

Transformationen des Populären. Working Paper Series des SFB 1472

27.04.2024

Working Paper 16

Developing Educational Spaces for New Communities of Practices: Ghanaian Highlife at a German University

Florian Heesch

Citation:

Heesch, Florian (2024): "Developing Educational Spaces for New Communities of Practices: Ghanaian Highlife at a German University". *Working Paper SFB 1472*, no.16. DOI: <https://doi.org/10.25819/ubsi/10515>.

Abstract

This paper reflects on a pedagogical intervention with Ghanaian students who taught highlife music at a German university as part of a workshop. The reflection is based on empirical data from participant observation, conversations with the participants and reflection reports from the German students at the end of the workshop seminar. From the perspective of the German students, cultural differences were observed with regard to group learning, memorising music and orientation towards structures. The repeated references to the absence of sheet music reveal the continuing dominance of notation in music education in Germany. The article discusses the concept of shared educational spaces for decolonial approaches to learning popular music and for critical reflection on high/low differences.

Keywords: educational spaces, higher education, highlife from Ghana, musical education, notation

In diesem Beitrag wird eine pädagogische Intervention mit ghanaischen Studierenden reflektiert, die Highlife-Musik an einer deutschen Universität unterrichteten. Die Reflexion basiert auf empirischen Daten aus teilnehmenden Beobachtungen, Gesprächen mit den Teilnehmenden und Reflexionsberichten der deutschen Studierenden am Ende des Workshop-Seminars. Aus der Sicht der deutschen Studierenden wurden kulturelle Differenzen in Bezug auf das Lernen in der Gruppe, auf das Memorieren von Musik und auf die Orientierung an Strukturen beobachtet. Anhand der gehäuften Bezugnahmen auf die Abwesenheit von Noten wird die anhaltende Dominanz der Notation in der Musikbildung in Deutschland sichtbar. Der Beitrag diskutiert das Konzept gemeinsamer Bildungsräume für dekoloniale Ansätze zum Erlernen populärer Musik und zur kritischen Reflexion von *high/low*-Differenzen.

Schlagerwörter: Bildungsräume, Highlife aus Ghana, Hochschulbildung, musikalische Bildung, Notation

1. Introduction

Last November, a group of students from the University of Ghana (Legon, Ghana) and their teacher visited the University of Siegen (Germany). Together with them and a group of our students we had a three-day workshop on Ghanaian highlife that resulted in a public concert. While the largest part of the concert was performed by the group from Legon, our students from Siegen participated in the performance of six songs. For those who participated in this educational experiment including myself, it was a positive and stimulating musical experience altogether. With regard to highlife as a musical genre, that event may probably have rather little to add to the existing literature (cf. Collins 2018). However, interpreting it as an educational experiment will shed light on questions about learning non-western popular music at a German university: What kind of challenges do students meet when learning a musical practice they had never been in contact with before? Since there is nobody without any music, the question is also, to what extent does the new learning experience transform what learners have been familiar with before? Or to put it in another way: How can European learners integrate African popular music into their concept of musical learning?

My paper¹ aims at contributing to the workshop “Towards More Variety in the Musical Canon” by analysing certain intricacies of the non-western and popular aspects of musical learning and thus describing a concrete path towards more variety in the musical canon, including possible pitfalls. In my interpretation of empirical data about said workshop course on Ghanaian highlife music, I will focus on the participating students from the University of Siegen. At the course, I was not only able to observe them interacting with their fellow Ghanaian students and the music; they also reflected on their experiences themselves in the form of reflection reports, which they shared in a follow-up session, led by myself and my colleague Bernd Clausen. From our perspective as collaborating teachers, the students’ reflections contain revealing and sometimes surprising aspects with regard to the above-mentioned questions. In this paper, I would like to discuss these findings in detail and in relation to theoretical approaches.

