



Hes-SO // GENÈVE

# Teaching « World Music » ?

Spaces, contexts, issues

Ethnomusicology



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Genève  
Neuchâtel

## Programme

28-29.11.2025  
HEM Dufour  
Centre des Cultures

## PROGRAMME

### Friday 28 November 2025

10:00–10:30 – **Reception and Coffee**, HEM–Dufour, GD–00 (Centre des Cultures)

10:30–11:00 – **Welcome Words and Introduction** by Britta Sweers (University of Bern, Chair CH–EM),  
Béatrice Zawodnik (Director of HEM Geneva), Talia Bachir–Loopuyt (HEM Geneva)

11:00–12:30 – **Session 1 – Pluralizing Curricula: Issues and Limits**

Moderation: Britta Sweers (University of Bern)

**Joshua Dickson** (Royal Conservatory of Scotland /AEC) – Reflecting on Recent Pluralization  
and Decentring Projects in the HME Conservatoire Environment

**Thomas Pooley** (University of South Africa) – The Limits of Tradition: Critical Reflections on the  
Development of African Music Syllabi at the University of South Africa

**Jaime Salazar** (CRR Grand Châlon / CNSMD Lyon) – Enseigner les musiques du monde : retour  
sur la création d'un département spécialisé au Conservatoire du Grand Châlon

*Lunch (for participants) – GD 20*

14:00–15:30 – **Session 2 – Alumni–Session: 10 Years of the Joint Masters Programme in  
Ethnomusicology (HEM / Unige / Unine)**

Moderation: Nicolas Donin (University of Geneva)

**Fulvia Torricelli** – *A musica não é apenas som (Music is not just sound)*. The *Rumpilezzinho*:  
Music Education, Identity Building and Citizenship Practices in Salvador de Bahia

**Daniel Gutiérrez Gómez** – Chanter pour démontrer ou chanter pour transmettre ? Une  
approche socio-esthétique de la *tonada cantabrique*

15:30 – 16:00 – *Musical interlude* – Minh Trang Nguyen, đàn tranh – GD 10

16:00–17:30 – **Session 3 – Teaching Practices, From the Field to Institutions and Back Again**

Moderation: Carine Tripet (HEM Geneva)

**Henri Tournier** (Rotterdam–Codarts / IIMM) – De l'Inde du Nord à un conservatoire européen :  
la classe de flûte bansuri de Rotterdam–Codarts

**Angela Mancipe** (HEM Geneva / University of Bern) – Négocier l'interculturalité en contexte  
académique : le cas de la *Banda Sinfónica colombiana* à la HEM Genève

**Vilma Timonen** (Sibelius Academy) – Beyond Cultural Representation and Technical  
Rationality: Professionalism in Traditional Music as Dialogical Boundary Work

*Dinner (for participants) at Vroom – Rue des Rois 13 1204 Geneva*

20:00 – 21:30 – Concert *Les violons barbares*

Organized by Ateliers d'Ethnomusicologie – Centre des Musiques actuelles, Genève

## Saturday 29 November 2025

9:00–11:00 – **Session 4 – Music and Interculturality: Which Music, for Whom?**

Moderation: Angela Mancipe (HEM Genève / University of Bern)

**Julio D’Santiago** (Paris–Sorbonne / Ateliers d’ethnomusicologie) – Dynamiques transculturelles et mutations sociales dans l’enseignement des musiques traditionnelles à San Cristóbal, Venezuela

**Thilo Hirsch** (Hochschule der Künste, Bern) – «The *Rabab* – A Sound of Ours!»: Erfahrungen in der interkulturellen Musikvermittlung

**Hossein Rad** (Horan Sounds) – From Practice to Theory: Challenges and Opportunities in Multicultural Music Education for Children Aged 6–13 – The Case of *Chant des Petits Mondes*

**Natalie Kirschstein** (Hochschule Luzern) – Instrumental to Integration: Cultural Participation through Music Lessons with Refugee and Asylum–Seeking Young People

11:30–12:00 – *Summary and final discussion*

12:00 – 12:30 – *Musical interlude* – Henri Tournier, *bansuri* – GD 10

*Lunch (for participants) – GD 20*

14:00–16:00 – **Session 5 – Music, Trance and Healing: Cross–Disciplinary Perspectives**

Moderation: Eugénie Grenier–Borel (Conservatoire Populaire / University of Bern)

14:00–14:30 – **Wassim Jomaa** (University of Sousse) – Tunisian *Stambali*: Trance and Healing Music between Afro–Maghrebi Heritage, Ritual Practice, and Therapeutic Exploration

14:30–16:00 – *Roundtable*: Links Between Music and Trance States: Perceptions, Imaginations, and Realities with Prof. **Vincent Barras** (University of Lausanne), Prof. **Philippe Borgeaud** (University of Geneva), Prof. **Andrea Carlino** (University of Geneva), Prof. **Michaela Schäuble** (university of Bern), **Arturo Corrales**, composer and conductor.

