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Higher Popular Music Education and Decoloniality: Perspectives from Ecuador and Germany

Dissertation to obtain the academic degree Doctor of Philosophy (Dr. phil.) within the discipline of Popular Music and Media at Paderborn University (Dept. of Music, Fach Populäre Musik und Medien, Faculty Arts and Humanities)

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Abstract

With the inclusion of popular music into curricula in higher education (HPME), studying its related processes of socialisation and learning is a topic of academic debate. In the last decade, studies have guided this debate towards an industry perspective mainly in countries considered developed, but little attention has been given to the situation in societies with a legacy of colonial rule, whose educational systems tend to implement external music education models ignoring local popular music idiosyncrasies and practices. This doctoral research project examines and describes the epistemologies, methodologies, frameworks, and pedagogies of popular music in four specific HPME programmes, two in Ecuador and two in Germany, through the lens of decoloniality to raise awareness of the implications of adapting and/or adopting potential 'standardised' models into the knowledge systems of localised programmes, informed by the narratives of the actors involved.

Analysis of the data suggested four main themes (non-canon music making, decoloniality, transdisciplinarity, and identity) as a potential conceptual model focused on the activity of the musical field as a response of local communities geographically circumscribed, whose cultural and artistic expressions are no less meaningful than those ones considered by globalised HPME approaches. This study is relevant to several research fields; however, it is mainly located in the areas of PMS, PME, the sociology of music education, and decoloniality. It makes a significant and original contribution to knowledge in each of these areas.

Keywords: Popular Music, Higher Popular Music Education, Decoloniality, Sociology of Music Education, Transdisciplinarity.

Teaching music is not enough.

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List of Abbreviations

HE	Higher Education
HEIs	Higher Education Institutions
PM	Popular Music
PMS	Popular Music Studies
ME	Music Education
PME	Popular Music Education
PMP	Popular Music Pedagogy
HPME	Higher Popular Music Education
UCE	Universidad Central del Ecuador
UDLA	Universidad de las Américas
UPB	Universität Paderborn
PopA	PopAkademie Baden-Württemberg
HDM	Hochschule für Musik Detmold
LAM-UCE	The BA degree in Music at Universidad Central del Ecuador
LAM-UDLA	The BA degree in Music at Universidad de las Américas
PMM-UPB	The BA degree in Popular Music and Media at Universität Paderborn
PMD-PopA	The BA degree in Popular Music Design at PopAkademie Baden-Württemberg
WEAM	Western European Art Music
CKS	Cultural Knowledge System
APME	Association of Popular Music Education
GEMA	Gesellschaft für Musikalische Aufführungs Rechte
IASPM	International Association for the Study of Popular Music

NOTE: In the text, the full words will be written the first time they are used, from then onwards the abbreviations, unless they are part of a title, name, or quote.

1. Introduction

"*Music demands obedience. It even demands obedience of the imagination when a melody comes to mind. You can think of nothing else. It's a kind of tyrant. In exchange it offers its own freedom. All bodies can boast about themselves with music. The old can dance as well as the young. Time is forgotten. […]*

"La Belle Jacqueline, once more!" the dressmaker shouted at Felix.

"I love music! With music you can say everything!"

"You can't talk to a lawyer with music," Felix replied.

John Berger (1987, p. 37)

Music has no meaning in itself. Its meaning is only really created through the usage of signs (linguistic, visual, sonorous) employed by the people composing it, performing it, and listening to it, circumscribing to a specific historical moment. "Music emerges as perhaps the paradigmatic object of constructive description" (Kramer, 2003, p. 130). With the aim of 'learning' the skills required to use these signs in an efficient manner, music is a subject in formal education. Thus, epistemologically, examining the environments where music is being taught becomes just as crucial as the music itself; and in a globalized world, it is essential to examine these environments with an international approach.

Furthermore, "Internationalizing music education and therefore also comparative music education are highly political endeavors because internationalization is connected to globalization and all the power issues related to it" (Kertz-Welzel, 2015, p. 63). In this context, although cultural hegemony of classical

music in formal education is a known challenge, there is little literature aiming to point out the dialectics of internationalising Higher Popular Music Education (HPME) and raise awareness for the problems involved. Likewise, these dialectics are closely linked to global power issues, which bring decoloniality into the discussion.

The purpose of this research is to examine, through the lens of decoloniality, how popular music is conceived and taught in university programmes, assumed as cultural knowledges systems (see section 2.4), by studying four cases in two countries located on opposite sides of the history of colonialism: Ecuador and Germany.

1.1 Research Problem: Context and Questions

Latin America represents a region consisting of ex-colonised countries. Their formal education models, including music, have been established as a copy of the European models inherited from their colonial past. One of the indicators of the Eurocentric music education legacy is the reproduction of its main practice associated with instrumental teaching assigned to the single institution in charge of music education: the conservatoire.

The term and institution derive from the Italian *conservatorio*. In the Renaissance period, and earlier, it denoted a type of orphanage where the foundlings were given musical instruction at state expense. The *conservatori* were the first secular institutions equipped for training in music performance and composition. However, by the end of the 18th century, music teaching was reduced to the mechanical, a model according to which the apprentice “could learn by dint of endless repetition to produce something that was perfectly uniform” (Parakilas, 2001, p. 117).

In 1784, the currently named *Conservatoire National Supérieur de Musique* was founded in Paris. It was the first secular school of music for students at

large and became the acknowledged centre of musical practice and erudition (Britannica, 2017). Throughout the 19th century, the French model was copied, with modifications, all around the world, especially in Europe and in the U.S.

In this context, the conservatoire grew into an ecosystem of difficult access for any scientific discipline, and even for other types of music outside the Western European Art Music (WEAM) tradition, where new ways of teaching, research and science in general were perceived as a threat to the individualism of "the artistic". (Fernández Morante & Casas Mas, 2019, pp. 7-8).

Nowadays, even when some conservatories have been incorporated into larger universities, traditional music education, including in Europe, is still based on convictions that are not sufficiently questioned or reflected. Beyond the conservatoire, its hermetic character is also reproduced in HPME. For example, Vitale (2011) affirms that the primary reason for teaching music “should simply be the music itself […] Music is not a means to an end, but an end in itself. Music has value in and of itself. Its fundamental worth is not defined by non-musical results” (p. 337). Still, the question remains: which music counts, and what is the best way to teach it? Fortunately, approaches to music education are varied (Johasen, 2010; Jorgensen, 2002, Pitts, 2017). One of them is the four rationales proposed by Mark (2015): 1) cultural elevation, 2) cohesive society and immigration, 3) commercial prosperity, and 4) social justice and multiculturalism. These rationales, even when deduced from the United States (US) context, demonstrate the societal nature of music education. The hermetic attitude mentioned in the previous paragraph is counterproductive. To say that the content of music teaching is 'music', is a trivial observation.

Therefore, two fundamental issues must be considered with regards to the content of teaching and learning music. First, music itself as a musical phenomenon

and object of study: its nature, meaning, structure, utility, effect, history. Second, the activity of the musical field: production, reproduction, perception, analysis, interpretation, and reflection on music and musical activity (Nielsen, 2008, as cited in Mateiro, 2010, p. 31). This reflection should touch upon any attempt to standardise HPME within global educational policy frameworks (Cloonan & Hulstedt, 2012; Vasil, Weiss & Powell, 2019) since, in contemporary societies, there is an "increasingly universal system of articulation" shaped by economic and institutional globalisation, that has transformed the status of the local (Said, as cited in Straw, 1991, p. 369).

The implications of adapting and/or adopting standardised popular music practices into localised HPME degree programmes need to be carefully and constantly examined, since the activity of the musical field responds to local communities geographically circumscribed, whose cultural and artistic expressions are no less meaningful than those ones considered by globalised HPME approaches. Ignoring this would cripple local music scenes and industries inasmuch as the practice of those systems might result in a new way of cultural colonialism.

A model that offers myriad possibilities for qualitative research in the arena of education and decoloniality is Baker's (2011) categories of cultural knowledge systems (CKS) (Chapter 3). The concept of CKS presents the opportunity to understand university programmes as environments without strictly delimited epistemological boundaries, but as dynamic ones where various components co-exist to constantly reinvent themselves. In addition, it allows the researcher to consider each programme as a single system closely related to other programmes (systems) throughout the analysis of its components (sub-categories). Since the purpose of this research is to examine how popular music is conceived and taught, Baker's model provides two relevant sub-categories for it: epistemologies and methodologies.

Likewise, Reinhert's (2018) examination of the curriculum design of two specific HPME programmes in the US delivers a conceptual outline (Chapter 3) that ponders upon five key elements: leadership, framework, pedagogies, interactions, and resources. Although, Reinhert is concerned with the operations and logistics of each of her case studies, two elements are pivotal for this project. These are: frameworks and pedagogies.

Concretely speaking, epistemologies concern all questions surrounding knowledge. For this paper, these are the ways how popular music and decoloniality are being defined and assumed; methodologies are how the learning of new knowledge and the teaching of existing knowledge take place. Frameworks are the structures, institutional and educational, around which those methodologies happen, and pedagogies, the specific strategies of instruction and teaching.

Advancing on their contributions, this project examines through the lens of decoloniality, a form of critical theory consisting of analytic and practical "options confronting and delinking from [...] the colonial matrix of power" (Mignolo 2011: xxvii), how popular music is conceived and taught in four specific HPME programmes (cultural knowledge systems): two in Ecuador and two in Germany. This research explores the following two main queries:

- What are the epistemologies, methodologies, frameworks, and pedagogies of popular music in HPME in two countries located on opposite sides of the history of colonialism?
- How do they adapt them to their local realities through the lens of decoloniality against increasingly globalised HPME approaches?

1.2 The Cases

For this paper, music education (ME) refers to the teaching of music in formal education environments. Higher education (HE) indicates formal environments from tertiary education level upwards. Consequently, Popular Music Education (PME) directs attention to the teaching of popular music in those environments, and HPME refers exclusively to PME taking place in HE. Yet, Popular Music Pedagogies (PMP) cover the methods employed to teach, and Popular Music Studies (PMS) refers to the academic field dedicated to the study of popular music. For this paper, education refers to the process of receiving or giving systematic instruction, and pedagogies to the teaching methods and practices of an academic subject. Thus, ME, PME, PMP, and HPME must not be confused with the teaching of music for educational purposes; that is, music degrees in HE designed to train students to become music teachers. The type of programme considered for this project prepares students to work in the music industries as traditionally conceived, and not in education as teachers. Likewise, postgraduate programmes were not considered, only BA degrees, or their equivalent in Spanish (*licenciaturas*).