2. Theoretical and methodological background

a) Enhancing the canon

The main motivation behind our teaching and learning experiment was to expand the pedagogical canon of our music education at the university from a global perspective. In her book *Teaching Music Globally*, Patricia Shehan Campbell (2004) demonstrates the broadening of horizons that results from relating the teaching and learning of music to the global diversity of musical cultures. This also involves a provincialisation of European or so-called Western music, its inherent canons and canonised forms of learning. As music historians such as Melanie Unseld have worked out, German-language music historiography is characterised by an understanding that Western classical music (especially of German and Austrian provenance) and the associated appreciation of the written work and its author would

¹ This working paper is a slightly revised version of my paper presented at the workshop *Towards More Variety in the Musical Canon: The Intricacies of the “Popular” and “Non-Western” as Metaphors of Distinction*, South African College of Music at the University of Cape Town, 21–22 March 2024.

have a higher cultural value than all other forms of musical practice (Un-seld 2012). This Eurocentric and hierarchical understanding characterises German-language music historiography from its beginnings in the 18th to the late 20th century. Although this understanding has been questioned by deconstructivist approaches, e.g. from the viewpoint of critical musicology (see e.g. Cook & Everist 2001), it is still effective in the 21st century. As Huib Schippers (2004) pointedly analyses in his article “Blame it on the Germans!,” music education institutions worldwide are still all too strongly oriented towards that Eurocentric high/low hierarchy, especially in conservatories and universities. Therefore, it is definitely important to simultaneously provincialise Western classical music and to enhance the musical canon globally (Clausen 2020, 2018; Kattenbeck 2023).

b) Educational spaces and communities of practice

The aspect of space was important for our experiment not only because educational practices generally involve a spatial dimension (Kergel 2019: 115). It makes a difference whether highlife music is taught and learnt in Ghana or at a German university. However, it is not only the localisation, but also the interaction between the place and the actors involved that creates the educational space. Following Michel de Certeau and approaches from spatial sociology, a distinction is made between the geographical location and the socially constructed space (de Certeau 1988; Löw 2001). Educational spaces, understood as social spaces, have a social-interactive dimension in addition to their material and symbolic dimension, in our case the concrete material design and symbolic associations of the music hall at our university (Kraus 2022). In our experiment, learning highlife was shaped by the spatial interaction of students from Legon and Siegen. In order to interpret that social interaction, I will later refer to Etienne Wenger’s (1998) concept of the communities of practice: this describes a group of people who, as the name suggests, share a common practice (whether business, sporting, cultural, etc.). The concept is explicitly associated with a learning theory by implying that each community of practice shares a certain set of conventions on how practices can be learned. In this paper, what particularly interests me about the concept is that it offers approaches to understanding what happens when representatives of different communities of practice interact.

c) Collection and interpretation of data

Our empirical data about the workshop course includes participant observations, conversations with the participants and reflective reports given by the students at the end of their course. In accordance with our approach of collaborative learning, we as teachers encouraged the students to use the report for openly describing their personal experiences during the workshop and concert. We communicated that reports can be orally presented to the group as part of the group’s reflection on the joint learning experiment but without evaluating the individual contributions. Based on their own choice, seven students delivered their report in form of written papers (2–3 pages long), three in recorded oral form. At a certain distance from

the seminar, I used the written and recorded reports as well as my own notes and memories and audio-visual recordings for an analysis of the experiment. As a methodological tool for interpreting the data, I used Adele Clarke's situational analysis, in particular the situational and relational mapping strategies (Clarke/Friese/Washburn 2018: 127-146).