16:00 – **Conclusion** (Britta Sweers, CH–EM Chair)

16:30 – 18:30 – Film : *Tarantism Revisited*  
by Anja Dreschke and Michaela Schäuble (co–director) – GD 003

## CALL FOR PAPER

Over the last few decades, Switzerland has seen an emergence of initiatives aimed at diversifying repertoires and practices, promoting intercultural dynamics, and developing international exchange possibilities in the field of music pedagogy. From projects initiated within conservatoires and higher education establishments to actions developed by associations or education programmes aimed at minority groups, these initiatives have emerged under a wide range of labels: 'world music', 'ethnomusicology', 'traditional music', 'folk', 'global music', 'intercultural', 'transcultural', and 'international' programmes. From one context to another, the same term can cover very different perspectives and approaches. These have evolved over time and today they are being challenged or reformulated in the light of current issues, such as the encouragement of international mobility or the development of new technologies. However, even though these approaches may enhance mobility, they are not always accompanied by an in-depth reflection on interculturality and the unequal access to mobility. They are also sometimes called into question in a context of multiple debates: on the redefinition of cultural policies, the decolonization of knowledge, the impact of identity-based conflicts, or the environmental crisis, all of them taking place against a backdrop of major geopolitical upheavals.

For ethnomusicologists, music education has been both a long-standing and central issue. For a long time, attention was focussed on transmission processes outside academic frameworks, in remote or rural contexts, through fieldwork research that often tended to oppose the 'oral' and the 'written'. Conservatories, universities, and schools have become places where ethnomusicologists could disseminate their knowledge. They have also gradually become ethnographic sites (Nettl 1995; Kingsbury 1988), providing food for thought – at the crossroads of ethnomusicology and history – on the institutionalization of musical practices (Campos 2003; Le Gargasson 2020). At the same time, some educators, composers, and specialists in music theory have also been able to promote an openness to 'world music', using novel approaches. While alliances have sometimes been forged between ethnomusicology and music education, misunderstandings have also arisen, leading to debates (Laborde 1998; Nettl 2010) or relatively parallel approaches. Other alliances have emerged, especially around the challenges of including migrant musicians or marginalized audiences, giving rise to practical experiments that have led ethnomusicologists to join forces with experts in other fields, from pedagogy to health and social work.

More recently, works on the teaching of Western classical music in different contexts (Nooshin 2011; Baker 2015) and on pedagogical experiments aiming at a 'social impact' (Baker 2020; Bartleet and Paireon 2021) have made a decisive contribution to opening up perspectives between ethnomusicology, education sciences, and social and political sciences. They have shed new light on a number of broader debates that interweave epistemological, cultural, and political dimensions: the 'contested futures of classical music' (Forner 2025), the links between the arts and citizenship (Stokes 2023), the hierarchy of knowledge, the involvement of researchers in society.

This autumn meeting will take a broad look at various teaching spaces, locations, and contexts in Switzerland and elsewhere. We invite proposals from researchers in the field of ethnomusicology, music pedagogy, and educational or social sciences, as well as other fields dealing with music education. We are looking for papers on concrete, documented cases, both within and outside academic institutions. These contributions may take the form of an account of experience tracing the process of implementing these actions, the conditions under which they were possible, the difficulties encountered, adjustments made over time, intended and non-intended effects.

Questions we consider are the following :

- Where have pluralization processes – ephemeral or lasting – emerged?
- From one context to another, which repertoires have been promoted, with which aims? Which audiences have been reached, with what effects (voluntary or involuntary)?
- Does the promotion of international exchange visits go hand in hand with an openness to other cultures, or does it also foster restrictive views and stereotypes?
- What are the new issues and challenges ahead? To what extent are the many ‘crises’ of the contemporary world prompting a redefinition of teaching practices?
- How do we, as ethnomusicologists, position ourselves towards these issues and debates? To what extent does involvement in action–research programmes redefine the position of researchers and blur the boundary between theory and practice?

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## ABSTRACTS

**Joshua Dickson** (Royal Conservatoire of Scotland / AEC – European Association of Conservatoires)

### **Reflecting on Recent Pluralization and Decentering Projects in the HME (Higher Music Education) Conservatoire Environment**

This paper begins with an example of what in the western classical world would seem unorthodox working practices in the classroom, and how it engages with the role of language in the programme I lead, the Bachelor of Music (Traditional Music): *Sang Scuil / Sgoil nan Oran*, a choir-like activity that promotes inclusive singing and vocal musicianship through the lens of Scots and Scottish Gaelic song repertoire for instrumentalists and singers alike. This short review takes into account these classes' intentions, the assumptions made by its designers and leaders, the realities encountered, and its legacies in our current programme.

This introductory case study leads to a discussion of work that has contributed to pluralization and decentering in the HME conservatoire environment in recent projects by the Association of European Conservatoires (AEC); in particular the process of developing the publication *Artistic Plurality and Inclusive Institutional Culture in HME* and the more recent formation of the AEC's "Traditional, Folk, and Global Music (TFG) Working Group". As its title suggests, the overall purpose and arguably most productive outcome of the publication was to call to expand institutional awareness of and appreciation for a broader definition of such concepts as 'excellence' and 'virtuosity' in an artistically plural world where value systems and working practices can often differ dramatically, and to promote examples of inclusive practices by HME institutions where such broader definitions have been seen to bear fruit in the context of admissions, assessment, and accessibility.

The presentation will conclude with a focus on the recent formation of the TFG Working Group and its work in progress, including a sector-wide mapping project and plans for collaboration with other Working Groups, AEC platforms, and other multi-institutional networks in order to strengthen the voice of folk and traditional music in the infrastructure of artistic research in HME today.

