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# **AUTHORS OF THE PUBLICATION**

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**Patricia Adkins Chiti**, musician and musicologist. Resident in Italy, she has served on Italian state commissions for equal opportunities, for musicology and for the performing arts, and is a consultant to universities and institutions. She created *Donne in Musica* in 1978 and the *Fondazione Adkins Chiti: Donne in Musica* in 1996, building an expanding network of women composers, musicians, educators and musicologists in 110 countries to promote women's contribution to music in all times, genres and communities. She commissions new works, produces festivals, undertakes musicological research, superintends a library and archives of music by women, encourages and sustains women in music organisations in Europe, Latin America, Asia and Africa, and supplies music materials to schools and conservatories. She has written books and numerous scholarly articles about women in music. In 2004, the President of Italy honoured her with the title *Cavaliere Ufficiale* of the Italian Republic.

**Etienne Balibar** was born in Avallon (France) in 1942. He graduated from the *Ecole Normale Supérieure* and the *Sorbonne* in Paris, later took his PhD from the University of Nijmegen (Netherlands) and has a habilitation from Université Paris I. He has taught at the universities of Algiers, Paris I (Panthéon-Sorbonne), Leiden, Nanterre (Paris X). He is now Emeritus Professor of Moral and Political Philosophy at the University of Paris X Nanterre and Distinguished Professor of Humanities at the University of California, Irvine (USA). He also teaches seminars at the *Centro Franco-Argentino de Altos Estudios de la Universidad de Buenos-Aires* (Argentina) and the Center for Comparative Literature and Society at Columbia University in New York.

**Alenka Barber-Kersovan** studied piano, musicology, psychology and aesthetics at the universities in Ljubljana, Vienna and Hamburg. She acquired her PhD with a thesis on the contribution of the Slovenian punk to the destruction of the socialistic value system. After positions as a scientific officer and lecturer at the Hamburg Academy of Music, the Institute for Music Education in Hamburg and the Musicological Department of the University of Hamburg, she is currently the managing director of the *Arbeitskreis Studium Populärer Musik*. Research interests: popular music and politics; aesthetics of popular culture; multimedia; popular music and education; creative industries; music and urban studies.

The university lecturer **Wolfgang Bender**, born in 1946, did his PhD thesis in ethnology on *Colonialism and awareness of the Yoruba in Nigeria* in 1978. From 1980 to 1985, he was an assistant of Ulli Beier at the University of Bayreuth, with whom he set up the *Iwalewa House*, a department of the

Institute of African Studies. From 1986 he worked in Mainz on a project on popular culture in Africa funded by the German Research Foundation, DFG. In 1991, he became head of the African Music Archive which he had founded earlier. In 1989, he did his habilitation in Vienna on popular culture in West Africa, with a focus on Nigerian highlife. Since October 2008, he has served as founding director of the Centre for World Music at the Hildesheim University Foundation. He has written numerous works on popular culture in Africa, such as *Sweet Mother – moderne afrikanische Musik*. Wolfgang Bender is the producer of a CD series for the label *African Music* and the Internet journal NTAMA.

**Philip V. Bohlman** is the Mary Werkman Distinguished Service Professor of the Humanities and Music at the University of Chicago, and Honorary Professor at the *Hochschule für Musik und Theater Hannover*. A pianist, he is also the Artistic Director of the Jewish Cabaret, New Budapest Orpheum Society. His most recent books include *The Music of European Nationalism* (2004), *Jüdische Volksmusik – eine Mitteleuropäische Geistesgeschichte* (2005), and *Jewish Music and Modernity* (2008). He served as President of the *Society for Ethnomusicology* from 2005 to 2007, and is the recipient of the *Edward Dent Medal* from the *Royal Music Association* (1997), the *Berlin Prize* from the *American Academy* in Berlin (2003), and the *Derek Allen Prize* from the *British Academy* (2007).

**Bernd Clausen** studied ethnomusicology and sinology in Göttingen from 1988 to 1991 and music education at the University of Music Hanover where he graduated in 1996. From 1998 to 2003, he worked in Muroran, Japan as a teacher and graduated in *Tozan shakuhachi* and *shamisen*. In 2003, he completed his PhD with a study on the reception of Chinese music in 18<sup>th</sup> century Germany and its possible implications for transcultural music education. From 2003 to 2008, he worked as an assistant professor (*Juniorprofessor*) at the University of Bielefeld and published various articles on transcultural music education. In 2008, he passed his habilitation (postdoctoral studies) with a three years survey on Japanese music in Japanese music education (*Der Hase im Mond*, Münster 2009). Since 2008, he has been Professor for music education at the *University of Music* in Würzburg.