3. Empirical findings

a) Developing educational spaces for new communities of practice: About the background of the workshop course

As indicated, the workshop course on Ghanaian highlife was a teaching and learning experiment. The year before, Bernd and I had worked out a format consisting of joint rehearsals with guest musicians and our students, alternating with conversation rounds and a performance at the end. Parallel to this, I worked on expanding a partnership with the University of Ghana. The highlight of these efforts was a trip with a small group from Siegen to Ghana in February 2023 during which I had the opportunity to meet several colleagues in person, including Eyram Fiagbedzi who leads an ensemble for highlife music at University of Ghana's Music Department. This resulted in the plan of inviting Eyram to Siegen with a group of his students. With the support of the DAAD and both universities as well as in cooperation with two universities in Cologne we organised the project in November 2023. While the entire ten-day study visit of the group from Ghana included a variety of activities I will focus on the three-day workshop course in Siegen in the following.

b) The workshop course

Said workshop course was provided in the classroom music teacher programmes and in the cultural education module of the BA programme in Social Work. The teaching/learning group consisted of 13 Ghanaian students, their teacher Eyram, 11 students from Siegen and Bernd and myself. We spent three whole days in this configuration, most of the time in the music hall of our institute. I won't go into all the details of the programme here either, such as warm-up phases, time sequences etc., but will focus on the sessions in which the group was practically occupied with learning highlife music. There was one particular format that took up most of the time and was also described by the students as particularly impressive. I am quoting directly from the report of one student (S02)²:

Basically, the process was organised in such a way that Ghanaian students demonstrated something and the students from Siegen tried to imitate it. No scores, sheets or similar were used for this. Only the lyrics of the songs to be practised were written on a whiteboard. The various musical groups rehearsed at different parts of the pieces at the same time, sometimes simultaneously on different songs, all in the same room.

The "various musical groups" refer to these four: vocals, keyboards, guitars as well as drums and percussion.

² Names of the student participants have been anonymised for this article.

c) Cultural distinctions: Students' impressions

4/10

In their reflection reports, the students emphasised various experiences of cultural difference. What they described as different, strange or even alienating varied greatly from student to student. However, one thing that all students had in common was that they described an overall positive and remarkable experience. The observations about cultural distinctions therefore did not have any negative impact on their overall impression of the course.

The following aspects of 'otherness' were noted across the group:

- The songs are "simple" but "full of variety."
- "This other understanding of the beat" is emphasised.
- The fact that there was "always a loud atmosphere, always a certain restlessness" was perceived as requiring some familiarisation.
- The fact that "you can get up and dance in a setting like this" was noted as a remarkable aspect of the concert.
- Different levels of experience in the performance were emphasised - with respect for the music-making of the Ghanaian students.
- The different gender aspects in German, Afghan and Ghanaian culture were also noted.

d) The significance of an implicated actant or: the absence of musical notation

Despite the diversity of the reflection reports, it was striking that the topic of music notation was explicitly addressed in six out of ten reports. This is all the more surprising given that sheet music was neither present in the workshop nor explicitly addressed by any of the involved workshop leaders. Thus, the topic of sheet music was discursively brought up by the participating students from the University of Siegen. In terms of situational analysis, musical notation could therefore be described as an implicated actant: a non-human element of the situation that is physically absent, but conceived of as significant by actors and thus discursively present (Clarke/ Friese/Washburn 2018: 76). For some students, this significance consists of a difference to their habits. S07 emphasises this in detail, also stating that he represents a larger part of the group ("many of us"):

About music, the first question I asked myself was whether learning without sheet music makes sense. Well, because I think that's the very first thing that many of us realised, which is very different to what we're used to with music, whether it be choir or instruments, for example. Because you've only ever learnt with, at least I've only ever learnt with sheet music, so learning music by singing or playing along, imitating, seemed totally unfamiliar to me.