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*Head of the Traditional Music Department at the Royal Conservatoire of Scotland since 2008, Joshua Dickson founded a new Bachelor's degree program there. He focuses on Gaelic musical traditions and bagpipe playing technics in the Scottish Hebrides archipelago. He is active in numerous research organizations and chairs the "Folk and Global Music" group at the European Association of Conservatories.*

**Thomas Pooley** (University of South Africa)

## **The Limits of Tradition: Critical Reflections on the Development of African Music Syllabi at the University of South Africa**

The University of South Africa (Unisa) offers music qualifications from undergraduate degrees to PhDs. These degrees run in concert with the programmes offered by the university's music examinations board established in partnership with the Associated Board of the Royal Schools of Music in 1894. Until recently, Unisa offered graded examinations and licentiates only in Western art music theory and performance. It was only in 2015 that a jazz syllabus was instituted to tie in with the university's international music competitions. Developing parallel and interconnected streams for African music syllabi in both the formal qualifications and the music examinations has taken much longer to realize, raising complex practical, theoretical, and epistemological challenges that I reflect on in this paper. What constitutes African music and how should it be taught in schools and universities in postcolonial Africa? Is the inclusion of oral and ritual practices appropriate or relevant to decontextualized studies of music theory and performance? Should traditional, popular, or art music be given precedence? For a continent with thousands of languages and music cultures, which repertoires gain traction, and why? What are the implications of standardizing the teaching of these traditions locally and globally (and thus of establishing new musical canons)? Should African music pedagogies rely on oral or literate approaches, and how should notation, transcription, and analysis be incorporated into their design? This paper outlines how the development of these syllabi responds to this cultural moment, and how through deep collaboration and critical inquiry among a diverse group of scholars, ethnomusicologists, instrumentalists, and teachers working on the continent, in Europe, and the United States, it has been possible to advance the history, theory, and practice of African music on the continent.

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*Thomas Pooley, Professor of Music at the University of South Africa and Artistic Director of the Unisa International Music Competitions, is a specialist in piano and composition on the African continent. He has published extensively on indigenous South African singing, choral music, and opera. He is editor-in-chief of the African music research journal Muziki.*



**Jaime Salazar** (Conservatoire du Grand Châlon / Conservatoire National Supérieur de Musique et de Danse de Lyon)

## **Enseigner les musiques du monde : création d'un département spécialisé au Conservatoire du Grand Chalon**

Cette communication analyse la création, au Conservatoire du Grand Chalon, d'un département diplômant (Cycle d'Enseignement Professionnel Initial / Diplôme d'Études Musicales) dédié aux musiques traditionnelles et du monde. L'initiative s'inscrit dans la continuité du Schéma national d'orientation pédagogique (2023) en vigueur en France et vise la diversification et l'harmonisation de l'offre institutionnelle, tout en favorisant son adaptation contextuelle.

La problématique centrale interroge la tension entre une rigueur professionnelle diplômante et une pédagogie critique et située. Le cursus pédagogique rejette une vision essentialiste des répertoires dits « du monde » et refuse de soumettre ces musiques à une prétendue « universalité occidentale » héritée des musiques savantes. Le parcours pédagogique propose d'appréhender les musiques comme le produit d'actions collectives animées par une pluralité d'intentions, de gestes et de manières d'être et de faire. Il questionne l'opposition conventionnelle entre musiques « savantes » et « traditionnelles », en proposant de les considérer plutôt comme des logiques culturelles équivalentes.

Le cursus privilégie l'immersion active en alternant enquêtes de terrain, pratiques collectives et retours réflexifs. S'inspirant des réflexions d'anthropologues sur les « manières de faire » (Ingold 2013, Olivier de Sardan 2008) et le concept de *musicking* (Small 1998), l'enseignement mobilise le corps comme vecteur principal d'apprentissage.

L'innovation institutionnelle majeure de ce département réside dans la construction de cadres épistémologiques permettant de penser l'altérité. Ce modèle, qui forme les musicien·nes par la recherche et sa mise en pratique, constitue un précédent critique pour la professionnalisation d'une pédagogie musicale située au sein du réseau national des conservatoires en France et en Europe.

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*Jaime Salazar is a musician and anthropologist specialized in Colombia and South American music. He is a Professor of Music and Head of the World Music Department at the Conservatoire à Rayonnement Régional de Chalon-sur-Saône. He also teaches at the CNSMDL (Lyon Conservatory) and at the Philharmonie de Paris, and is regularly invited to teach at various other institutions (such as the HEMU Lausanne).*

**Fulvia Torricelli** (Alumna of the Joint Masters Programme in Ethnomusicology, HEM–Unige–Unine)

***A musica não é apenas som (Music is not just sound). The Rumpilezzinho : Music education, identity building and citizenship practices in Salvador de Bahia***

This session will present the case study of *Rumpilezzinho*, a music education project based in Salvador de Bahia, Brazil. The project aims to teach composition and improvisation through the study of *claves* (timeline patterns) of Candomblé music, an Afro-Brazilian religion. *Rumpilezzinho* was launched by musician Letieres Leite and is connected to his Big Band project, *Orkestra Rumpilezz*. The orchestra employs the same approach taught in *Rumpilezzinho*: using the *claves* and rhythmic chants from what Leite called the “Bahian Percussive Universe” (the percussive universe of Candomblé music, which he argued is central to Bahian music) as the foundation for composition and performance.

*Rumpilezzinho* also strongly emphasized the presence of Candomblé’s *claves* within all forms of Brazilian popular music. Its curriculum included courses on the history of these *claves* through classes on the “History of the African Diaspora in Brazil.” By connecting Brazilian popular music with Candomblé and insisting that “all Brazilian music is Afro-Brazilian” *Rumpilezzinho* adopts a strong political stance on music education.