At the time when this research was first envisioned, Ecuador was going through an ambitious project of legal reform called *Código Orgánico de la Economía Social de los Conocimientos, Creatividad e Innovación* (Organic Code of the Social Economy of Knowledge, Creativity, and Innovation). It aimed to restructure the way knowledge was being produced and accessed, putting formal education in the spotlight for reform with a decolonial framework and the protagonism of ancestral knowledge. Although its colonial history is directly related to Spain, ME in Ecuador was conceptualised following the Italian, German, and Russian schools of music (Moreno, 1930) providing the symptoms of a cultural colonialism scarcely contested by academia. In terms of

HPME, the predominant adoption of US American models makes Ecuador a relevant case for this research, on top of being the home country of the researcher and initial place of his professional practice as an academic.

On the other hand, Germany is the epicentre of some of the most influential theorisations of popular music with a long tradition of critical studies. It has the highest number of music programmes at university level in continental Europe and it has emerged as a key academic global player, becoming one of the top destinations for HE with higher employment rates and lower tuition costs compared with the UK and the USA (Yuliyanova, 2017). Equally significant, after 1945, Germany experienced a heavy US American military presence, ubiquitously influencing its culture and more specifically, its music. Although in this sense, Germany's situation is close to the Ecuadorian one, its position in the colonial spectrum is the opposite one. This makes HPME in Germany a pertinent case within the framework of this research.

The cases were chosen to represent different sectors of HE in both countries. In Ecuador, the sectors are private and public. In the capital, Quito, the only public university offering a degree in music is Universidad Central (UCE), and it claims to be the only one with a 'decolonial' focus. Amongst the private sector, the only one that includes a high variety of popular *musics* and an emphasis in *Composición Popular*, is Universidad de las Américas (UDLA). In Germany, on top of private and public, HE institutions are defined by an applied theory vs. practice approach (*Bildung* vs. *Ausbildung*). Among the traditional universities (*Bildung*), Universität Paderborn (UPB) was the first one to offer an interdisciplinary Popular Music (PM) degree (Delhees & Nieland, 2010). Among the Higher Education Institutions (HEIs) with an *Ausbildung* approach, the PopAkademie Baden-Württemberg (PopA) is the flagship *Hochschule* for PM offering strong ties to the music industry. The BA degrees in Music at UCE,

UDLA, UPB and PopA were the ones selected for this research. Although, at first, they may seem different in nature, it is precisely the diversity of the discourses they represent that are vital for a better understanding of the colonial legacy in HPME on both sides of the spectrum.

1.3 Research Method

A qualitative approach was used combining the case study and the analytical-interpretive-descriptive methods, as its focus is on understanding the social phenomena through the analysis of the subjectivity of the actors involved. Each case study was approached as a cultural knowledge system, “a social institution based in the activities of creating, teaching, and applying knowledge through the interrelated system components of substantive body, methodology, medium, epistemology, and social structure” (Baker, 2011, p. 11).

This research was designed with a literature review and a field research phase. The literature review phase consists of the analysis of texts from the fields of Postcolonial Studies, Decoloniality, ME, PMS, PME, HPME, Latin Popular Music, and Music Industry; as well as Qualitative Methodology focusing on Descriptive and Analytical methods. The literature also sited within the areas of Sociology of Education and Sociology of Music. Then, the review narrative was built upon the main pillars of this research: Popular Music, HPME, Decoloniality, and CKS. Likewise, some of the reading findings were used to confirm, or contradict, the field findings in the final chapter.

The field research phase consisted in analysing four HPME programmes, two in Ecuador and two in Germany. The main data collection methods were semi-structured interviews, non-participatory observations, and curriculum analysis

(including syllabi, contents, and learning outcomes for specific subjects). The interviews took place with directors and teachers from each case study, and there were also informal conversations with students and graduates. The non-participatory observations of classroom instruction were performed in the Ecuadorian programmes and due to the COVID-19 pandemic, online observations were undertaken in the German ones.

The different type of data also has a difference in functionality. Whilst the curriculum analysis, the observations, and the informal conversations provided corroborative insights to the culture of each programme, only the interviews were considered for analysis and interpretation. In a nutshell, the observations and curriculum analysis worked as a barometer to interpret the interview findings. The full interview transcripts, its analysis, as well as the literature analysis, can be found in Appendix IV.

The findings were then interpreted deductively within the four specific categories from the models of Baker (2011), and Reinhert (2018) (Section 3.1). This resulted in a rich description of the participants' perceptions on the epistemologies, methodologies, frameworks, and pedagogies in the teaching of popular music and understandings of decoloniality within their programmes. Then, in a second stage, an inductive analysis of such perceptions provided the findings narrative upon an analytical-interpretative-descriptive perspective. The final discussion aims for an understanding and generalisation concerning the viewpoints of the subjects studied so that stable beliefs, in the manner of an internationally minded conceptual model (Figure 14), can be suggested even within the flux of change in which the subjects originally exist.

1.4 Potential Contributions and Outline

“Popular music (and indeed society and culture more generally) can only benefit from PME and relevant scholarship becoming more widespread and better.” (Till, 2017, p. 25). Undertaking descriptive social and educational research between developed countries is a common practice; however, with a little understanding of ‘the other’, describing and explaining educational systems between developed and developing countries, let alone within HPME, is considerably less so. This project aims to shorten the evident gap that exists in this regard.

New forms of organisation of production, education, and work, as well as the relationship between music education (and arts in general) and vocational training and employment, have transformed music education models in the last two decades (Rivas Caicedo, 2011, p. 72). This research aims to provide data on the key concepts of popular music and decoloniality in HE to better understand their impact and help to develop more relevant and efficient music programmes.

Distinctive professional environments represent a challenge for the musician whose formal education is framed with a global perspective. In Latin America, decoloniality can provide a strategy to overcome those challenges by using local legacies as an advantage for a broader and richer HPME. In Europe, it can represent a richer theoretical framework for historical awareness, richer perspectives, and inclusiveness.

Finally, a hopeful linguistic contribution; this paper uses the term America to refer to the whole continent, and US to refer to the US. This also applies to their gentilics: American and US American respectively. This might look trivial, but it is an extremely relevant and fair distinction that, in the frame of political and geographical awareness, as well as inclusiveness, academic literature in English should adopt.

Following this introductory chapter, Chapter 2 provides a review of the extant literature on the four pillars of this research: popular music, HPME, decoloniality, and CKS. Chapter 3 outlines the methodology of the current study. Chapter 4 presents each of the case studies. Chapter 5 offers the findings of the research. Chapter 6 addresses the discussion, conclusions and provides suggestions for further research. After the Bibliography, the latter contains the list of faculty interviewees, interview and observation protocols, the interview transcripts, and the curricular plans for each of the case studies. The original text is written in British English, literal quotes may be otherwise.

2. Literature Review

> "*Where do correct ideas come from? Do they drop from the skies? No. Are they innate in the mind? No. They come from social practice, and from it alone*."
>
> Mao Zedong 1963 (Samaddar, 2012, p. 41)

As previously mentioned, this research was designed with a literature review and a field research phase. The literature review phase consists of the analysis of texts from the fields of Postcolonial Studies, Decoloniality, ME, PMS, PME, HPME, Latin Popular Music, and Music Industry; as well as Qualitative Methodology focusing on Descriptive and Analytical methods. The literature also sites within the areas of Sociology of Education and Sociology of Music. The narrative of this review is built upon four main pillars: Popular Music, HPME, Decoloniality, and CKS. It follows a rationale for investigating the *state of affairs* of academic publications with regards to the core subject itself (popular music), to then revise how it is assumed and taught as the main subject in higher education programmes (HPME), to then include a Latin-American framework of analysis of power dynamics within education (decoloniality), to finally apply a specific structural model for the analysis of those programmes (CKS).

2.1 On Popular Music

"It is not really known when music begins." (Deleuze and Guattari, 1987, p. 300). However, the words music (English), música (Spanish), and Musik (German) share a common root in Greek, μουσικός (mousikos), which was originally used to denote the 'art' of the Muses manifested in song or poetry (Mansfield, 1923, p. 538). The ontological relationship between music and the popular (from the Latin populus - people) is a modern articulation. In fact, popular music, terminologically speaking, is a

taxonomical construct non-existent before the second half of the 19th century; let alone, its perception as a multimodal discourse (McKerrell & Way, 2017).

This section will review how it began and some of the most common current explanations of what it means, looking into its implications, challenges, and pitfalls in the English-speaking, German-speaking, and Latin American cultural contexts. When the terms are written in lower case (popular music), they refer to the music itself; when they are written with the first letter in upper case (Popular Music), they refer to the name of the academic field or the subject taught in formal education, and sometimes it will be abbreviated to PM. Following this, the paper will examine the way in which popular music made its way into higher education.

2.1.1 The Genesis of Popular Music as a Construct

In the second half of the 19th century, the dichotomy between two types of music emerged. This has been expressed in various terms with different nuances: classic vs. popular; serious vs. superficial; cultured vs. vernacular; high vs. low. At the beginning of the 1800s, Beethoven was able to write both types of music (on the one hand, symphonies, and string quartets; on the other, rondos and arrangements of folk songs). However, later composers tended to specialise in only one kind of music. While Brahms and Bruckner had written their symphonies in Vienna, Johann Strauss, known in his youth as the King of Waltz, was in the same city composing thousands of waltzes, gallops, and other dances to be played at open air balls and concerts. It was precisely in one pamphlet promoting one of his events in Berlin in 1845 where the term *Unterhaltungsmusik* (music for entertainment) seems to have been used for the very first time (Linke, 1994, p. 49). Classical and popular styles, until then referred to as folk, were gradually diverging and had less in common in the musical idiom of

symphony and folk song of the early 20th century than ever before (Grout, Palisca & Burkholder, as cited in Pérez González, 2011, p. 22).

The first written document in British history with regards to popular music is considered to be the short reflection entitled *Popular Music* by Henry C. Lunn. It was published in 1878 in the journal *The Musical Times and Singing Class Circular*. Although the author takes for granted "that popular art must be inferior art" (p. 661), he refers to the music used in different live events considered popular art, for example, the pantomime season. He argues that organisers believe that even when the audience is a high-class one, the *standard of art* is lowered because the aim is to entertain them and not to "appeal to their intellectual faculties". To achieve this, the music is "accompanied by a band", or it is a "light, melodious and artistic overture" (pp. 660-661). Still, there is no such thing as popular music in his words, he is strictly referring to the music used in popular art events.