Some students described this disruption to the habitual as a challenge, as they found it difficult to memorise the music without using sheet music:

The newly experienced way of practising songs was difficult for me at first due to the lack of structure, reference points such as chords, etc. But once you had got used to it a bit, the positive experience was absolutely in the foreground. (S02)

Imitating also meant that we didn't have any sheets of paper with notes or chords. We had to memorise everything we were taught. This was difficult for me at times, as I'm more of a visual learner. I can remember things better once I've visualised them. At the end of the long session, everything was often scrambled and mixed up in my head and I no longer knew what belonged to which song. (S06)

One student, who generally tends to argue from the positive overall impression, directly emphasises the advantages she gained from the absence of sheet music:

Although I could read music before, the imitation allowed me to learn faster and build a deeper connection to the music. Compared to my previous experience in the university choir, where I had to rely on the sheet music, imitation allowed me to empathise with the music more intensely. (S04)

As mentioned, the absence of sheet music was only addressed by some of the students. There is a clear correlation with previous musical training: students who did not mention notation in their reflections described their own previous musical knowledge as rather limited. Conversely, others for whom the lack of music notation was an issue referred to their habits from choral singing, instrumental playing or band practice. For one student, who by her own description had relatively little prior knowledge, the relevance of the topic of notation was revealed less from practice than from one of the conversation rounds that took place between the rehearsal phases. She frames the observation of a cultural difference as a learning outcome:

In the conversation, I learnt that anything that suits the music can be played as long as the beat is kept. Those who made 'mistakes' or improvised were even seen as professionals, while people here tend to avoid mistakes and play according to the score. (S03)

Participants who described the absence of sheet music as a challenge (at least initially) came to the conclusion that this absence ultimately also contributed to the quality of music-making, especially with regard to highlife music. Some explicitly adopted a comparative perspective, e.g. S04, quoted above, who explicitly compares it with her experiences in the university choir, and S02, who also describes an increase in focus and intensity of experience: "I also felt that making music without sheet music meant that you could focus more intensively on the music itself and the musical experience among each other."

From S07's point of view, this is also a difference to the music that he is otherwise familiar with from his choral practice: "[Highlife] is not about an original, but about your own touch, your own personality." The student also emphasises the different usefulness of sheet music when learning melodies or rhythms. As far as the complex rhythms of highlife are concerned, it is clear to him that "you should do it intuitively." Looking back on his experience of singing and playing shakers at the same time in the highlife band, he adds: "If we had learnt the shaker rhythm from sheet music, it would have been much more complicated."

Another advantage of the absence of sheet music was observed by some participants in terms of ensemble playing:

I found it interesting that at the beginning of the rehearsal, the instruments and vocals practised on their own and then the different groups gradually merged and played together. It's an advantage if you're not tied to sheet music, as you have to

listen to each other in such a context in order to be able to play together spontaneously. In the end, it was like a jam session and I really enjoyed it. (S06)

S07 also emphasises this from an observer's perspective with regard to the Ghanaian band, in which he noticed "a great deal of communication between the band members". Furthermore, he finds this "much more intuitive than when you have the prescribed sheet of music."

Some students discussed the topic of notation in relation to practical pedagogical fields. In the conversation rounds, we suggested discussing "learning by imitation", among other things. S01 took up this concept by contrasting it with the use of notation:

For this we discussed that the method 'learning by imitation' could possibly be carried out well in children and youth work, as it is a fun method where you don't have to have certain prerequisites, such as being able to read music. For this reason, I think that this method is not only suitable for children and young people, but also for adults who have not yet had the opportunity to learn an instrument, or for experienced musicians to gain a different perspective on music. (S01)

In this and other reflections, it is striking that along with notation, other aspects are absent that many people apparently associate with music learning. These include the aforementioned ability to read as a prerequisite for making music. Two other participants emphasised the association between notation and perfection or avoiding mistakes. In their experience with highlife music, such aspects are less relevant there. Instead, it is more about improvisation (S03) and the "own touch, own personality" (S07).