**Lance D'Souza**, a musician and music teacher, was born in Iran in 1951. He grew up in Tanzania, and went to a boarding school in England before studying accountancy there. He then settled in Denmark in 1976, where he graduated from the Royal Academy of Music in 1983. He was appointed Vice Director of Aarhus Music School in 1989, Director of the *World Music*

*Center* (Aarhus Music School) in 1999 and has been Director of the *Institute for World Music Studies* since 2008. He has also been a member of the *Advisory Board for Rhythmical Music* in Aarhus from 1992 to 1995, and a member of the Board of Directors of *Klüvers Big Band* from 1994 to 2002.

**Gilles Delebarre.** After obtaining a Masters degree in 1980, he worked for one year as an activity leader at the French cultural centre in Nouakchott (Mauritania). Then, until 1998, he was manager of the *Centre national de Recherche pédagogique* at the *Galerie Sonore* in Angers, where he developed an educational and cultural project aimed at a wide audience of adults and children and designed to introduce them to world music. He also did research work on Mauritanian Moorish music for a degree in ethnomusicology. In 1998, he became manager of the *Folie musique* at the *Cité de la musique*, where he leads a large programme of introductory workshops in music. This programme is aimed at an audience of school groups as well as individuals. He also teaches Indonesian gamelan.

**Annunziata Dellisanti** studied piano, percussion and composition at the *Benedetto Marcello Conservatoire* of Venice. Timpanist of the *Treviso Philharmonic Orchestra* from 1984 to 1991, she has been a percussion teacher at the Venice Conservatoire since 1991. Alongside her performing activities, she is active as a musicologist, and especially interested in the history of percussion instruments and female composers. In 2006, she wrote the musical items of the *Guide of Venice for Women* edited by the *Venetian Council of Women*. In the same year, she wrote *Maestre, Virtuose, Compositrici: Una panoramica storica sulle musiciste veneziane al tempo di Mozart*. [Maestros, Virtuosos, Composers: a historical overview on Venetian female musicians at the time of Mozart], Colombo Editions, Rome.

**Alessandro Di Liegro** was born in Cava de' Tirreni (Salerno) in 1981 and studied Communication Sciences at the University of Salerno, where he graduated in 2007 with a thesis entitled *Communication and the Presidency in Italy*. He worked for music festivals and advertising agencies before joining the *Fondazione Adkins Chiti: Donne in Musica* as Press Officer.

The *European Music Council* (EMC) is a non-governmental network of music organisations. It is the regional group for Europe of the *International Music Council* that was founded in 1949 upon request of UNESCO. The *European Music Council* advocates for musical and cultural rights on a European level and hence plays a key role in supporting the European communities that want to celebrate their music. It is currently running the EU funded project *ExTra! Exchange Traditions* which is aiming at enhancing

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exchange and dialogue of musical traditions of migrant and minority cultures in Europe. This publication is part of the project.

**Eva Fock** works at *VMK – Academy of Music and Music Communication* as a freelance ethnomusicologist/music researcher. For years, she has been involved in questions related to music and immigrants in Denmark, especially from the Muslim world, carrying out extensive fieldwork in the region. She works as a researcher on subject-related musical identity and identification, as an evaluator and cultural advisor in relation to cultural policies, and as a teacher and writer regarding cultural diversity in music education. Furthermore, she has worked on music history, musical heritage and music education in Iceland and the Faroe Islands.

**Christina Foramitti** was born in Melk, Lower Austria, in 1978. She graduated from high school in 1997 and studied vocal music education at the University of Music and Performing Arts in Vienna. She earned her MA in 2007 with the thesis *Interkulturelles Lernen im Dialog mit Musik (Wiegenlieder der Yorùbá). Didaktische Analyse des Kindergartenprojektes 'Jeder ist besonders'*. Since 2003, the soprano singer has taught singing, piano playing and elementary music education at the music school association of Yspertal in the Southern Waldviertel region of Lower Austria. She is a yodelling and vocal teacher and presents workshops together with Babátólá Alóba on the topic *Intercultural Learning in dialogue with music* within nursery schools settings.