The concept of popular music, as it is known today, in the English-speaking world, began to take shape as a reference to all the music created in Tin Pan Alley from the 1880s. These compositions, originally sold as scores for easy piano playing, pursued a close relationship with radio stations to promote the sales of their printings. With the advent of the phonogram, the promotion focused on the sales of the new format: a phonographic music record. As English goes, the word popular was shortened to *pop*, and both expressions became intertwined to refer to the same type of music source: Tin Pan Alley. With the gradual inception of the radio in every household, the limits to music accessibility based on class were blurred. From a US-centric view, Tin Pan Alley songs were popular music purely based on its popularity.

Then, in the 1940s, the German philosopher Theodore W. Adorno (1903-1969), from the Frankfurt School, notorious for its tradition of critical theory, divided music into

two spheres: serious music (*Ernste Musik*) and popular or entertaining music (*Unterhaltungsmusik*). In German, they are referred to as *E- und U-Musik*. In one of his most seminal works, published originally in German in 1938, Adorno states:

> The practice of contemporary popular music has not so much developed these techniques as conformistically dulled them. The listeners who expertly view these techniques with astonishment are in no way technically educated thereby but react with resistance and rejection as soon as the techniques are introduced to them in those contexts in which they have their meaning. (1990, p. 296)

The techniques that Adorno is referring to are the ones used by musicians such as Brahms, Wagner, and Schönberg, whom he considered to be from the *E-Musik* sphere. However, as Witkin (2003) explains:

> Serious music may be viewed as more complex or more difficult or more refined than popular music or as it may be seen as a spiritually higher form – highbrow as distinct from lowbrow. Adorno rejects all such categories as a basis for distinguishing between serious and popular music. [...] The category on which Adorno fixes to distinguish what he might call good serious music from popular music is *standardization*. […] In Adorno's treatment, standardization is an entire theory of popular culture in itself. (p. 98)

And thus, popular music as a construct was born, based in popularity by the industry, and standardisation by the intellectual spheres. This differentiation would resonate for the decades to come challenging its legitimation and shadowing any other possible approach to its understanding as the following section explains.

2.1.2 Popular Music – An English-speaking Dominant Approach

On top of the deceptively simple ideas of popularity and standardisation, Adorno's description of popular music expands into other labels such as: vulgar, uncritical, massified, pseudo-individualistic, false consciousness, fetishised (commodity), and regressive (1941, 1976, 1990). Additionally, as his previous quote highlights, his scolding goes beyond the music itself or the people making it, but it includes the *uneducated* listeners, the audience. This is a contrasting element compared with Lunn's point of view who assumed that the audience was being underestimated.

One of the labels that draws a lot of academic and business attention is the one that qualifies popular music as a fetish, as a *commodity* (1990). As a Marxist term, it is worth noticing that music did not "become a commodity until a broad market for popular music was created. Such a market did not exist when Edison invented the phonograph; it was produced by the colonization of black music by the [US] American industrial apparatus" (Attali, 1985, p. 103).

Attali's argument sheds further light on the challenge of defining popular music. First, because being a commodity is not an intrinsic property since it requires a large production of it before becoming one. And second, because of the "colonization of black music" needed to establish a market for it. Surely, Attali refers to the 'adoption' of black music by a, back then, white dominated US American music industry; however, his choice of the word colonisation inevitably sparks some controversy. It was not imposed. It was not forceful. Nevertheless, it was appropriated. And this is another vital element to consider when defining popular music: appropriation. This research will investigate the idea of musical colonisation in a later chapter, for now, this idea just highlights the nature of music. Black music found a way to appeal to the musical

senses of a wider society not only thanks to technology but also thanks to its etymological origins, beauty, and sensibility.

With Adorno's contributions, the harmonious and spiritual implications of music came under scrutiny the most within a single type: popular. Although, his theories were immediately criticised by sociologists such as David Riesman and Howard S. Becker (Fabbri, 2010), Adorno "played an important role in the didactic conceptualisation of popular music in Germany" (Jost, 2015, p. 195), and around the world. It is undeniable that a great deal of PM literature is built upon the hermeneutical task of defending and justifying the relevance and importance of its subject of study (Born, 1993; Cook, 1998; Erlmann, 1991; Fabbri, 2010; Frith, 2007, 2011; Gracyk, 2004; Griffiths, 1999; Hesmondhalgh, 2008; Jordán González, 2012; Middleton, 1990, 1993, 2003; Straw, 1991; Tagg, 1983; Toynbee, 2000; Whelan, 2014; Witkin, 2003), and that his legacy still haunts many musician's attitudes towards their own craft.

To escape from Adorno's central contractions, his same 'negative dialectics' need to be applied. Paddison (1982) provides a convincing argument by considering that "Adorno's critique of popular music is […] the least convincing aspect of his otherwise impressive analysis of the predicament of Western music in the twentieth century" (p. 201). The author draws this conclusion partly because Adorno comes across as "prejudiced, arrogant and uninformed in this field", but mainly because:

> (…) there is a disturbing lack of differentiation to be seen at many points in Adorno's critique of popular music - something which tends, in fact, to give his work in this area the kind of authoritarian undertones he was always so quick to reveal in others. (p. 212)

Paddison is concerned mainly with the contradictions that Adorno falls into as part of his own Hegelian-Marxian dialectics. For example, "the paradox of what for

Adorno constitutes authentic music in the twentieth century: it is compelled to deny meaning to preserve it (p. 207)"; or his inability to distinguish popular music from the culture industry itself, and "to recognise that music may also quite validly perform a recreational function" (p. 208). Paddison also defies his inaccuracies stating that for Adorno, popular music is a 'blanket term', and one should be very wary of his categorisations. For example, what he labelled *jazz*, denigrating it as "empty mannerism, ephemeral fashion, 'light music … dressed up' with frills" was actually "the music of the dance band craze so much a feature of the time, and epitomised by the slick arrangements of Paul Whiteman and his band." (p. 209).

Yet, Adorno is still a subject of contention in current PM literature. Hesmondhalgh (2008), following Born (1993), depicts Adorno's writings on music as historicist, pointing out three main issues: "his idealistic requirement that art should aspire to impossible levels of autonomy and dialectic, his failure to recognise adequately the ambivalence and complexity in both 'high culture' and 'popular culture' [and], his seeming contempt for everyday cultural consumption in modern societies" (p. 341). He concludes that the significant challenge for critical analysts is "to produce a historically informed but non-Adornian account of music-related subjectivity" (p. 341).

Under this emblem, a handful of academics and intellectuals from cultural and social sciences embarked on a new approach of theorising popular music. The 'negative dialectics' were left behind. The developments of recorded music and broadcast media, and the economic prosperity throughout the USA and Europe with its impact on the creation and consumption of music (diversification of music genres, MTV, synthesizers and home recording studio devices, youth movements), provided a more objective way of achieving this goal (Fabbri, 2010).

A milestone event for the recognition of popular music as an academic field was the creation of the International Association for the Study of Popular Music (IASPM) in 1981. Its first conference was held in Amsterdam in the same year and it “focused on defining popular music, defending that it is a legitimate branch of musicology” (IASPM, 2011). The second IASPM conference took place in Reggio Emilia in 1983, it was entitled *What is Popular Music?* “While some tried to answer the question, some said it is ok to leave it unanswered” (IASPM, 2011). Fabbri (2010) provides a list of all the papers presented (pp. 80-81). Currently, there are 15 IASPM branches, some of them represent whole regions, some of them are exclusive to a country; and their international conferences happen biennially.

In his seminal book *Studying Popular Music* (1990), Richard Middleton provides pivotal arguments towards a revision of the up-to-then conceptions of popular music. One of those conceptions is set by Birrer (1985) in four definitions as follows:

1 *Normative definitions*: Popular music is an inferior type.
2 *Negative definitions*: Popular music is music that is not something else (usually ‘folk’ or ‘art’ music).
3 *Sociological definitions*: Popular music is associated with (produced for or by) a particular social group.
4 *Technologico-economic definitions:* Popular music is disseminated by mass media and/or in a mass market (Birrer, as cited in Middleton, 1990, p.4)

Middleton (1990) labels them as interest-bound, and none are satisfactory. He also identifies two definitional syntheses in “everyday discourse and among scholarly approaches”. The first is *positivist* (quantitative sense of ‘popular’) which “claims to be objective but it is no more ideology-free than any other […] positivist approaches measure not ‘popularity’ but sales”. The second one is *sociological essentialism*

(qualitative sense of ‘popular’) which deals with the “shifts of ‘cultural relations’ […] either from ‘above’ or from ‘below’, and ‘passive’ or ‘active’” (pp. 5-6). He concludes that any approach towards the definition of popular music “should not be regarded as absolute” (p. 7). His words are a constant reminder of the kinetic nature of the core subject. “‘Popular music’ (or whatever) can only be properly viewed within the context of the *whole musical field*, within which it is an active tendency; and this field, together with its internal relationships, is never still – it is always *in movement”* (p. 7).

In the same year, John Corbett (1990) published a provoking article where he states that ‘all music is now popular’. He argues that all music has been “electronically colonised” and this “musical imperialism” involves “a complex treatment of the notion of “popularity” that cuts across three territories, blurring their boundaries. *Popular music as a statistical region*. […] *Popular music as a formal genre.* […] *Popular music as anything recorded*” (pp. 82-83). Corbett’s statement is likely to be the first official one to give a colonising and imperialistic trait to the notion of popular music.

More than a decade passed, and several conceptual frameworks became blueprints upon which the post 2000 PM literature was built. Three of the authors published in the book *Bridging the Gap: Popular Music and Music Education* (2004) are imperative to revise. First, Rodriguez (2004) defines popular music under three criteria: the measurable consumption of the music, its delivery mode, and its alignment with a particular group of people (pp. 14-15). Second, Gracyk (2004) circumscribes popular music under four distinctions: popular in the sense of being widely liked, popular in whatever is low in the traditional distinction between high and low culture, popular because it is liked by common people (this is related with commercial culture and mass entertainment), and popular as whatever people produce for themselves -

art by rather than for the common person (p. 52). One question arises, however, that the author never explains: who is the ‘common person’?