Overall, the implicated actant notation is described as an experience of cultural distinction. This is only an important issue for students with extensive previous musical experience. For some of them, the absence of sheet music means a disruption to their accustomed ideas of music learning. By comparing this experience with their previous experiences, positive impressions emerge: making music without scores is experienced as more intuitive, intense and focussed, learning complex rhythms is easier and playing together is more communicative and spontaneous. By relating to their previous experiences with music notation, the students name aspects of it that are associated with special requirements or even barriers for the musicians. In doing so, they emphasise the inclusive potential of Ghanaian highlife.

4. Transculturality and the ecological challenge of learning

In the following section, I would like to relate the observations about cultural distinctions from the teaching and learning experiment described above, particularly with regard to the use of notation, to theoretical concepts that can contribute to an understanding of the complex situation.

Terms such as inter- and transculturality help us to understand that culture does not form a large unity, but rather emerges from the contingency of differences. Culture is therefore characterised by its "diversity and plurality" as well as by the "interactions within such plurality and heterogeneity" (Langenohl 2017: 58).

Based on our material, it becomes clear that plurality and heterogeneity do not refer exclusively to differences between German and Ghanaian culture, let alone European and African culture. Student S04 explicitly speaks of an intercultural dialogue by mentioning the “German and Afghan” culture, which she is familiar with, as well as the “Ghanaian” culture. In doing so, she addresses an important aspect, which Lucyna Darowska and Claudia Machold have analysed in their anthology *University as a transcultural space?* (Darowska et al. 2010). Partly due to the aspect of migration, which for students such as S04 is part of their biography, the topic of transculturality is gaining importance at German universities in the 21st century. The authors criticise it as problematic, however, when everyday understandings that imply boundaries along national or ethnic lines are adopted without reflection because they are essentialising. Such a boundary is also implied in S04’s statement, although this needs to be further differentiated. The example of S04 is all the more revealing of the fluidity of cultural boundaries because she, who according to her self-description also belongs to Afghan culture, is one of the participants who point out to difference in relation to the use of notation. When S04 describes her affiliation to a culture that has both German and Afghan traits, this can also be described beyond national markers in terms of a practice-theoretical concept of culture, which “understands social practices as socially ingrained routines that nevertheless allow scope for creativity and personal attribution of meaning” (Darowska & Machold 2010: 22). In this sense, cultural heterogeneity can be observed among the students at the University of Siegen, regardless of national and ethnic labelling, particularly in relation to the aspect of music notation. As was evident, the absence of sheet music was an experience of difference, especially for those who had an extensive “socially ingrained routine” of making music. Others, with less prior knowledge, also had challenges to overcome, but did not miss sheet music, instead emphasising the overall positive experience of being able to perform at the concert despite having little prior knowledge. The boundary between the two groups is quite fluid. Nevertheless, it is striking that it is precisely those who have already acquired a formal music education in Germany, in some cases an extensive one, who emphasise the absence of music notation when learning highlife.

One thing that emerges from this is a distinction that is still effective today. On the one hand, there are many music cultures in the world for which the following applies, in the words of Patricia Campbell: “notation is simply not helpful in some traditions, where the direct teacher-to-student passage of music-making is key” (Campbell 2004: 6–7). This includes the Ghanaian highlife as taught by the students and the teacher from the University of Ghana. This is more of an oral/aural technique, taught according to the principle of learning by imitation, or, as Campbell calls it, according to the “modelling-and-imitating strategy”, in which the teacher becomes “an artist-in-residence within the classroom” (Campbell 2004: 10). In contrast to this model, the model of German-language music historiography continues to be powerful as Unseld (2012) has pointed out: characterised by Eurocentrism, the idea of superiority and a universal claim of Western classical art music, including the valorisation of the written work and its author in comparison to music as a practice. To this day, many children and young people who receive a formal music education in Germany are socialised with this model. As our experiences with the workshop on Ghanaian high-

life show, such young people are definitely capable of expanding their scope and opening themselves up to oral/aural learning strategies. However, it also shows that they (have to) do more than just learn something new. It is about nothing less than a transformation of their previous system of rules that defines how music learning works.