The case study explores how this project strengthened the self-esteem of young Afro-Brazilian musicians by providing them with a musical grammar through which to articulate both a musical and a political discourse. Moreover, it highlights how music education in a South Atlantic Black community can also become a practice of citizenship, capable of challenging the dominant model of Brazilian citizenship as a “deep-rooted regime of legalized privileges and legitimized inequalities” (Holston, 2008). This case illustrates how musical practice can constitute forms of so-called “insurgent citizenship,” formulating new senses of belonging to the nation from Salvador’s peripheral spaces.

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*Fulvia Torricelli holds a Master’s degree in ethnomusicology (HEM Geneva / Unige / Unine). She is actively involved as both a musician and ethnomusicologist within various collectives in Geneva and across Switzerland. She collaborates with these groups on numerous interdisciplinary projects and exhibitions that explore themes of music, identity, and memory.*

**Daniel Gutiérrez Gómez** (Alumnus of the Joint Masters Programme in Ethnomusicology, HEM-Unige-Unine)

### **Chanter pour démontrer ou chanter pour transmettre ? Une approche socio-esthétique de la *tonada* cantabrique**

La *tonada* (« cantilène ») est un genre musical folklorique qui jouit d'une importante tradition en Cantabrie, une région de la côte nord atlantique de l'Espagne. Il s'agit d'un répertoire de chants a cappella, au rythme libre et à la mélodie ornementée, qui traite principalement d'amour. La coexistence de contextes performatifs spontanés liés à la sociabilité rurale et de contextes performatifs artistiques liés à la pratique semi- professionnelle sur scène a donné lieu à différentes manières de chanter et de concevoir le chant qui sont au cœur du débat qui anime aujourd'hui la communauté des chanteurs et chanteuses. D'une part, les héritiers de la vision artistique et commerciale des genres dérivés des principales vagues revivalistes en Cantabrie, qui défendent une idée standardisée de la *tonada*, un concept robuste et presque athlétique selon lequel celle-ci peut faire l'objet de concours où les chanteurs rivalisent pour devenir des autorités musicales. D'autre part, les protagonistes d'une nouvelle vague revivaliste qu'on pourrait qualifier de néo-traditionaliste, critiques à l'égard de la « testostérone » de la *tonada* standard et de sa commercialisation, qui défendent une manière d'interpréter loin de toute prétention et proche d'un idéal de pureté qui, d'ailleurs, est partagé par les uns et les autres. Le passage d'un style à l'autre selon le contexte et l'enracinement de différentes échelles de valeur soumet l'esthétique de cette pratique vocale à une négociation constante, donnant lieu à un phénomène que, en nous inspirant de la sociolinguistique, nous appellerons "dimusie". Issue de mon mémoire de master, cette session propose une analyse des styles d'interprétation et des critères d'appréciation de ceux qui pratiquent aujourd'hui la *tonada* cantabrique, dans le but d'identifier la nature des conflits qui opposent les chanteurs entre eux et d'offrir des outils théoriques pour aborder le phénomène de "dimusie" observé.

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*Daniel Gutiérrez Gómez is a piano teacher and an independent researcher, having taught ethnomusicology at the Higher Conservatory of Music of Castile and León in Spain. He holds a Master's degree in ethnomusicology (HEM Geneva / Unige / Unine) and is currently pursuing a postgraduate diploma in International Cooperation and Cultural Management (University of Barcelona).*

**Henri Tournier** (Codarts Rotterdam / CNSMD Paris / Institut International des Musiques du Monde)

**« De l'Inde du Nord à un conservatoire européen : la classe de flûte bansuri de Rotterdam-Codarts »**

Musicien classique occidental, interprète et enseignant, ma passion pour l'improvisation – après un long cheminement passant par le folk, la musique de chambre, l'improvisation libre, la musique et la danse contemporaine – m'a conduit vers la musique de l'Inde. Après plusieurs séjours à Bangalore puis à Mumbai, j'ai été choisi par le maître de flûte bansuri Pandit Hariprasad Chaurasia pour l'assister dans la création de la classe de flûte bansuri au sein du département Musique de l'Inde du conservatoire de Rotterdam-Codarts. Cette collaboration avec l'équipe pédagogique de Rotterdam-Codarts a duré plus de 25 années. Cette communication sera l'occasion de revenir sur l'adaptation de l'enseignement d'une tradition orale découverte en Inde à ce contexte institutionnel singulier : la classe de flûte bansuri du conservatoire Codarts à Rotterdam.

La découverte de la musique d'une autre tradition, le travail sur une double culture, sont porteurs d'une richesse infinie, ils soulèvent aussi de nombreux questionnements. Je décrirai les outils pédagogiques spécifiques que j'ai pu développer dans le cadre de cette classe, les différents profils d'élèves et étudiants, leurs parcours et bagages musicaux, leurs attentes et leurs objectifs, allant de la passion musicale à des motivations plus stratégiques. Cette expérience d'enseignement au long cours mettra en lumière leur curiosité, leur respect pour la culture de l'autre, mais aussi leur confrontation aux limites de leur démarche, leur prise de conscience des différences de modalités de transmission entre celles dont ils ont pu bénéficier au Codarts et celles dont ils ont pu faire parfois l'expérience en Inde.