Finally, Bowman (2004) provides a further expanded set of ‘tendencies’ to define popular music. She notes: (a) a breadth of intended appeal; (b) mass mediation and commodity character; (c) amateur engagement; (d) continuity with everyday concerns; (e) informality; (f) here-and-now pragmatic use and utility; (g) appeal to embodied experience; and (h) emphasis upon process’ (p. 36-37). The author also mentions the fact that popular music seems “to mean youth music” (p. 37). These tendencies are not explained in detail, but her conclusion echoes Middleton’s words:

> Despite my best efforts at definition, then, the only defensible answer to the question […] (What is popular music?) is, “That depends!” “Popular music” is like “art”; it does not and cannot mean any one thing, or even any single combination of things. Terms like these are tools; what they mean depends on who is using them and to what ends. (p. 37)

Likewise, in the UK, one of the most influential PM scholars is Simon Frith (1996, 2004, 2007, 2011, 2014, 2017). In the four-volume set *Popular Music: Critical Concepts in Media & Cultural Studies* (2004), he defines popular music as:

1. Music made **commercially**, in a particular kind of legal (copyright) and economic (market) system.
2. Music made using ever-changing **technology**, with particular reference to forms of recording or sound storage.
3. Music which is significantly experienced as **mediated**, tied up with the twentieth-century mass media of cinema, radio and television.
4. Music which is primarily made for **pleasure**, with particular importance for the social and bodily pleasures of dance and public entertainment.

5 Music which is formally **hybrid**, bringing together musical elements which cross social, cultural and geographical boundaries. (Frith, 2004, pp. 3-4)

Even though Frith (2004) refers to this framework as applied specifically for his book, it gathers all the elements in which contemporary PM literature conceives popular music in the English-speaking world. The main difference with the pre-80s approach is that popular music, officially speaking, is not considered inferior anymore. Adorno's negative dialectics were outdated and, most importantly, eradicated from academic approaches towards its definition. If they are still present in the practice of music education, that is another undertaking. Indeed, the partisan positions have shifted from higher vs. lower, or *E-* vs*. U-Musik*, towards commercial vs. uncommercial, industrial vs. grassroots expressions. As Fabbri (2010) notes:

> One of the reasons why the expression "popular music" was chosen to label a distinctive "field" of study was the polysemy of the adjective "popular" in English, and of corresponding adjectives in other languages. "Appealing to many" and "belonging to the people" are meanings that no other expression vehicles so efficiently at the same time: "media music", or "mediatized music", or similar equivalents do not account for "grassroots" activities that many scholars see as essential to a definition of the music they study; and any effort to describe the latter aspect fails to account for the music's industrialized production and mass distribution. (p. 85)

In addition, as a counterargument to Adorno's ideas of standardisation, contrary to the claims that all popular music sounds the same, the popularity of popular music depends on its differentiation. Based on a quantitative computational research project, Askin & Mauskapf (2017) conclude that "songs sounding too much like previous and contemporaneous productions—those that are highly typical—are less likely to

succeed. Songs exhibiting some degree of optimal differentiation are more likely to rise to the top of the charts" (p. 910).

Contrastingly, some of Adorno's criticisms are still relevant. Mainstream current appreciations on popular music, and on popular culture in general (Blouin, 2018), go hand in hand with what are considered to be neoliberal values. Martínez-Jímenez, Gálvez-Muñoz, & Solano-Caballero (2018) write:

> The appealing and ubiquitous popular culture stands out among the favorite institutions used by the neoliberal project to carry out this intervention in subjectivities. The intervention consists of migrating toward a sort of transmedia, glamorized governmentality that eroticizes, customizes, and commercializes the norm, and turns audiences into prosumers of their own media agenda and of the global(ized) popular culture, retaining, by extension, the ultimate responsibility for their own identity referents, decisions, and lifestyles. (p. 400)

Likewise, Whelan (2014) argues that nowadays "the ideology of popular music […] has become the ideology of work" (p. 10). Hesmondhalgh (2008) claims that popular music, "with its strong links to the emotions and to values of personal authenticity, […] may well have become bound up with the incorporation of emotional self-realisation, authenticity, and creativity into capitalism, and with intensified consumption habits" (p. 330), processes that may have a damaging effect on the psychological health of individuals.

Although neoliberalism may have been conceived differently in its origins (Hartwich, 2009), it is commonly assumed as an economic and political project of individualism and market-driven privatisation, and popular music as one of its key commodities (Attali, 1985; James, 2014; Moreno, 2019).

In this sense, the connection of popular music and music industry from a conceptual standpoint is more present in the literature regarding the UK, Australian and US contexts. Assumably, this is because of its Tin Pan Alley background for its definition as a category, and the hegemonic presence of their music industries in the international market. Nonetheless, as Frith (1996) explains, popular music is not the effect of the music industry, rather the music industry is an aspect of popular music culture. The industry has a significant role to play in that culture, but it does not control it. In fact, it has constantly responded to changes within itself (Negus, 1999).

Thus, even when the 'field' has matured enough to assume that PM is "understood on a tacit level and is not widely considered to be a problematic term" (Parkinson, 2014, p. 45), it is imperative to foster the awareness that defining popular music means relying on a subjective interpretation of what *popular* is. As Hooper (2017) writes, "popular music is largely defined by the context from which it springs and through which it is received – that which makes it *popular*" (p.153).

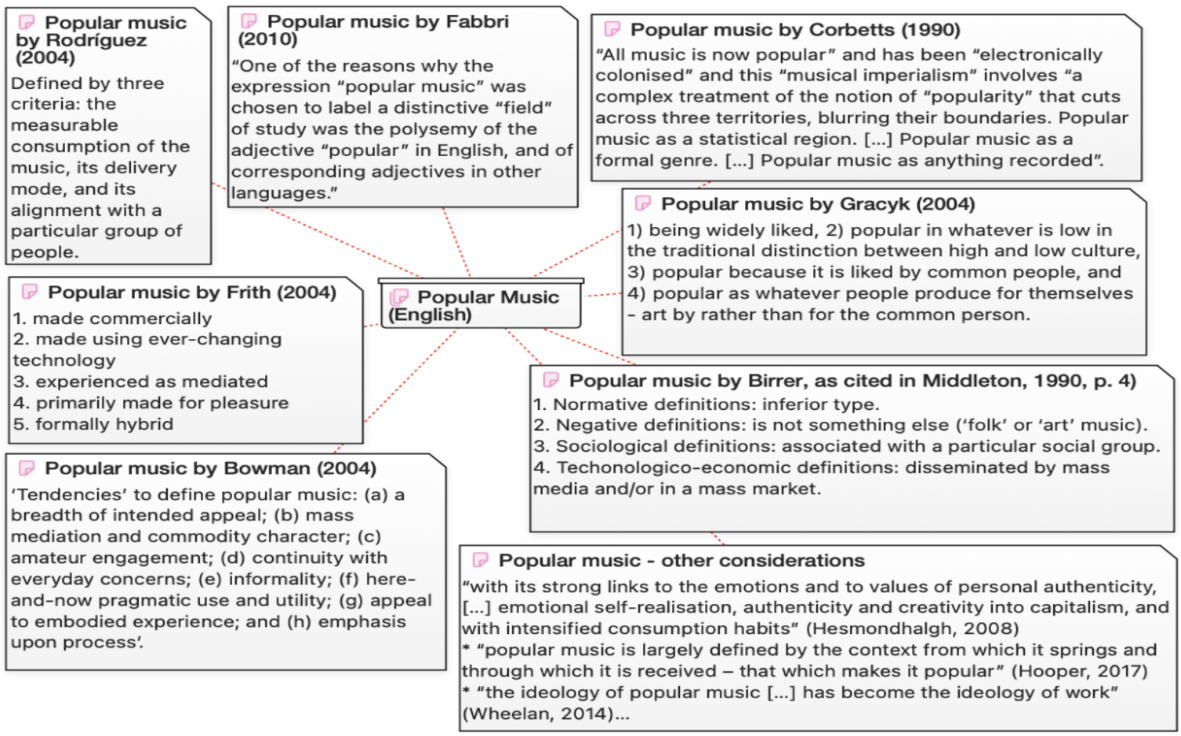
Indeed, academic appreciation in English-speaking countries with regards to what popular music is may differ greatly from academic practices in countries other than the UK, Ireland, Australia, New Zealand, Canada, and the USA. When Smith (2014) writes: "Following its emergence in the US in the 1950s, popular music has been almost entirely shunned by the academy in its home country" (p.33), there is an underestimation of the negative impact that such generality might have. Presumably, the allusion is limited to popular music defined as a legacy of Tin Pan Alley; however, without any specification, it is not only misleading to refer to the US as popular music's 'home country', but also, belittling all the other countries.

Since the early 1990s, there have been academics calling for an awareness of the usage of cross-culturally suitable terms within the field. Froelich & Rainbow (1990)

highlight that “the term ’professional musician’ itself may be a culture-specific one since its definition is subject to the socio-political and historical development of a given society.” (p. 13). The call remains as relevant as always, and for the purposes of this research, popular music understandings in Latin America and in German-speaking countries require further examination. The next section explores the first group. Figure 1 maps the main ideas presented in this section.

Figure 1

Section 2.1.2 Visual Summary



2.1.3 Popular Music in the Latin American Context

In Spanish, popular music translates as *música popular*. There is also the concept of *música pop,* which refers to the commercial genre; but it is referred to only as *pop*. That said, there are some implications that need to be scrutinised with the terms *música popular*.

As a general premise, colonial historiography considers *música popular*, also called secular music, as all music that was not regulated by the Catholic Church (Pérez González, 2010, 2011). Moreover, the historian Paulo Castagna (2010) confirms that between 1500 and 1822, in present day Brazil, two categories of music coexisted at that time, whose difference was in their function and not in their appearance: the music of the indigenous, African and European peoples, which from the 19th century began to be defined as folkloric or popular, and the music produced by professional musicians, which at the beginning of the 20th century began to be called “erudite” or “artistic” (as cited in Pérez González, 2011, p. 22).

Most of Latin America became independent from the Spanish crown throughout the first decades of the 1800s. During the rest of the century, the concept of *música popular* in the newly formed countries was permeated by four growing phenomena: the consolidation of music teaching institutions with European heritage; the discussions about national music in each country; the advent of folklore studies, and, later, the emergence of the entertainment industry (Pérez González, 2011, p. 24).