This parallels the findings of another project on learning about popular music in Germany that I have been involved in over the last few years. In qualitative interviews with adolescents who are involved with music in various places of learning, we found that, from the young people's perspective, meaningful connections between various learning spaces are by no means self-evident. Those who play in a band, for example, are not necessarily capable of making a constructive connection between this and their music lessons at school. Based on a model by Brigid Barron (2006), my colleague Chris Kattenbeck and I are referring to the individual learning ecology of music learners. In one case, the challenge of integrating a new learning space into the learning ecology became particularly clear (Kattenbeck/Heesch 2023). The interviewee spoke of a clash between two worlds. She was a classically trained cello player who participated in a band camp for heavy metal music. For this musician, too, one of the biggest challenges was that no sheet music was present at the band camp, not even 'allowed.' This meant that she felt far less confident in her musical skills than before. However, using various strategies, the cellist managed to successfully integrate this learning space into her learning ecology during several participations in the annual band camp. Among other things, she applied strategies that she knew from classical music culture to her metal cello playing, e.g. an attitude of sensitive playing and a 'disguised' use of reduced notation. Following Etienne Wenger's concept of communities of practice, such learners who mediate between various communities can be called brokers.

The parallels with our Siegen students, who experienced the learning experiment with Ghanaian highlife as a disruption to their habitual use of music notation, are obvious. As different as heavy metal and highlife are stylistically, they are linked by the absence of notation in contrast to other communities of practice, especially those centred around classical Western art music. However difficult it may be to characterise popular music in terms of certain aesthetic features, a distinction between popular and so-called classical music often runs along the lines of the importance of notation.

5. Conclusion

The challenge of enhancing musical canons with 'non-western' and 'popular' music is closely linked to the question of the importance of music notation. As our teaching and learning experiment with Ghanaian highlife shows, students at German universities are quite open to a respective expansion of the pedagogical canon (apart from the fact that we would have liked more participants). However, we should not underestimate the challenge this poses for some of them, especially those who have already received an extensive musical education in Germany. In my view, this has two consequences for us as university teachers: Firstly, we must continue

to extensively expand our teaching programmes in ‘non-western popular’ music, and secondly, we must take seriously what it means for students to integrate the resulting new learning experiences into their existing learning ecologies. Social enablers, such as extensive opportunities for informal encounters between diverse musicians, should not be underestimated. This aspect played a considerable role in the learning success both at our workshop seminar and in the aforementioned case of the cellist at the band camp. This suggests, however, that there is a need for further development in everyday teaching practice. Learning ecologies do not automatically become transcultural. Finally, the importance of the transcultural enhancement of musical learning ecologies should not be underestimated in political terms either: In times in which racism and other forms of discrimination are gaining alarming momentum in Germany as well as elsewhere, we as music educators and researchers have to take a stand in our professional practice (Vogt 2021). Our efforts in transculturally enhancing the canon may hopefully contribute to more cultural tolerance in our societies.

6. Bibliography

Barron, Brigid (2006): “Interest and Self-Sustained Learning as Catalysts of Development: A Learning Ecology Perspective”, in: *Human Development* 49, pp.193–244.

Campbell, Patricia Shehan (2004): *Teaching Music Globally. Experiencing Music, Expressing Culture*. New York/Oxford.

Certeau, Michel de (1988): *Kunst des Handelns*. Translated by Roland Voullié. Berlin.

Clarke, Adele E., Carrie Friese and Rachel S. Washburn (2018): *Situational Analysis. Grounded Theory after the Interpretive Turn*. Thousand Oaks/London/New Dehli (2nd edition).

Clausen, Bernd (2020): “Musik und Kulturalitäten oder: Vom anhaltenden Fremdeln in der deutschen Musiklehrendenbildung”, in: Thade Buchborn, Eva-Marie Tralle and Jonas Völker (eds.): *Interkulturalität – Musik – Pädagogik*. Hildesheim/Zürich/New York, pp.35–52.

