY 8TH OCTOBER, 10.30AM

More than a fascination? Africa in music didactics. A historiographical and qualitative study of objectives

Claudia Maria Cvetko - University of Osnabrück

At the beginning of the 1990s, an unmistakable popularity developed within the discourse of intercultural music education to bring *music from Africa* into the school classroom. The most important stimulus came from the German music educator Volker Schütz, who not only organized further training events in Germany, but also so-called *trips into black music* («Reisen in die schwarze Musik») to Gambia. His publication *Music in Black Africa – Workbook for Music Lessons in Secondary Schools* («Musik in Schwarzafrika – Arbeitsbuch für den Musikunterricht in den Sekundarstufen» 1992) can be seen as a milestone. Subsequently many authors were inspired to publish related writings, which ultimately resulted in a large number of articles in music education journals and in designated topic books that provide teaching materials on *music from Africa*. Until now *music from Africa* is still an integral part of current schoolbooks. Although the popularity became noticeable in the 1990s, the meticulous view of historical sources undertaken in this research shows earlier beginnings of an educationally motivated interest in African cultures and its music.

This presentation gives an insight into a recently defended dissertation, in which the topic *Africa in music didactics* is shown in detail from three different perspectives: a historiographical processing of the research topic over a period of 100 years, a broad textbook analysis as well as the implementation and evaluation of interviews with three protagonists (Volker Schütz, Thomas Ott and Markus Detterbeck). At the center of all three perspectives stands this question: What are the objectives of addressing *music from Africa* in music didactics?

Claudia Maria Cvetko studied schoolmusic and German for teaching at grammar schools and comprehensive schools at the University of Siegen (1st State Examination 2014), while she was a student assistant in the Studio for Contemporary Music at the University of Siegen with Prof. Martin Herchenröder and received scholarships from the Cusanuswerk and the Richard Wagner Scholarship Foundation Bayreuth. Before and during her studies she completed social internships in Accra (Ghana) and Taupo (New Zealand) as well as a year abroad in music at the University of Tulsa (OK, USA). Claudia Maria Cvetko has been a student trainee in Bremen since February 2022. In September 2022 she defended her dissertation at the University of Osnabrück, which was funded by doctoral scholarships from the Cusanuswerk and the University of Osnabrück.

SATURDAY 8TH OCTOBER, 11.30AM

Collaboration in Creation: Gamelan
Performance and Alternative Education
Provision for Disengaged Young People

Cynthia Stephens-Himonides - Kingston University (UK)

Maria Mendonça - Kenyon College (USA)

In England and Wales, regional styles of Indonesian gamelan (particularly Javanese) have played an influential role in several areas of music education, from the National Curriculum for Music (ages 7-14) to postgraduate ethnomusicology training, to prison rehabilitation. In this presentation, we focus on a recent research project that investigates the role of gamelan performance in alternative education provision for disengaged young people, exploring the interface between gamelan, ethnomusicology, training music teachers, and performance as a methodology of inclusive learning. Hosted by Kingston University (UK), the project centered on a series of workshops on the Music Department's Javanese gamelan ensemble, led by an ethnomusicologist, with groups of young people from Anstee Bridge, a local alternative learning programme for young people facing emotional challenges that cause them to disengage from education. Another strand of the project involved students from the MA in Music Education at Kingston, who had participated in a series of classes with the ethnomusicologist on Javanese gamelan performance and workshop techniques, before assisting with the workshop sessions.

Two questions guided the research. In what ways might gamelan performance support young people who are disengaged from mainstream schooling? And how might music education postgraduate students from a western art music background who teach and learn in curricula-related situations with traditional student populations respond to participating in these workshops?

The principal researchers - a music education specialist and an ethnomusicologist – discuss the outcomes of the research, and explore the challenges, opportunities and potential of collaboration between these two music subdisciplines.

Cynthia Stephens-Himonides, Senior Lecturer in the Music Department at Kingston University (UK), is a teacher, educator and researcher specializing in instrumental music teaching and learning. She has served as a Foreign Expert in China, on the Research Committee of the National Conference on Keyboard Pedagogy and is involved in a longitudinal study of keyboard skills development and instrumental music teacher identity and adaptability since Covid 19.