With regards to the first phenomenon, in Ecuador, for example, Moreno (1930) underscores that three hundred years of the colonial period had to pass to ‘dress’ the popular music of this country in modern tonality. And he calls it popular because then there was no other. It was never thought that a school, an academy, or anything where the ‘divine art’ was taught on the claimed foundation of scientific knowledge, would be

founded (p. 229). The same situation can be applied across the whole continent. All music was ‘popular’ if this is to be considered as the one produced outside the music conservatories. This draws a parallelism with one of the contemporary definitions in the English equivalent given by Phillip Tagg (1983): “Let us here consider ‘popular music’ to be all that music traditionally excluded from conservatoires, schools of music, university departments of musicology, in fact generally excluded from the realms of public education and public financing” (p. 3).

With regards to nationalism, its arrival in Latin America promoted the search for own cultural elements that would define the national identities of each country. However, it was not until the birth of recorded music in the beginning of the 1900s that the terms popular, traditional, and national became synonyms. In the case of Ecuador, pasillo was widely viewed as *música popular, música nacional,* and *música folklórica* (Riedel, 1986). The case of Brazil is a particular one, between the 1920s and 1940s the entire music production was considered popular by the record labels and the media (Pérez González, 2011, p. 25). This explains the establishment of the category *Musica Popular Brasilera*, better known as MPB. Even when the same development did not happen in other countries in a taxonomical manner, the definition of the musical genre in Latin American popular music (although not exclusive to the region) has always been closely linked to questions of identity: the Argentine tango, the Dominican merengue, the Colombian bambuco (Delgado Santamaría, 2005).

Nowadays, the symbiotic relation between *música popular* and identity is still an essential component for its appreciation locally and transnationally. This is evidenced in current research that has focused on an Andean identity (Tucker, 2013), a new-folk identity (Mendoza, 2018), a new Latin-American song identity (Pérez Flores,

2014), a *tekorá* identity (Colman, 2007), and for the US mainstream music industry, a Latin crossover identity (Abreu 2007, Cepeda, 2000).

The third phenomenon that influenced the conception of popular music in Latin America was the advent of folklore studies. In 1846, the word folklore was used for the first time, and from this moment on, a new discipline in charge of studying the "knowledge of the people" was born. The European discourse for the discovery of the popular was under the influence of romanticism, which was contrary to the Enlightenment and critical of the nascent capitalism, therefore exalting the exotic and bizarre of the aborigine (Pérez González, 2011, p. 26). Their music was called popular. Consequently, popular music and folk music were thought to be the same, as well as national music, influenced by the previously discussed nationalistic ideas.

Nonetheless, the resemblances of folk, national/traditional, and popular should not be automatically assumed. For instance, in Argentina, popular music is assumed as *folklore* only, while in Mexico and the Caribbean, it represents traditional music only. Even more, in Colombia, *música popular colombiana* is a distinctive and successful commercial genre that amalgamates local traditions from a lyrical element, but its sound is not local, in fact, it sounds like the Mexican genre known as *banda.*

To help nurture the distinction, the term *música típica* (typical music) should be mentioned. Hutchison (2011) writes:

> The value of típico lies, then, in the possibility it gives us to recenter our thinking: around place rather than production, in community rather than in national politics, in sentiment rather than in *folklorismo*. While such a refocusing is not desirable or not necessary in every kind of 'popular' music, it is so in those transnational regional musics that prioritise the 'traditional' even as they adapt to medialisation, urbanisation and global capitalism. It allows us to focus on

> those musics that have lain outside the canons of either folk or popular music, impossible to legitimise as folklore, difficult to market as modern. And, increasingly, it is exactly these styles of music that are the most 'popular' today (pp. 259-260).

Furthermore, drawing a connection with other cultures where traditional music can also ambiguously mean popular, one important distinction must be made. As Erlmann (1991) writes with regards to South African traditional music:

> The relationship between traditional and popular arts is difficult to define, and some writers have indeed suggested that the distinction is valueless. However, what seems to characterize popular arts in contradistinction to traditional arts is their greater freedom in manipulating aesthetic conventions. Born as they are in the fluid social sphere of the cities, popular arts stress novelty, syncretism. They are much more flexible and able to transcend geographical and ethnic boundaries. It is in this field of constant reshaping and experiment that reconstructed traditions flourish. (p. 123)

Consequently, the three aspects (all music outside formal music institutions, all national music, all folkloric music) caused the accelerating phenomena of musical massification through the record industry, cinema, and radio to be practically ignored from the construct of *música popular* until recently. This is a distinctive path to its English and German counterparts. In Latin America, *música popular* kept its conception of being the reflection of the *pueblo* (people/*population)*, that is, “the reproduction in the musical of the homology of social being and consciousness” (Ramos, 2018, p. 298).

Nevertheless, from a class and political perspective, the term *pueblo* is complex. As one of most influential Latin American musicologists, Carlos Vega (1966), writes:

> In Spanish, […], "popular" is also synonymous with "plebeian" (as opposed to gentle or noble), and both "pueblo" and "plebe" are on occasion equivalent to "populacho" (populace or rabble), which is the lowest class of all. The roots of the Spanish "vulgo" (vulgus) and of "folk" appear to be the same (p. 1).

This way, Vega added a class motivated implication to the construct in question. In the same paper, Vega proposes the term *mesomusic* to refer to that music in between the ‘high art’ and ‘light music’. According to him, hierarchy was important, and “the term "popular" lacked the precision necessary for musicological studies” (1966, p. 2). In other words, it lacked the precision to locate it within the hierarchy. He truly believed that he had coined the perfect term to better describe the music that is *part functional*, *part artistic*, which also has an analogy with various other classes of cultural products, for example didactic poetry and journalistic prose (p. 17).

Vega’s approach had a massive impact even when evidently his statements show short-sighted ideological problems. According to his own words, Charles Seeger, the dean of US American musicologists, present at the session at the University of Indiana in April 1965, where Vega delivered his paper, communicated his intention to accept the new term and its content (1997, p. 75). Luckily, it did not happen, and the construct continued to be named *música popular* until now.

Most recent developments encompass a definition of *música popular* based on the criteria of mass culture, the centrality of its diffusion via the mass media, and its modernising qualities, as the elements that define the field of the study and differentiate it from folk or traditional music studies (González, 1986, 2007, 2009). Ironically, within this conception of *popular*, a new dichotomy of *mala música* (poor) and *música arte* is still present in some mediatic discourses (Depretis Chauvin, 2015).

The constant disagreements with the nomenclature of *música popular* within Latin American PM studies have a systematic root. Two thirds of the IASPM-AL branch (the branch of IASPM in Latin America) are musicologists (González, 2007, p. 54), as opposed to IASPM International, which is dominated by sociologists and cultural studies academics (Tupimambá de Ulhôa, 2017, p 98).

In this context, the hierarchical approaches are more similar to the German counterpart than to the English one, and the reason is simply historical. Musicology, as a discipline, was created as a political project within a nationalist perspective in the 1800s with the establishment of the German Confederation, “including after the arrival of critical cultural studies and the crisis of the national states at the end of the twentieth century” (Madrid, as cited in Tupimambá de Ulhôa, 2017, pp. 98-99).

To address this, akin to the Regio Emilia IASPM conference in 1983, the 2010 IASMP-AL conference in Caracas was titled *Popular, pop, populachera — El dilema de las músicas populares en América Latina* (Popular, pop, vulgar — The Dilemma of Popular *Musics* in Latin America) (Araújo Duarte Valente, Hernández, Santamaría, & Vargas, 2011). These terms mean many things. First, they recall Pierre Bourdieu’s (1984, 1993, 2003) writings on the cultural field with positions of prestige or economic power to be conquered (Varriale, 2014, 2015, 2016). Thus,

> […] the allusion to popular could mean either belonging to the people or well-liked music, while the reference to the “masses” (*populachera*) could suggest either a relation to many people or mass production. Alternatively, popular could refer to heritage, associated with public policies of preservation or local culture, in opposition to global culture, and, also, cultural resistance. Finally, popular could indicate the theme of belonging and identity, related to recognition of collective and national value. (Tupimambá de Ulhôa, 2017, p. 90)

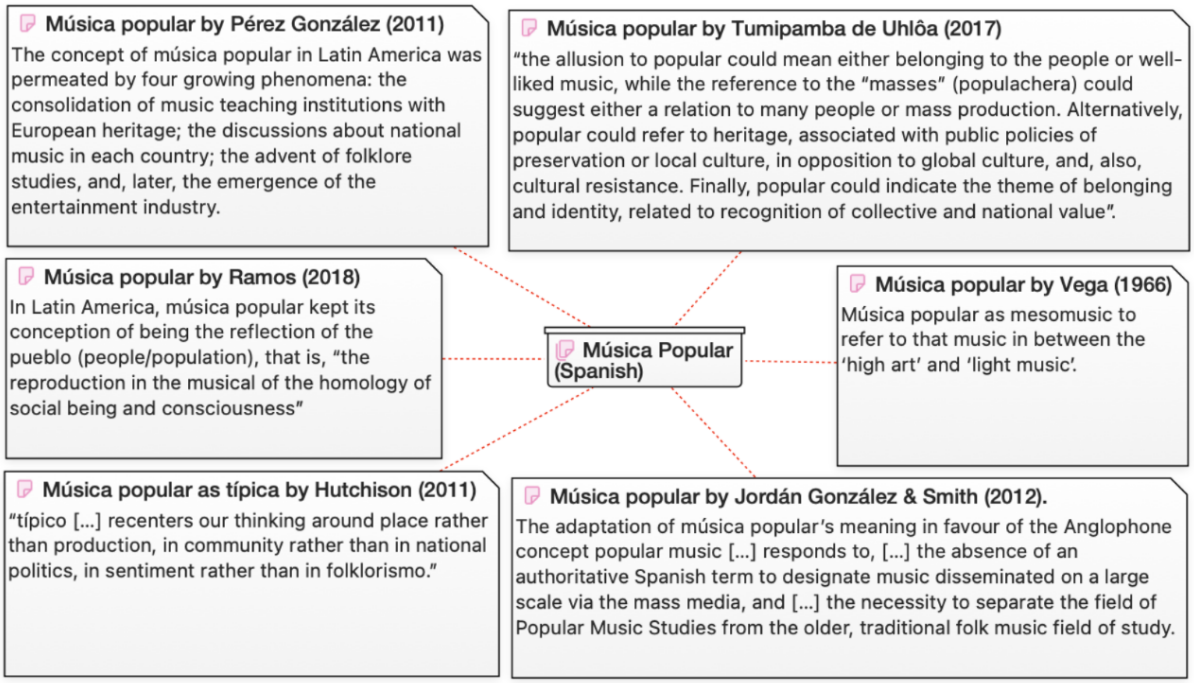
Nonetheless, in an attempt to bridge the differences between the same constructs in English and Spanish, Jordán González & Smith (2012) provide a particular take on the subject using the linguistics' concept of *false friends*: "two words that look and possibly sound similar but do not mean the same thing". For example, in Spanish 'pretender' means 'to try', and not 'to pretend'. In English 'deception' means 'engaño' and not 'decepción', which would translate as disappointment in English (p. 27). Popular music and *música popular* follow the same pattern. The authors affirm:

> The adaptation of *música popular's* meaning in favour of the Anglophone concept popular music […] responds to, […] the absence of an authoritative Spanish term to designate music disseminated on a large scale via the mass media, and […] the necessity to separate the field of Popular Music Studies from the older, traditional folk music field of study. (p. 29).