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*As a flutist, **Henri Tournier** specialized in Indian classical music (bansuri) and contemporary music. He has taught, among other places, at Codarts (Rotterdam), CNSMD Paris and at the Institut des Musiques du Monde. He is regularly invited to give masterclasses, workshops and residencies. He led many recording projects linking different musical cultures with the Accords-Croisés label.*

**Angela Mancipe** (Haute Ecole de Musique Genève / University of Bern)

**Négocier l'interculturalité en contexte académique : le cas de la *Banda Sinfónica colombiana* à la HEM Genève**

Cette communication s'inscrit dans une recherche doctorale consacrée aux manières dont des pratiques musicales interculturelles se négocient et s'articulent dans le contexte de l'enseignement supérieur en Suisse romande. Le terrain de recherche porte notamment sur la Haute École de Musique de Genève, institution dont le cadre académique reste marqué par l'héritage de la musique classique occidentale, associé historiquement aux valeurs d'excellence, de tradition et de qualité. Son Projet d'école 2023-2032 marque un tournant, soulignant la nécessité d'élargir les répertoires enseignés et d'intégrer des pratiques musicales extra-occidentales. Dans ce contexte, l'intégration progressive de musiques latino-américaines ces dernières années constitue un terrain privilégié pour interroger les dynamiques d'ouverture institutionnelle, les modalités de transmission et les formes de reconnaissance culturelle au sein d'un conservatoire européen.

Le projet *Banda Sinfónica colombiana*, réalisé en novembre 2023 après une année et demie de préparation, constitue un observatoire riche. Inscrit dans le format institutionnel de la session d'orchestre tel que pratiqué à la HEM, il a nécessité un processus d'adaptation de modalités de travail issues des pratiques des orchestres à vent latino-américains aux cadres académiques européens. L'un des enjeux centraux de ce processus a concerné le choix des répertoires et le langage musical — balance sonore, timbres et phrasé. Ces paramètres ont révélé des conceptions divergentes et des approches contrastées de la musique d'ensemble. Mon implication directe, en tant qu'actrice du processus et observatrice ethnomusicologue, a rendu possible une documentation attentive du processus de réalisation, marqué par des ajustements successifs, des négociations constantes et des apprentissages collectifs.

L'analyse, fondée sur l'observation participante et des entretiens semi-dirigés, fait apparaître plusieurs enjeux majeurs : les tensions pédagogiques entre cadres académiques hérités et logiques de transmission collectives, les questionnements identitaires et épistémologiques liés au transfert d'une esthétique musicale, et les dimensions diplomatiques et culturelles qui dépassent le seul registre artistique.

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*Angela Mancipe is Assistant at the Haute Ecole de Musique de Genève, working for the Direction of Study and the Centre des Cultures. She holds degrees in music (oboe) and musicology, as well as a Master's degree in ethnomusicology, and is currently a doctoral student at the University of Bern under the supervision of Prof. Britta Sweers.*

**Vilma Timonen** (Sibelius Academy, Helsinki)

## **Beyond Cultural Representation and Technical Rationality: Professionalism in Traditional Music as Dialogical Boundary Work**

This presentation examines how professionalism in traditional music can be understood as a form of dialogical boundary work—beyond notions of cultural representation or purely technical expertise. While folk and traditional musicians have historically learned through lived, practice-based traditions, this particular form of music professionalism remains underexplored in much scholarly discourse. Addressing this gap provides new insights into how higher music education in traditional music could engage with questions of diversity, heritage, and artistic agency in today's increasingly plural and globalized cultural contexts.

The presentation draws on an explorative study based on semi-structured interviews with six Finnish folk music professionals. Using dialogical self-theory and the concept of boundary crossing as theoretical frameworks, the study analyses how these musicians navigate, negotiate, and transform the boundaries of their professional socio-cultural worlds. The findings conceptualize "traditional music professionalism" as dialogical expertise—a dynamic, reflexive form of knowledge that is simultaneously individual and communal, continuous and discontinuous. This expertise involves navigating tensions between diverse social worlds and discovering the meanings of the past in the present and future. Such work requires creative, ethical, and dialogical skills that enable professionals to shape and be shaped by the evolving heritage of music ecology.

The presentation argues for a shift in higher music education toward process-oriented and dialogically grounded pedagogies. By integrating reflexivity, negotiation, and critical awareness with musical proficiency, traditional music education can foster professionals who can work effectively across cultural, artistic, and disciplinary boundaries. Ultimately, this perspective positions traditional music professionalism as a creative, boundary-crossing practice that sustains and reimagines living heritage within contemporary societally engaged artistic and educational environments.

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*Vilma Timonen is a Lecturer and the Head of the Folk Music Department at the Sibelius Academy, Uniarts Helsinki. Her musical expertise lies in the traditional music of the Finno-Baltic-Nordic regions. With over 20 years of experience in higher education as both a scholar and educator, she has made significant contributions to traditional music education, the revitalization of traditional music practices, and music teacher education.*

**Julio D'Santiago** (Ateliers d'ethnomusicologie / Sorbonne-Université)

### **Dynamiques transculturelles et mutations sociales dans l'enseignement des musiques traditionnelles à San Cristóbal, Venezuela**

Située à l'extrémité septentrionale de la cordillère des Andes, la ville de San Cristóbal constitue le foyer d'un processus de transculturation particulièrement significatif. La transmission des musiques de tradition orale d'origine africaine y est devenue un outil primordial dans la formation musicale locale. L'apprentissage de la musique y permet un développement personnel et artistique, favorisant une compréhension du monde à travers la pratique musicale, renforçant l'intégration sociale et l'appartenance collective. Cette transmission musicale constitue également un moyen de reconnexion aux origines culturelles et contribue à une consolidation identitaire.