Maria Mendonça is an Associate Professor in the Music and Anthropology Departments at Kenyon College (USA), where she also directs the gamelan ensembles. Her research interests include Indonesian music, transnational circulation of culture, music and prisons, ethnographic film, digital humanities, and sound in heritage and museum spaces. Mendonça has served as Ethnomusicology Editor for The New Grove Dictionary of Music and Musicians and has taught Javanese gamelan at several British universities and conservatories, as well as leading gamelan projects for a range of British arts institutions, including Southbank Centre, London, and St David's Hall, Cardiff.

SATURDAY 8TH OCTOBER, 12PM

Empowerment as perspective for inclusive (and culturally diverse) music teaching

Judith Wolf - University of Siegen

Empowerment might be a well-known term. It was used in many different academic disciplines such as social work and psychology (Herriger, 2020). What is new is the perspective of empowerment in music teaching (in German schools). To transfer empowerment from the former social view to an educational one, we must define the empowerment goals for music teaching: When do we call a student musically empowered? Are we able to define music empowerment?

To answer these questions, I related the term to different former music education discussions, like musical maturity (Antholz), Democratic Education in Music (Woodford) and (cultural) participation and found evidence of empowerment in all of them. On the way to define music empowerment I used well known empowerment indicators (Ibrahim & Alkire, 2007; Depauw & Driessens, 2017 and Zimmerman, 1990) and converted them onto the musical everyday life of students. At the end of this process stands a definition with four categories of music empowerment.

The aim of this research is to use the music empowerment perspective to find an inclusive way of music teaching in schools with particular focus on socially underprivileged students. In the first part of the research study a course of students in a music class was asked to discuss in groups different tasks and questions which are related to the four music empowerment categories. In the future, I plan to design a study involving didactical testing of a series of music lessons with pre- and post-evaluation.

Since 2021, Judith Wolf (she/her) is a PhD student and works as research assistant of Prof. Dr. Bernd Clausen – Music Education at the University of Siegen. Her research focus is on inclusive teaching settings and empowerment through music. She studied at the University of Music and Dance Cologne and the University of Cologne for her teaching degree with the main-subjects music and mathematics. In 2021 she obtained her Master of Education with a thesis about the significance of social background for the pedagogical practices of music in schools

SATURDAY 8TH OCTOBER, 12.30PM

The anxiety of German music education towards the Other

Bernd Clausen - University of Siegen

A synoptic comparison of the German with the English-language debates over a period of 100 years shows that the topic dealt with here encompasses words like multi-, trans- and interculturality, folklore, non-European music as well as guest workers, foreigners, migrants, other migrants, refugee etc. They are addressed and relate to changing political, social and music-educational fields. Analyzing various artefacts in music education such as articles, schoolbooks etc. continuity and discontinuities come to light and shape an image of German music education that differs clearly from that of other countries. In this context, Bradley's (2006) observation that "music education has its own history of exclusion" certainly encourages reflection on German music education because, to this day, an unspoken national mindset determines music lessons and music teacher training. While ethnomusicology begins to play an important role, especially in the USA from around 1940, the fact of migration came to the forefront in Germany in the mid-1980s and has remained there to this day. In this paper, an attempt is made to organize the discursive landscape with a particular focus on music teacher training in Germany, which neither curricularly nor systemically meets the demands placed on it by the music pedagogical discourse in Germany. It is argued that specific thought collectives (*Denkstille*) in Fleck's sense (cf. Kaiser 2015, Clausen 2017) persist and block fundamental changes in music education..

Bernd Clausen studied music education (secondary school) at the University for Music and Drama Hannover and German as second subject at the University of Hannover. After graduation he worked as Foreign Teacher (外国人教師) at the University of Muroan/Japan from 1998–2003. Taking part in regional music groups he eventually graduated in Tozan-Shakuhachi and shamisen. 2003 he received his PhD in music education with a study on non-European music in the discourse of 18th century Germany and present music education. He became assistant professor at the University of Bielefeld (2003–2008) and published 2009 his habilitation treatise (music education/ethnomusicology) entitled "The Rabbit it the Moon. Japanese Traditional Music in Japanese Schoolmusic". While taking a position as full professor of music education at the University of Music Würzburg in 2008 he was not only involved in various processes of quality management in the arts and the bologna process as such, but also took the position as vice-president and then president of this institution. During that time publications on intercultural and comparative music education as well as teaching material were a centre-point of his activities as well as international activities in India and Korea. Since 2019 he is full professor for music education at the University of Siegen.