In summary, in Latin America, *música popular* has very different connotations to its English counterpart. Class, religion, nationalism, and cultural colonialism, play a key role on its understanding. The next section investigates the construct of popular music in the German-speaking countries where differentiations are also present. Figure 2 provides a visual summary of this section.

Figure 2

Section 2.1.3 Visual Summary



2.1.4 Popular Music in the German Context

In German, the terms *Unterhaltungsmusik*, *Populäre Musik,* and *Popularmusik, Popmusik, Pop-Musik* can all be translated into English as popular music. However, all make their own distinctions and carry their own connotations.

It is assumed that the term *Unterhaltungsmusik* was created by Johan Strauss (father) as reference to music played, danced, and listened to in ballroom dancing events. It was publicly used for the first time in an advertisement in Berlin in 1845 (Linke, 1994, p. 49). Later, the term came to represent the opposite to *Ernst Musik* (serious music). As previously mentioned, this dichotomy is referred to as *U-Musik* and *E-Musik*. Nowadays, it translates as light music. The term is concerned with the usage and function of the music and not with the music itself. As Wicke (2018) notes: "'Tanz- und Unterhaltungsmusik' (dance and entertainment music), operated under a

conceptual construct, which was not only incapable of denying its educated middle-class origin, but which stayed, above all, completely empty in terms of content" (p. 35).

Subsequently, the terms *Populäre Musik,* and *Popularmusik* offer other nuances. Both literally means popular music. However, a technical differentiation shall be mentioned. In German, nouns are written with a capital letter, while adjectives are not. So, if it is written as *populäre Musik,* it means music that is popular, it is a characteristic of the music and popular must be understood in terms of popularity. However, if it is written as *Populäre* Musik, even when it is not at the beginning of the sentence, both words are nouns; then, they refer to a specific type of music, a music that can be identified as a genre, or category itself. Nevertheless, the question still remains: what type of music is it?

In German PM studies, *Populäre Musik* would be considered the most accurate term for referring to popular music as appreciated in the English sense discussed previously. Among the frontrunners in German PM literature, two scholars, with a background in musicology, are pivotal: Helmut Rösing and Peter Wicke. Their contributions are key for the current academic understandings of popular music in Germany. Rösing (1996) prefers an open interpretation of the term *Populäre Musik* instead of a normative definition and explains the reasons why the term may seem outdated compared with *Popularmusik.* He writes:

> The strange construct of the word 'Popularmusik' was first found in the book 'The Four World Ages of Music' by Walter Wiora. He described the music that arose 'in the world age of technology and global industry for "masses of listeners"' (1961: p. 125f.). Nevertheless the term 'Popularmusik' succeeded in being used in connection with scientific research." (p. 17).

Unarguably, the replacement of the term for a ‘strange’ one has to do with the influence of Anglo-American PM literature, an aspect that Rösing (2018) continues to explain as related to the academisation of jazz in Germany. Nevertheless, the term *Populäre Musik* is still the most used one throughout current German PM literature. An accomplished examination of the current situation on popular music in Germany is provided in the book *Perspectives on German Popular Music* (2018) by Michael Ahlers and Christoph Jacke.

Perhaps the most controversial term among German academics is *Popmusik*. At its core, it refers to technically recontextualized music, and thus, in principle, any form of music that can achieve an economically viable degree of distribution (Wicke, 1992). This makes it almost impossible to pin it down to specific musical characteristics. Nevertheless, before the 90s, *Popmusik* had a difficult time being ‘accepted’ as worth of academic interest. In fact, it was an elitist term for traditional musicologist which, as discussed previously, operated under the legacy of Horkheimer & Adorno (2002) and the premise that any artistic manifestation of popular culture was a product of a certain stage of the culture industry.

In that context, their negative dialectics were only overcome thanks to the contributions of Wicke and Rösing who established a more effective and productive approach from the lens of Cultural Studies. Thus, for academics who come from a tradition of Cultural and Media Studies, such as Christoph Jacke (2004, 2006, 2009, 2014, 2018, 2019), *Popmusik* works as a trend barometer and as an indicator for more comprehensive developments. *Popmusik,* as a branch of pop culture, illustrates the transience of the present of pop cultural events.

For Jacke (2018) *Populäre Musik* and *Popmusik* are interchangeable terms. Jacke (2018) affirms that *Popmusik* is intrinsically dependent of a communicative

process that “can be analyzed and structured further into the fields of production, distribution, reception/usage, and further processing, each of which plays its own, though at times overlapping, role.” (p. 202), and different to traditional musicologists, this does neither represent a negative connotation nor undermines its relevance for academic purposes. In fact, this works as a tremendous academic opportunity for social scientific research since in no other area of society, the transient nature of the popular manifest itself more aptly than in the form of globalized pop music cultures (2006, p. 118).

Ironically, in later developments, for certain academics, *Popmusik* “divides the field of popular music in two: to one side of the new division are the youth cultural styles; to the other side are the traditional, technologically unsophisticated formats” (Diederichsen & Maneros Zabala, 2014, p. 3). And as it also happened with high art, “the popular was divided by pop music into a high-low and a low-low, whereby the traditional became the low-low and pop music the high-low” (p. 5).

The fifth term, *Pop-Musik*, was coined by Diedrich Diederichsen in his book *Über Pop-Musik* (2014). He argues that music and *Pop-Musik* belong to a bigger category. Taxonomically speaking, *Pop-Musik* is more than only music because:

1 Its multimedia constructions which do not necessarily translate into music language (notation or music theory).
2 Its mnemonic element is something in the recording and not strictly the melody.
3 Its basic unit is a material object and not a score or a dance pattern.
4 Its material nature versus the immaterial nature of music.
5 Its key characteristic is its reproducibility, while music itself is about unique non reproductible moments. (Pmilat, 2014).

Accordingly, Diederichsen (2014) highlights that there is no centrality or hierarchical organisation of the actors involved in the production of *Pop-Musik*, its centrality manifests in the reception level, with the recipients. For this, one of the most important elements of *Pop-Musik* is the concept of *Pose* (posing). He defines it as the space in between being oneself and playing a role, an unscripted role. So, the artist is passive and active at the same time because it absorbs what is expected from him or her and plays it back to his or her audience on and off stage.

Furthermore, he argues that the weakness of the traditional critical approaches towards the cultural industries is that they are based on the criticism of ideology but do not include the history of media technology. According to him, there are three stages of the cultural industries. The first one deals with cinema and radio, the second one with pop music and television, and the third one with the Internet and digital media.

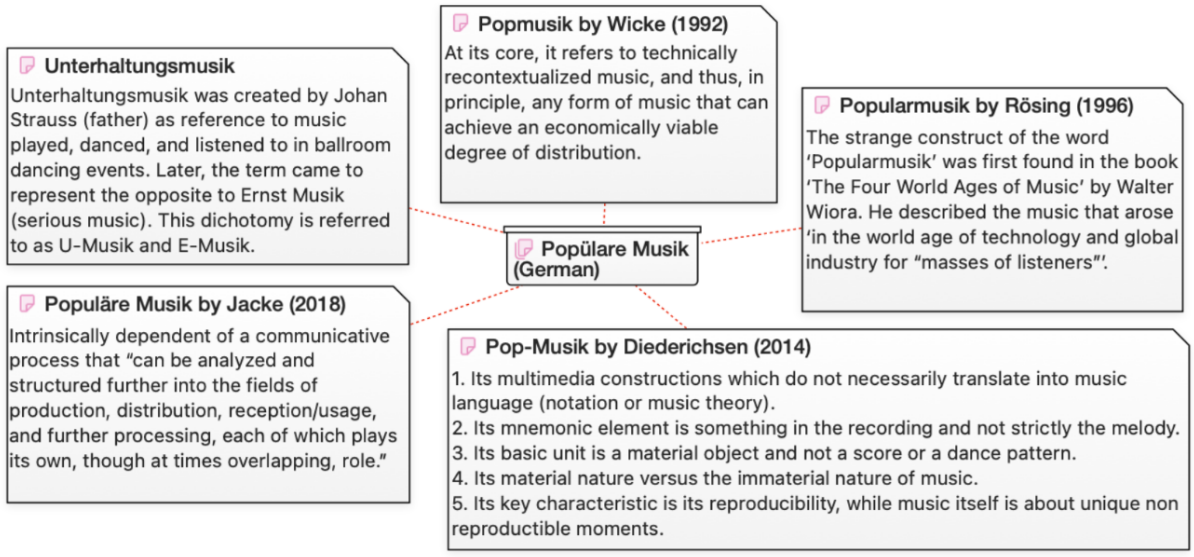
Among all of them, there is a constant struggle between a dominant (telling people what to do) and a dreamlike (telling people what to desire) role of the media in the private and public spheres. In this context, the constant criticisms towards the cultural industries are always directed to the passiveness of the audience. To escape this criticism, Diederichsen believes that the goal is to activate the audience, and the ideal, optimised, critical object/product to do this is *Pop-Musik* (Pmilat 2014). This concept of *Pop-Musik* is a progressive, and certainly less pessimistic, perspective compared to Adorno's legacy, and resonates with a Deleuzian analysis of music and Pop presented by Hainge (2004).