Dans ce contexte, les enquêtes de terrain – souvent menées sous forme de collectes – ont été intégrées aux parcours d'apprentissage des musiciens locaux. Leur transmission, soutenue par diverses structures éducatives, a progressivement pris une dimension institutionnelle, induisant des transformations sociales significatives. L'enseignement de certains répertoires a ainsi participé à l'émergence de nouvelles normes culturelles. L'imaginaire musical, enrichi par l'expérience de terrain, est mobilisé dès les premières étapes de la formation. À San Cristóbal, cette proximité avec le terrain permet une acquisition intuitive des savoirs.

Cette orientation s'est consolidée avec le temps. Les établissements d'enseignement – conservatoires, lycées et universités – ont intégré ces pratiques dans leurs cursus, contribuant à l'élaboration d'une pédagogie hybride, où les musiques traditionnelles facilitent l'articulation entre différents modes de transmission. Elles constituent aujourd'hui un espace d'interaction entre oralité, expérimentation et savoirs académiques.

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*Julio D'Santiago is the educational coordinator of the Ateliers d'ethnomusicologie in Geneva. As part of his PhD thesis in musicology at Sorbonne Université, he is conducting research on bandolas in Venezuela, transculturation and migratory movements. He leads various musical practice workshops in Geneva.*

**Thilo Hirsch** (Hochschule der Künste, Bern)

### **«The Rabab – A Sound of Ours!»: Erfahrungen in der interkulturellen Musikvermittlung**

«*The Rabab – A Sound of Ours!*» lautete der Titel eines von vom Schweizerischen Nationalfonds (SNF) finanzierten Agora Vermittlungsprojekts, das von Februar bis August 2025 an der Hochschule der Künste in Bern (HKB) stattfand (Projektleitung: Thilo Hirsch). Das Ziel war es, die Ergebnisse eines vorhergehenden SNF-Forschungsprojekts an der HKB zu den fellbespannten Streichinstrumenten der Rabab-Familie, die in zahlreichen musikalischen Kulturen gespielt werden, einem breiteren Publikum zugänglich zu machen. In interaktiven Workshops konnten die TeilnehmerInnen sowohl etwas über die Verbreitungswege der wahrscheinlich im 9. Jahrhundert in Zentralasien entstandenen Streichinstrumente und deren Materialität erfahren als auch selbst ein Rabab-Kit zusammenbauen und darauf musizieren. Als musikalisches Material verwendeten wir dabei Melodien aus verschiedenen Musiktraditionen, in denen Streichinstrumente mit Felldecken gespielt werden. Um auch die MusikerInnen der jeweiligen Musiktraditionen selbst zu Wort kommen zu lassen, wurden diese jeweils per Video-Call zugeschaltet. Die Reaktionen der TeilnehmerInnen auf die Workshops, die musikpraktische Umsetzung der vorgestellten Lieder und die Herausforderungen einer interkulturellen Musikvermittlung stehen im Zentrum dieses Vortrags.

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*Musician and organologist, **Thilo Hirsch** dedicates his research to the reconstruction and playing techniques of forgotten musical instruments. Within this framework, he has collaborated on several research programs funded by the Swiss National Science Foundation (FNS). Since 2019, he has been leading a research project at the Bern University of the Arts (HKB), entitled "Rabab & Rebec – Erforschung von fellbespannten Streichinstrumenten des späten Mittelalters und der frühen Renaissance und deren Rekonstruktion". He is also the artistic director of the Arcimbolito Ensemble.*



**Hossein Rad** (Horan Sounds)

## **From Practice to Theory: Challenges and Opportunities in Multicultural Music Education for Children Aged 6–13 – The Case of *Chant des Petits Mondes***

Launched in 2023 at the Centre d'Hébergement Collectif of Anières (CH) by Horan Sounds (Geneva based non-profit organisation), the project *Chant des Petits Mondes* (CDPM) offers an inclusive intercultural music education to children from both the asylum centre and the village, while highlighting the cultural heritage of newly arrived families.

Drawing on a pedagogical approach widely practiced from the Near and Middle East to Central Asia, and based on learning through singing and rhythmic self-accompaniment with percussion, this experimentation uses the teaching of non-European musical practices to foster social integration and cohesion. It also aims to provide a coherent and holistic music education while enriching conventional learning methods for children aged 6 to 13.

This presentation will examine the project's practical framework and its central pedagogical dilemma regarding its relationship to conventional teaching models. It discusses crucial questions as to whether this approach should be viewed as an autonomous and complementary form of music education, or as a preparatory stage toward European classical training by offering an introductory pathway to musical diversity. It also addresses contextual challenges related to children's variable attendance, the sometimes secondary perception of music among families due to the precariousness of their refugee situation, and the lack of resources, rehearsal spaces, and parental involvement.

Through this case study, I invite to a broader reflection on issues of credibility, cultural representation, and equitable access to educational resources in multicultural music teaching. The presentation concludes by outlining perspectives for development by strengthening institutional partnerships, creating a multicultural repertoire for children, and establishing a sustainable learning space in Geneva.

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*Based in Geneva, Hossein Rad is a musician, a music teacher, and a producer. He dedicates a significant portion of his time to teaching and transmitting the art of Iranian singing through regular courses, workshops, and masterclasses. Since 2022, he works with the Horan Sounds record label, whose aim is to promote Persian-speaking World Music through the project The Song of Small Worlds.*

**Natalie Kirschstein** (Hochschule Luzern)

## **Instrumental to Integration: Cultural Participation through Music Lessons with Refugee and Asylum-Seeking Young People**

This presentation shares observations, considerations, and recommendations from instrumental lessons with young unaccompanied refugees and asylum seekers. I describe the pedagogical and logistical issues that are unique to working with this group of learners and illustrate how this type of musicking activity is crucial to cultural participation and therefore to integration.