SUNDAY 9TH OCTOBER, 9.30AM

From Students to Students: a Vertical Curriculum Experience in the Teaching of Ethnomusicology

Paola Barzan - University of Padua

"Ethnomusicology, Themes and Methodology" is one of two units in the Visual and Performing Arts course offered by the Cultural Heritage Department at the University of Padua which gives students the opportunity to gain educational credits in order to become state certified school teachers after graduation.

I strongly encouraged the students who attended my class in the last three academic years to take advantage of the opportunity to segue from pure theory to hands on practical experience teaching ethnomusicology to local junior high school students.

On a voluntary basis, a group of students worked diligently during both curricular and extracurricular time in order to participate in an intercultural music education project which attempted to meet the needs, knowledge, abilities and interest of several multiethnic 14 year old students. The lesson was conceived as a series of interrelated ten minute individual lectures connected to a broader main theme. The assignment of the topics was very often made according to the wishes and needs of the individual students to express themselves through their cultural identity.

The outcome of the experience, an example of the so-called "Brief Education" as well as "Vertical Education", has been extremely interesting for both the University students and the junior high school students. Furthermore, quite different observation data emerged during the second year of the experience, 2021, due to Covid restrictions that were applied to teaching.

Paola Barzan teaches Ethnomusicology in the Department of Cultural Heritage at the University of Padua and Music Education at the Junior High School. Her research interests include oral tradition of liturgical chant, Veneto folk music, applied ethnomusicology, visual documentation and music education. She published books and articles on various topics and is author of documentary films on Italian traditional music cultures.

SUNDAY 9TH OCTOBER, 10AM

Approaching the Other: Cultural exchange through peer-to-peer music learning and teaching - a case study of the *Ethno* movement

Elise Gayraud - University of Siegen

How do young musicians cope in multicultural and highly diverse musical environments? The *Ethno* programme, under the auspice of Jeunesse Musical International, aims to offer young people a platform to learn and exchange about their and others' traditional musics. Through a case study of the *Ethno* movement, this paper interrogates in which ways *Ethno* learning and teaching methods can help to understand coping mechanisms and to reflect on how music education can become more accessible and democratic.

Challenging participants' perceptions of both their own music and that of other cultures, *Ethno* holds gatherings of young folk musicians from around the globe, mutually teaching their music, then performing as a World Music ensemble. Participants teach each other tunes or songs from their own traditions: Music is being taught orally on an egalitarian basis, but beyond performances, the *Ethno* experience creates a grass-root global network of musicians collaborating on multicultural projects, experimenting with genre boundaries and definitions of tradition while perpetuating *Ethno*'s ethos of equality and democracy in teaching and learning music. Oriented towards young musicians, a significant proportion of participants are likely to become music teachers as well as performers.

This paper is inscribed within a longitudinal ethnographic study initiated in 2012 exploring the question: to what extent can the *Ethno*-model inform our understanding of learning and teaching music across cultures? In line with Schippers framework (2010), and based Campbell reflections on teaching "world music" (2004), this study also builds upon theories of community building and compassionate music education (Kaufmann Shelemay, 2011; Hendricks, 2018), musical cosmopolitanism (Stokes, 2007; Appiah Kwame, 2006; Papastergiadis, 2013), as well as taking a critical look at fundamental ethnographic reflections (Geertz, 1973) and anthropological works on globalisation and orientalism (Said, 1978; Anderson, 1983; Richards, 2014).

Elise Gayraud is a postdoctoral fellow in ethnomusicology and music education within the Musikpädagogik team in Siegen. She completed her PhD in Ethnomusicology in 2016 at the University of Durham (UK). Her thesis, entitled "Towards an ethnography of a culturally eclectic scene: Preserving and transforming Folk music in 21st-century England", explores recent changes in the folk music scene in England. She has previously taught at the Ludwig-Uhland-Institut für Empirische Kulturwissenschaft, Eberhard-Karls-Universität, Tübingen (DE), Katholieke Universiteit Leuven (BE) and collaborated with the University of York St John (UK). For her current project on the *Ethno* initiative, she carried out extensive ethnographic fieldwork, including participant-observation in music-making communities, and semi-structured interviews of professional and amateur folk musicians, and she is now working toward habilitation investigating the crossroads and overlaps between ethnomusicology and music education.