In conclusion, in English, and its equivalents in Spanish and German, popular music is a modern construct. Within each of these languages, it has confronted several criticisms, epistemologically and ideologically, but so far it has been able to overcome them. As a subject, academia has adopted it and nurtured it. Nevertheless, "If the

fruitful study of popular music is to continue […] the definitions used organisationally and institutionally must be flexible enough, without being overly vague, [..] to accommodate other notions of popular music […] and challenge its self-determined boundaries over time." (Jordán González and Smith, 2012, p. 30). The following section discusses how popular music became a 'formal' subject in HEIs and its constant battle to maintain its 'informal' nature. Figure 3 illustrates last section's main elements.

Figure 3

Section 2.1.4 Visual Summary



2.2 On Higher Popular Music Education

Teaching music is constantly embraced for its urgent necessity and scrutinised for its inherent limitations. “Seen through a system theoretical lens, the field of music education emerges as a social system that exists among human beings to reduce the perceived complexity of musi-human relations in the world” (Johasen, 2010, p. 60). Mantie (2015) explains how music was first introduced by the Greeks into formal education as a "worthy use of leisure".

Then, the establishment of state-sponsored, compulsory schooling altered the understandings of education. At the beginning, it was only concerned with offering the skills that were advantageous to the country. At the end of the 20th century, music became part of the curriculum of primary and secondary instruction, making it 'available' to everyone. However, its focus was still on leisure. After the 1950s, as part of the neoliberal discourses, educational values, including music, turned into accountability, parental choice, and standards. This trend was expanded to tertiary instruction, and with the inclusion of popular music, the field of HPME was born.

In this context, the challenges for an international perspective in teaching popular music are amplified since, as presented in the previous chapter, its understanding implies various meanings in different languages and cultural contexts. This section presents an overview of the history, practices, pedagogies, and paradigmatic predicaments of HPME. Most of its research and literature is published in English and it mainly addresses the contexts of English-speaking countries. Although many similarities can be found with the German and Ecuadorian contexts, this project uses that literature as guidance to raise awareness of the differences and dangers of applying an English-centric HPME approach in other cultures. This awareness is what constitutes the guiding principle of this work.

2.2.1 A Brief Historical Overview of HPME

> Historically, popular music has developed outside of intellectual institutions, and the ideological currency of some subgenres of popular music has arguably resided in living and championing values that exist in counterpoint to institutionalized culture […] and thus to the traditional practice of higher education institutions. (Parkinson and Smith, 2005. pp. 96-97)

In the US, the Tanglewood Declaration in 1968 is considered the moment where popular music was formally acknowledged as worthy of being taught. Before then, initial jazz education can be described as PME due to its practical training and the central role of the dance band, the popular music medium of that time (Powell, Krikun, and Pignato, 2015). In 1945, Lawrence Berk established the Schillinger House (renamed Berklee in 1966), a school for contemporary music that catered to the growing demand for training in jazz (Wilf, as cited in Reinhert, 2018, p. 7). In the 70s, popular music courses (not connected to jazz) found acceptance in higher education through community colleges and private institutions. Except by the Berklee College of Music, PM programmes in four-year non-profit accredited institutions did not arrive until the early 2000's (Krikun, as cited in Reinhert, 2018, p. 8). By 2017, more than 31 higher education institutions in the US included popular music in their curriculums (Baldwin et al., as cited in Reinhert 2018, p. 11)

In the UK, "the dominant curriculum interpretation in the 1970s and 1980s was that 'pop' should be regarded as an equally valid form of knowledge and set of practices to those of the western classical tradition" (Finney & Philpott, 2010, p. 8). This was set with the intention of eradicating pupil alienation and encouraging ownership of learning. Since then, popular music was an object of study across a range of academic disciplines; however, "its existence as a free-standing, degree-

worthy discipline in higher education began in 1990, with the creation of a BA in Popular Music and Recording at the University of Salford" (Parkinson, 2014, p. 57). Cloonan & Hulstedt (2012) published a detailed report on the status of HPME in the UK in 2012. They found that there were 76 "Popular Music degrees (including foundation degrees) […] at 47 HEIs) and affiliated providers across the UK" (p. 4). The authors highlight that most of those programmes were introduced since 2002; and 40 out of the 47 HEIs were in institutions established as universities in 1992. Their conclusion is that "PMS can be seen as doubly 'new'. It is a 'new' subject largely taught within 'new' universities" (p. 4).

In Germany, Austria, and Switzerland, a similar process took place. Pfleiderer (2012) presents a summative chronology of German-language PMS education in these three countries. In 1982, the first institutionalised PM course was the *Kontaktstudiengang Popularmusik* (*Popkurs*) at the Hochschule für Musik und Theater Hamburg. It still runs today as the *Eventim Popkurs* offering an artistic crash course and covering music business topics in two three-week workshop phases. The first BA degree programme focusing only on PM was the *Pop Music Design* at the PopAkademie Baden-Württemberg (PopA) in 2003. Wickström, Lücke & Jóri (2015) provide an exhaustive list of courses that incorporate PM in their name. The authors also highlight that only the PopA, the Hochschule Osnabrück, the Hochschule für Musik, Theater und Medien Hannover, the Folkwang Universität der Künste, and the SRH Berlin School of Popular Arts (SoPA) offer degree programmes dedicated to popular music on a performance level. Others either combine jazz (e.g., Hochschule für Musik und Tanz Köln) or focus on an academic degree with practical skills (e.g., Universität Paderborn (UPB)) (p. 62). UPB and PopA are two of the four case studies of this research.

In Ecuador, the first university to offer a Music degree was Universidad San Francisco de Quito (USFQ) in 1999. Its College of Music belongs to the network of Berklee Global Partner (BGP) which mainly teaches jazz, but USFQ refers to it as *Música Contemporánea* (Contemporary Music). Following a similar model, Universidad de las Américas (UDLA) opened its Music programme in 2011. It is the first one to have the name *popular* in one of its emphases (composition). Both universities are private and among the most expensive ones in the country. In the public sector, Universidad Central del Ecuador (UCE) is the only public university in Quito offering a Music degree in 2017. At the time of writing, there are nine universities offering a degree in Artes Musicales (CES, 2021). For accreditation reasons, the name of all the programmes is the same; however, they all offer a mixture of music languages (jazz, pop, folk, classical) focusing on some more than others. UDLA and UCE are the other two case studies of this research.

Griffiths (1999) argues that the study of popular music in higher education responded to three possible paths: “the critical relation to the failed political agenda of musical modernism, a celebratory felt need to redress balance, and the extension of a certain logical positivism” (p. 397). The author uses three metaphors to outline the approaches to its study: The Earnest Onlooker (sociologists), The Street Fighting Man (cultural theorists), and The Manager (music theorists). Curiously, Griffiths does not discuss the presence of a performance-only based approach within HPME even though evidence shows that it is the most common one since it began.

In conclusion, HPME is a very young academic field. In Europe and America, it started almost at the same time, but it has proliferated differently. Similar for both, jazz programmes represented the frontrunners of the current popular music degrees. The difference is that in Ecuador, and the region, the transition between one to another

was around a decade, compared to three or four decades in the US, UK and Germany. Jazz arrived relatively late to the educational system in Ecuador, but popular music did not. Following Griffiths' (1999) metaphors, plus recent developments, the following section discusses the approaches of HPME in practice.

2.2.2 HPME in Practice

Since its inception in academia, "the field of popular music studies has constructed itself largely around two related tensions. […] the study of music either from the point of view of context or from the point of view of text" (Shepherd, 1991, p. 101). Either way, current research continues to show that HPME has value and deserves its place within educational tertiary institutions. This is well documented within literature: Agawu (2009); Ahlers (2015); Allsup (2011, 2015); Alper (2007); Bayles (2004); Bennett A. (2008); Bennett J. (2015, 2017); Björnberg (1993); Brown (2017); Canham (2016); Carfoot & Millard (2019); Christophersen & Gullberg (2017); Cloonan (2005); Comunian, Faggian & Jewell (2011); Covach (2015); Czech (2015); Hall (2019); Hunter (2019); Johansson (2012); Johnson (1997); Jones (2017); Jørgensen (2009, 2010); Jost (2015); Latorre & Lorenzo (2013); Lebler, Carey & Harrison (2015); Lebler & Weston (2015); McIntyre (2008, 2019); McLaughlin (2017); Minors, Burnard, Wiffen, Shihabi & van der Walt (2017); Moir & Stillie (2018); O'Brien (2015); Oakley (2013); Ofield-Kerr, 2013; Parkinson (2013, 2014, 2017); Pfleiderer (2012); Powell (2016); Przybylski & Niknafs (2015); Saez (2018); Shepherd (1993); Smith (2015, 2017a, 2017b); Tagg (2014); Teague & Smith (2015); Till (2017); Weston (2007). This study moves beyond debating HPME's validity and instead seeks to add to the growing body of research by exploring current globalised practices through the lens of decoloniality, analysing them in literature and in field research carried out in Germany and Ecuador.

Generally speaking, HPME is “an umbrella term that includes education in popular music business, musicology, pedagogy, performance, production, technology, theory research, and songwriting” (Reinhert, 2018, p. 4). It is composed of a mixture of ideas and pedagogical approaches that have emerged from classical-dominated music education (Smith 2014). This alone represents a fundamental predicament of HPME because it means that “creativity is still defined largely in terms of composition or through a particular notion of virtuosity” (Henson & Zagorski-Thomas, 2019, p. 11).

Following this, Hunter (2019) argues the values adopted from a WEAM tradition to HPME programmes, which have reduced themselves to the ‘performance’ aspect of music, are not exclusive from that tradition but also from social ideals:

> “Popular cultural understanding of the term ‘musician’ is freighted with notions of performance as opposed to making (i.e., composition) borne out of a long history of the (classically trained) musician as a performer of canonical repertoire. [...] Thus techne - the skills used in service of performance - is a, if not the, key criteria for prestige and ‘quality’. (p. 47)

Then again, HPME has integrated notions of the tools and techniques required to make and disseminate music. “A more explicit focus on the vocational context of popular music can be seen to both encompass the project of a) widening participation, and b) employability – the student as independent (yet networked) self-starter” (Hunter, 2019, p. 52). A solid amount of HPME literature dedicates its efforts, some in favour and some against, to its interdependence with the music industry and the professional profile of its graduates (Ashton & Noonan, 2013; Bennett D., 2013, 2016; Bennett T., 2015, 2020; Creative and Cultural Skills, 2011; Bishop & Tröndle, 2017; Machillot, 2018; Massot, 2015; Morrow, Gilfillan, Barkat & Sakinofsky (2017); O’hara, 2014; Shapiro, 2010; Sylvester & O’ Reilly, 2017, Towse, 2006; Williamson & Cloonan, 2007;

Williamson, Cloonan & Frith, 2011). Within this trend, intellectual property plays a pivotal role (Aigrain, 2010; Kretschmer, 2000; López Cuenca & Ramírez Pedrajo, 2009; Schneider, 1999).