Clausen, Bernd (2018): “Inter-, Transkulturalität, Diversität. Beobachtungen und Impulse für Veränderungen in der Musiklehrendenbildung”, in: Thomas Krettenauer, Hans-Ulrich Schäfer-Lembeck and Stefan Zöllner-Dressler (eds.): *Musiklehrer*innenbildung: Veränderungen und Kontexte. Beiträge der Kooperativen Tagung 2018*. München, pp.117–124.

Collins, John (2018): *Highlife Time 3*. Accra.

Cook, Nicholas and Mark Everist (eds.) (2001): *Rethinking Music*. Oxford/New York (Reprinted with Corrections).

Darowska, Lucyna and Claudia Machold (2010): “Hochschule als transkultureller Raum unter den Bedingungen von Internationalisierung und Migration – eine Annäherung”, in: Lucyna Darowska, Thomas Lüttenberg and Claudia Machold (eds.): *Hochschule als transkultureller Raum? Kultur, Bildung und Differenz in der Universität*. Bielefeld, pp.13–37.

Kattenbeck, Chris (2023): “‘Beatmaker haben ja nicht den Luxus, auch Musiker zu sein.’ Zur Notwendigkeit, die westliche Kunstmusik in der Musiklehrer*innenausbildung zu provinzialisieren”, in: Michael Göllner et al. (eds.): *44. Jahresband des Arbeitskreises Musikpädagogische Forschung*. Münster/New York, pp. 347–364.

Kattenbeck, Chris and Florian Heesch (2023): “When worlds collide: How a classically trained cellist integrates a heavy metal music camp into her learning ecology”, in: *Journal of Popular Music Education*. DOI: https://doi.org/10.1386/jpme_00120_1.

Kergel, David (2019): *Erziehungskonstellationen analysieren und Bildungsräume gestalten. Diversität und Bildung im digitalen Zeitalter*. Wiesbaden. DOI: https://doi.org/10.1007/978-3-658-27039-1_6.

Kraus Katrin (2022): “Bildungsräume”, in: Fabian Kessl and Christian Reutlinger (eds.): *Sozialraum, Sozialraumforschung und Sozialraumarbeit*. Wiesbaden, pp. 315–325. DOI: https://doi.org/10.1007/978-3-658-29210-2_25.

Langenohl, Andreas (2017): “Inter- und Transkulturalität”, in: Claus Leggewie and Erik Meyer (eds.): *Global Pop: Das Buch zur Weltmusik*. Stuttgart, pp. 54–59. DOI: <https://doi.org/10.1007/978-3-476-05480-7>.

Löw, Martina (2001): *Raumsoziologie*. Frankfurt a. M.

Schippers, Huib (2004): “Blame It on the Germans! A cross-cultural invitation to revisit the foundations of training professional musicians”, in: Orlando Musumeci (ed.): *Preparing Musicians Making New Sound Worlds*. Barcelona, pp. 199–207.

Unsel, Melanie (2012): “Musik und Transkulturalität. Historische Verortungen”, in: Susanne Binas-Preisendörfer und Melanie Unsel (eds.): *Transkulturalität und Musikvermittlung. Möglichkeiten und Herausforderungen in Forschung, Kulturpolitik und musikpädagogischer Praxis*. Frankfurt a. M. (Musik und Gesellschaft 33), pp. 81–97.

Vogt, Jürgen (2021): “The Ghost of a Ghost: Critical Music Education and the New Right”, in: *Zeitschrift für Kritische Musikpädagogik*, special issue 5 “Polarizing Interpretations of Society as a Challenge for Music Education”, pp. 209–220. URL: <https://www.zfkm.org/archiv/sonderedition-5-2021/>.

Wenger, Etienne (1998): *Communities of Practice. Learning, Meaning, and Identity*. Cambridge.