**Martin Greve** is currently the manager of the Turkish music study programme at the Rotterdam Conservatoire, and an advisor to the *Berlin Philharmonic* for the concert programme *Alla Turca*. He studied musicology, ethnomusicology and sinology, and then taught at several universities and music academies in Germany and Switzerland (ethnomusicology, cross-cultural training, and Turkish music). For the municipal integration office of Berlin, he has written information booklets on Turkish life in Berlin. He lives in Istanbul.

**Ursula Hemetek** is currently an Associate Professor at the *Institute of Folk Music Research and Ethnomusicology* at the University of Music and Performing Arts in Vienna. She did a PhD in musicology in 1987 and passed the habilitation (post-doc) in ethnomusicology in 2001. Her research focuses mainly on the music of minorities in Austria; she has published works in the field of ethnomusicology, and music and minorities (focus on Roma, Burgenland Croats and recent immigrant groups). She now chairs the ICTM Study Group *Music and Minorities*. Among her most recent works are the

publications *Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology* together with Adelaida Reyes in 2007, and *Music from Turkey in the Diaspora* together with Hande Sağlam in 2008.

**Dorit M. Klebe** studied musicology, ethnomusicology, music pedagogy and turcology. Her research interests and projects relate to the religious, classical court music, folk, urban and pop music of Turkey, past and present, as well as to the music culture of the Turkish and other minorities in the German diaspora. She is one of the chairs of the recently established ICTM Study Group on *Music of the Turkish-speaking World*. She is the President of the ICTM national committee of Germany, and works as an Assistant Professor at the Department of Music at the Berlin University of the Arts.

**Jan Sverre Knudsen** is Professor at the Faculty of Education and International Studies, Oslo University College, as well as lecturer in world music at the Department of Musicology, Oslo University. His research and publications focus on the role of musical practices in immigrant communities and on issues related to multicultural music education. Knudsen's PhD thesis *Those that fly without wings* (2004) is an ethnomusicological study based on field research among Chilean immigrants in Norway. His recent study on a multiethnic hip-hop group in Oslo is part of the strategic research programme CULCOM (cultural complexity) at Oslo University.

**Ninja Kors** (MA) studied ethnomusicology at the University of Amsterdam. Her interest in how music travels from one person to the next led her to take a job with Huib Schippers in the field of cultural education. She has worked for Rotterdam Conservatoire, where she carried out research into cultural diversity in higher music education in Europe. She worked as an independent researcher and project coordinator for music schools and conservatoires in the Netherlands, performance venues and festivals, and the European Association of Conservatoires, Académies de Musique and Musikhochschulen (AEC). Ninja Kors was involved in the development of the World Music & Dance Centre in Rotterdam, the Netherlands, where she currently works as project co-ordinator and researcher. She is part of the research group of the lectorate Lifelong Learning in Music of the Prince Claus Conservatoire (Groningen) and the Royal Conservatoire (The Hague).

**Laura Leante** is Research Fellow in Music at the Open University (Milton Keynes, UK). She studied ethnomusicology at the University of Rome *La Sapienza*, where she was awarded both her first degree (1999) and her PhD (2004). Her doctoral research focused on the issues of meaning and

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cross-cultural reception of music in British-Asian repertoires. Her research interests range over Indian classical and folk music, music of the South Asian diaspora, music and globalisation, popular music, and music semiotics.

**Dan Lundberg** is the Director of Svenskt visarkiv (Centre for Swedish Folk Music and Jazz Research) and a Professor in music and cultural diversity. Lundberg's key publications include several books and articles on Swedish and European folk music, and music and identity. Between 1996 and 2000, he participated in the large Swedish ethnomusicology project *Music, Media, Multiculture* at the Royal Swedish Academy of Music. Dan Lundberg's career has also been characterised by a balance between theory and practice. He has been an active musician on the Swedish world music circuit, specialising on Eastern European folk music. Lundberg's main musical focus has been on his band, the Orient Express (*Orientexpressen*).

**Albinca Pesek** is an Associate Professor of Music Education at the University of Maribor, Slovenia. She prepared her Master's degree in Germany (Weimar) and her PhD in the USA (Storrs, Connecticut). She is the initiator of curricular reforms aimed at strengthening multicultural educational opportunities, and the author of a series of new interethnic music textbooks and audiovisual materials for elementary schools. She also published the first monography in the field of music education and psychology in Slovenia (*Otroci v svetu glasbe – Children in the World of Music*). Her research interests are music education, development of musical abilities, psychology of music, music therapy and integral education. Recently, she has been researching, linking and applying the achievements of Western (European) and Eastern (Indian) education.