The lessons arose in response to demand from the young people themselves and were offered in the context of the research Project “Music as Empowerment: Engaging Young Refugees in Musicking as a Way of Social Immersion” at the School of Music at the Lucerne University of Applied Sciences and Arts. I will discuss some of the differences from typical instrumental teaching situations that quickly became apparent: the necessity of a different paradigm for practice and progress; the importance of increased sensitivity in interactions – and awareness of potential miscommunications – between teachers and students; a heightened need for facilitation on the part of the teacher. I will also describe how teaching, making music, and talking about music with each young person offered a glimpse into their lived experiences (both musical and otherwise), and revealed the impact of the instrumental lessons, not only for personal enrichment but also as a means of cultural participation and empowerment. Lastly, I will examine some institutional and logistical challenges that arose as we began to contemplate how to make this kind of offering sustainable. Ultimately, these instrumental lessons highlight how vital it is to remove barriers to accessibility, despite the many challenges that such an endeavour presents.

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*Natalie Kirschstein is an ethnomusicologist at the Competence Center for Music Education Research at the Lucerne University of Music. She works on Uruguayan music, ecomusicology, and musical practice in contexts of forced migration and teaches music and movement, as well as piano to young children.*

**Wassim Jomaa** (Higher Institute of Music of Sousse, Tunisia)

### **Tunisian Stambali: Trance and Healing Music between Afro-Maghrebi Heritage, Ritual Practice, and Therapeutic Exploration**

Rooted in the heritage of Tunisia's Black communities, *Stambali* is a ritual musical practice that lies at the intersection of Maghrebi Sufi traditions and sub-Saharan African cultures. Long marginalized, this orally transmitted repertoire involves modal chants, cyclical and polyrhythmic percussion, and the use of emblematic instruments such as the *gombri* and *chkachiks*, performed within trance and spirit-possession ceremonies.

Beyond its sonic expression, Stambali functions as a community-based healing space, used to soothe psychological distress, repair intimate and symbolic wounds, and restore spiritual balance. It reflects a post-slavery memory that remains understudied in academic research, and embodies a vernacular approach to care rooted in listening, embodiment, and collective resonance.

As the founder and director of a Master's programme in Music Therapy, I lead a course on the ethnomusicology of healing practices, where Stambali serves as a core case study. Several in-depth student projects and research initiatives are currently underway, aiming to analyze its therapeutic, musical, and symbolic dimensions, while exploring its relevance in clinical or pedagogical contexts.

This presentation will share preliminary insights from these ongoing studies, and reflect on the ethical, cultural, and institutional challenges associated with teaching such practices: How can a trance-based, sacred music tradition be taught within academic frameworks? What respectful conditions are needed for its study and transmission? How can such repertoires inform contemporary music therapy?

By grounding this reflection in the Tunisian context, this paper contributes to broader discussions on the integration of vernacular knowledge and ritual music into educational, clinical, and intercultural research spaces, and highlights the relevance of *Stambali* as both a "world music" and a living tradition of sonic care.

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*Wassim Jomaa is Assistant Professor at the Higher Institute of Music of Sousse (HIMS) and coordinator of the Erasmus+ Healing project on art therapy. He also directs the Master's program in Music Therapy Intervention, co-developed between the Faculty of Medicine and ISMS at the University of Sousse. Within this framework, he teaches a course on the ethnomusicology of healing practices, and several research projects are currently underway focusing on Tunisian Stambali.*

## MUSICAL INTERLUDES



**Minh-Trang Nguyen** is an ethnomusicologist, teacher, and multi-instrumentalist from Vietnam, specializing in the *đàn tranh* (Vietnamese zither) and the *guzheng* (Chinese zither). After initial training at the Vietnam National Academy of Music, she received a scholarship to carry on with her studies at the Shanghai Conservatory in China, where she was awarded a Prize for Excellence. She pursued her

academic career in Switzerland, earning a Master's degree in ethnomusicology (HEM-Unige-Unine). Over her more than twenty-year career, Minh-Trang has won numerous awards, including the National First Prize for *đàn tranh* in 2008 and an award from the Swiss-Asian Association for Musical Studies. Now based in Switzerland, she is very active on the European music scene as a performer and teacher, and regularly collaborates with renowned ensembles and artists such as Jordi Savall.



**Henri Tournier** studied flute with Roger Bourdin, then Fernand Caratgé. It was Roger Bourdin who instilled in him a passion for Western classical music and improvisation, and it was improvisation that led him to the exceptional master Hariprasad Chaurasia for Indian classical music. He studied under Chaurasia, became his assistant, and then a visiting professor at the Rotterdam-Codarts Conservatory, where he remained for

over 25 years. Henri Tournier developed his own language as an improviser and composer, drawing on the dual perspectives of the *bansuri* flutes of Hindustani music and Western flutes, from the piccolo to the octobass. For many years, he has collaborated with the production company Accords Croisés as a guest musician and soloist, and has accumulated numerous musical experiences, encounters, and recordings on the international stage. From 2016 to 2022, he was a professor (Indian Music & Improvisation class) at the CNSMDP in Paris. He currently teaches at the IIMM and shares his expertise through masterclasses, conferences, workshops, and residencies. He is the author of the seminal work *Hariprasad and the Art of Improvisation – North India*.