**Svanibor Pettan** is a Professor and chair of the Ethnomusicology Programme at the University of Ljubljana, Slovenia. His past professional posts include media (Croatian Radio), research (Institute of Ethnology and Folklore Research) and teaching (universities of Illinois, Maribor, Maryland, Oslo, Pula, Washington, and Zagreb). His studies are based on fieldwork in parts of Africa, Australia, Europe and North America, and focus on music in contexts of politics and war, interaction and creativity, ethnomusicology of central and southeastern Europe, the music of minorities, and applied ethnomusicology. His forthcoming DVD/book features Romani musicians from Kosovo.

**Adelaida Reyes** is Professor Emerita at New Jersey University. She is the author of *Songs of the Caged, Songs of the Free. Music and the Vietnamese Refugee Experience* (1999, Temple University Press), which won the Book of

the Year award from the American branch of the International Association for the Study of Popular Music, *Music in America* (2005, Oxford University Press), and numerous articles. She has pioneered ethnomusicological work on urban musical phenomena and has done fieldwork in the Philippines, in Uganda, and in US American cities on the East and West Coasts. She has taught at Columbia University, New York University and The Juilliard School of Music.

**Eva Sæther** is a senior lecturer and postdoctoral research fellow in Music Education Research at Lund University, Malmö Academy of Music, Sweden. Her musical background and point of departure is Swedish folk music, which has served as a platform for a wide range of activities: Development of new courses and projects to serve an intercultural music teacher training, and academic studies. In 2003, she defended her doctoral thesis *The Oral University. Attitudes to music teaching and learning in the Gambia*. Her study of meaningful engagement and social inclusion in music education was the focus of four years of collaborative research with an international team of researchers. This project resulted in a series of refereed journal publications in 2008, for example “When minorities are the majority. Voices from a teacher/researcher project in a multicultural school in Sweden”, *Special issue of Research Studies in Music Education, RSME*. Her current research includes a project on music and identity: “Playing yourself Persian or Swedish”, and “jam2jam”, an international research project on creative engagement in collaborative online music systems.

**Hande Sağlam** was born in Istanbul, Turkey. After receiving her diploma in composition and music theory from Bilkent University, she got her Master's degree in music theory from the University of Music and Performing Arts in Vienna in 2003. Since 2003, she has been working on her PhD at the same university in the *Institute of Folk Music Research and Ethnomusicology* with Prof. Ursula Hemetek on the *Âşık* tradition in Sivas. From 2007 to 2009 she worked on a research project entitled *Bi-Musikalität und Interkultureller Dialog* at the same Institute.

**Huib Schippers** has a long, diverse and profound history of engagement with music, education and training in various cultures. Trained as a professional sitar player, he proceeded with (partially overlapping) careers in performance, teaching, research, journalism, the record trade, arts policy, and project management. He founded the World Music School in Amsterdam (1990-1996), worked in and with conservatoires in Amsterdam and Rotterdam (1998-2003), and was the driving force behind the recently opened World Music & Dance Centre in Rotterdam (2001-2006). Currently, he is Director

of the innovative Queensland Conservatorium Research Centre at Griffith University in Brisbane, from where he leads a three-million euro project *Sustainable futures for music cultures: towards an ecology of musical diversity*. His monograph on learning and teaching music across cultures, *Facing the music: Shaping music education from a global perspective* will be published by Oxford University Press in summer 2009.

**Henri Tournier** is one of the rare musicians active both in research in contemporary Western music and in classical Indian music. He has followed the teaching of Pandit Hariprasad Chaurasia, and has been assisting him at the Rotterdam Conservatoire as an invited guest teacher for about fifteen years. Henri Tournier has succeeded in introducing the *bansuri* to the contemporary repertoire and keeps making new musical experiments. At present he plays with *BACO* by K. Chémirani, *Millénarium* (medieval music), *Mahwash* (Afghan music), P. Edouard, P. Hardy & G. Roy, or Linling Yu. Henri Tournier holds the *Certificat d'Aptitude* (a French teacher training certificate) in traditional music and is a member of the French Society of Ethnomusicology – SFE.