## ROUNDTABLE

### Links Between Music and Trance: Perceptions, Imaginations and Realities / Liens entre musique et état de transe : entre perceptions, imaginaires et réalités

Convenor : **Eugénie Grenier-Borel** (Conservatoire Populaire / University of Bern)

with **Prof. Vincent Barras** (University of Lausanne), **Prof. Philippe Borgeaud** (University of Geneva), **Prof. Andrea Carlino** (University of Geneva), **Prof. Michaela Schäuble** (University of Bern), **Arturo Corrales**, composer and conductor

**This roundtable will be held in english and french.**

What is the current research state since Gilbert Rouget's (1980) typology of music-related trances and more recent works done at the crossroads between ethnomusicology and neurosciences (Becker 2004) ? How can we overcome the compartmentalization of disciplinary approaches, especially between physiological knowledge and the humanities? How can we enrich such academic perspectives through artistic practices? This roundtable will gather perspectives of specialists in medical history, history of religions, ethnology and musicians.

Music linked to rituals inducing a trance state is, first and foremost, within paraliturgical devotional contexts, a reduction in behavioural possibilities, where simulation is often the norm. Furthermore, in the Western imagination, shamanism – associated with rituals accompanied by ‘music’ – signifies a type of ecstatic musical landscape. As a generator of trance, shamanism constitutes an experience where “music” and “religion” merge. How can we describe and interpret this mysticism attached to trance processes through historical analysis? What about the latent mysticism that has come from the Judeo-Christian world on this question of trance states induced by music? As for the profane trance state, with the exception of rock and rave parties, it is generally misunderstood in the West, which has always shown a historical distrust of this ecstatic state. If it was considered a pathology in the past, is it still a problem in medical discourse?

As musical illustrations, a first example will focus on the tarantella, with commentary by Professors Andrea Carlino and Vincent Barras (historians of medicine) as well as Professor Philippe Borgeaud, historian of religions. A second example will be provided through the music of composer Arturo Corrales, who will present his own perception of the trance state.

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***Vincent Barras** is a historian, doctor, translator, and musician/performer. He was a professor of the history of medicine at the University of Lausanne and the Geneva School of Fine Arts (HAED), director of the University Institute for the History of Medicine and Public Health (IUHMSP), and later of the Institute of Humanities in Medicine (IHM). Author of the book *Poésies Sonores* with Nicholas Zurbrugg and numerous essays on the arts, medicine, and psychiatry, he has also translated texts by composers and music theorists and is one of the founders of the journal and publishing house BHMS.*



**Philippe Borgeaud** is a historian of religions and Professor Emeritus at the University of Geneva. His early work focused on the god Pan and goddess figures at the heart of politics. Since the 1980s, he has explored comparative issues and the construction of a European perspective on religion. He has published several works in this vein, including *Exercises in the History of Religions: Comparison, Rites, Myths, and Emotions* (2016, with S. Petrella), *The Other's Monkey: From the American Savage to the Comparative History of Religions* (2016), and *European Thought on Religions* (2021).

**Andrea Carlino** is a historian of medicine. After a doctorate and research conducted at EHESS Paris and the European University Institute in Florence, he joined the Faculty of Medicine of the University of Geneva in 1996 within the Institute Ethics History Humanities (iEH2), where he was appointed associate professor in 2015. A specialist in Renaissance medicine, since 2012 he has been conducting research on the history and memory of tarantism and on European possession in the modern era.

**Arturo Corrales** is a composer, conductor, guitarist, teacher, and architect. Born in El Salvador, he pursued his musical studies in San Salvador, Geneva, Lugano, and Paris. Co-founder of Ensemble Vortex, he has participated in numerous international arts festivals as a composer, teacher, and conductor. He teaches composition and analysis in Geneva, where he earned a doctorate in musicology from the University of Geneva. He received the Barbour Prize in 2019, recognizing excellence in aesthetic criticism.

**Michaela Schäuble** is Professor for Social Anthropology with a focus on Media Anthropology at the University of Bern. She is also co-founding director of EMB–Ethnographic Mediaspace Bern. She works across the fields of ecological humanities, (post)colonialism and cultural heritage and mainly explores the role of technology, mediality and remediation in contexts of religious practice and experience. Together with Anja Dreschke, she has co-directed the award-winning essayistic documentary film *Tarantism Revisited* (CH/D, 2024, 105 min.) and *Santu Paulu Meu, Falla Guarire* (2-channel video installation) – both addressing the phenomenon of Apulian tarantism and its current reappropriations.



*Tarantism Revisited* (2024)

# Organization

Talia Bachir-Loopuyt  
Nina Besson-Lebeau (Logistical assistance)

## Scientific Board

Talia Bachir-Loopuyt (HEM)  
Rémy Campos (HEM)  
Eugénie Grenier-Borel (Conservatoire Populaire, Geneva)  
Lea Hagmann (University of Bern)  
Britta Sweers (University of Bern)

## Partners

HEM, CH-EM, FNS, ADEM, MEG

## Location

Centre des Cultures de la Haute Ecole de Musique, Dufour-Site  
2 rue du Général-Dufour 1204 Genève

## Parallel events

Exhibition *Afrosonica- Paysages sonores*  
Musée d'ethnographie de Genève  
Bd Carl-Vogt 67, 1205 Genève

Concert *Les Violons Barbares*  
Organized by the Ateliers d'Ethnomusicologie  
Ecole des Musiques actuelles  
Passage Marie-Claude-Leburgue 2 1205 Genève

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