Similarly, and parallel to the relationship between the neoliberal project and popular music, some pockets of literature denounce similar dangers focusing on HE in general, and/or on HPME too (Jenlink, 2017; McGettigan, 2013; Miyoshi, 1998; Saunders & Blanco Ramírez, 2017). In this context, HPME has developed a strong focus on performance, composing, songwriting and production (Tobias, 2013), as well as for graduates to be "competent thinkers and theorists, [with] technical-musical skills and critical-theoretical abilities with entrepreneurial business *savoir-faire"* (Hebert, Abramo & Smith, 2017). Yet, as the authors are also aware of, "theses aspirations arguably run counter to what are generally perceived as the 'proper' aims of higher education". (p. 452).

Thus, there is a concern to strengthen critical thinking and permanently challenge the existing situation within HPME. Allsup (2015) pleads:

> Entrepreneurship […] is not a critical stance with regard to the preparation of artists and art educators in a mercantile world. It effectively posits that training in uncertainty is the best way to survive in a world of uncertainty. It is one thing to adapt to uncertainty and another thing to explore the reaches of one's interests and capacities in an uncertain world. The former is a neoliberal strategy that burdens students with risk that the university will not share. The latter embraces a theory of self-formation that is more ancient, where problems are individually and collectively identified and pursued, where risk leads to surprise insight. (p. 258)

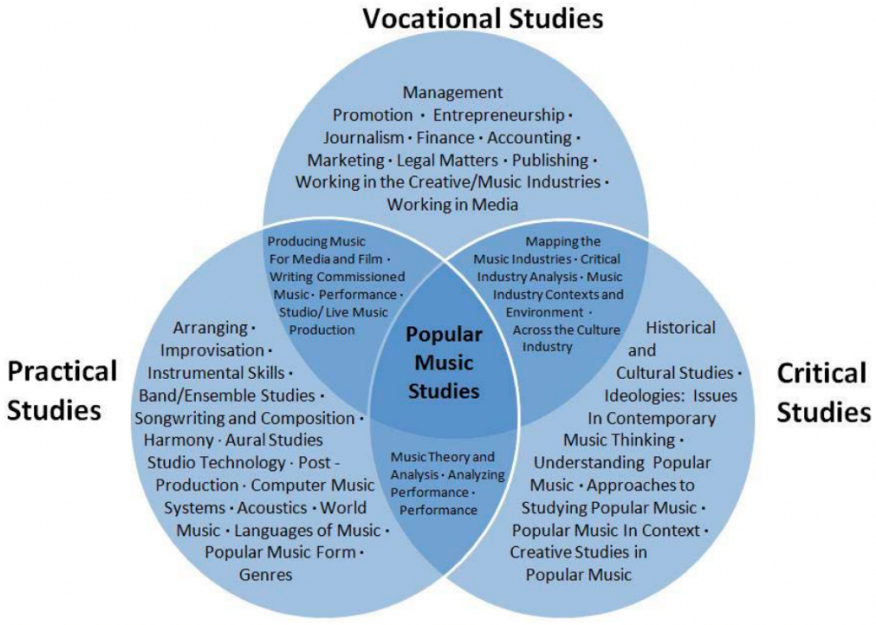
Similarly, Jones (2017) writes:

> Rather than teaching skills in a way that encourages students to be compliant with what exists, HE would be more useful to them if we continue to fight for the right to be critical of social and economic relations and to refuse to take them at face value. (p. 350)

Therefore, three pillars of emphasis seem to represent the foundations of HPME: musicianship, business skills, and critical thinking. This is reflected in the study undertaken by Cloonan & Hulstedt (2012) with regards to mapping HPME in the UK. Based on the title of the modules delivered in the curriculum of 76 programmes, the authors (2012) identified three focuses upon which HPME curricula are constructed: practical (grounded in performance, composition, musicianship and production); critical (grounded in social sciences, humanities and cultural studies); and vocational (grounded in business and non-performance employment) (p. 83). Figure 4 replicates their Venn diagram.

Figure 4

A Sampling of PMS Modules (Cloonan & Hulstedt, 2012, p. 9)



Although it is a very functional system of reference, the borders between them can be opaque or highly porous (Parkinson, 2014, p. 193). To reduce this, Parkinson (2014) outsourced Becher and Trowler's (2001) theoretical framework with regards to disciplinarity within academic communities. This model proposes to group academic disciplines in four different quadrants: Hard-Pure; Hard-Applied; Soft-Pure; Soft-Applied. 'Hard' translates as science, and 'soft' as humanities and social sciences.

Parkinson (2014) applies this framework to HPME arguing that "only 'Hard-Pure' (pure, non-applied science) can be eliminated from consideration; each of the others might accommodate at least an aspect of popular music studies" (p. 42). He renames the quadrants based on the findings of his own field research with regards to the values of HPME in four UK university programmes. He proposes that HEIs that deliver HPME can be grouped in: "Conservatoire", "Trade and Business School", "Art School" and "Humanities and Social Sciences Department". Each quadrant has its own nature of knowledge. Parkinson explains them in the following table (p. 184).

Table 1

Epistemic Values that Characterise Each Quadrant (Parkinson, 2014, p. 184).

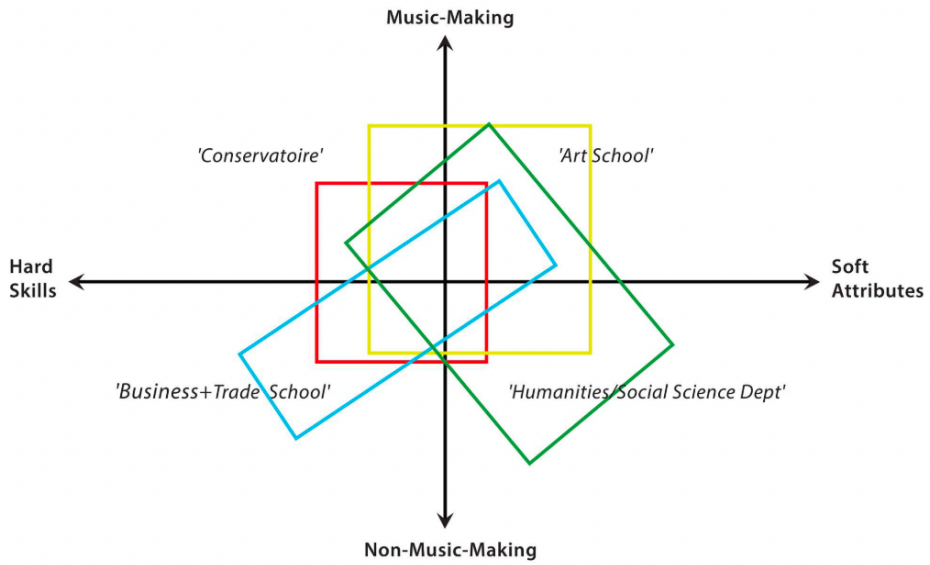
Quadrant of emphasis	**Nature of knowledge**
"Conservatoire"	*Hard skills, music-making* Purposive criteria for judgement; responsiveness normative performance values
"Trade and Business School"	*Hard skills, non-music-making* Purposive criteria for judgement; Responsive to market and industry values; espouses entrepreneurialism and competitiveness
"Art School"	*Soft attributes, music-making* Subjective criteria for judgement; focused towards artistic products ("works")

“Humanities/Social Science Dept”	*Soft attributes, non-music-making* Interpretative; reiterative; dispute over criteria for judgement; theory-focused; espouses criticality and collegiality

Based on this, Parkinson (2014) proposes a “model for gauging the epistemic emphases of popular music programmes” on an axis diagram. It is worth noting that across the x axis, the author chose the nomenclature of hard skills vs. soft attributes rather than ‘soft skills’, “wary of the utilitarian connotations of the word “skills” and its habitual grouping in discourses of ‘knowing how’” (p. 184). The four case studies of his research are plotted onto the model according to his findings. He designated a colour to each case and used rectangles for clarity, but “a less regular shape would allow for greater precision” (p. 185). Figure 5 shows the model.

Figure 5

Model for Gauging the Epistemic Emphases of Popular Music Programmes (Parkinson, 2014, p. 185)



While Cloonan & Hulstedt's (2012) Venn diagram provides three groups of sampling HPME modules, Parkinson's axis diagram provides four emphases in which HPME institutions circumscribe to. In neither of them, HPME programmes can be allocated exclusively in a specific group or emphasis. This highlights the interdisciplinary nature of its core subject.

A third, but not exclusive, framework is proposed by Carfoot, Millard, Bennett & Allan's (2017). They propose three specific HPME models: parallel, series, and integrated. The *parallel* model refers to programmes that operate in institutions with existing study options in WEAM or jazz, and traditional pedagogical approaches happen across all of them. The *series* model adopts new methods or pedagogies that supplant previous approaches after "multiple processes of review, planning and implementation". In some cases, these programmes follow "social and cultural changes in musical style and taste, as well as a shift in faculty expertise, […] or changes in response to sustainability issues such as the need to attract students". Finally, the *integrated* model is holistic and less common; "it involves the coexistence and cross-fertilization of approaches from many music styles and genres, […] it might be more simply described as an integrated approach to *music education* overall, irrespective of style or tradition" (pp. 140-141).

Thus, the arrival of popular music in higher education is relatively recent. It was accompanied by a strong criticism towards the monocultural perspective of music education (Wicks, 1998). Sadly, "approaches to its inclusion can be highly localised and often not theorised far beyond the apparent relevance and good time it appears to offer students" (McPhail, 2012, p. 34). In fact, even when HPME has a high student appeal, "it seems that the faculty members asked to teach these classes sometimes have no formal training in the study of popular music" (Oehler & Hanley, 2009, p. 3).

As Moir and Hails (2019) point out:

> Since entering the academy, popular music has often been treated as material or content that can be subjected to the same pedagogies and assessment practices as that which we refer to as classical music. […], the vast majority of tertiary music education culture in the 21st century largely replicates 19th century pedagogies and practices associated with preparing students for orchestral employment. Given the reality that very similar models are employed in many popular music programmes around the world, one might question the relevance of such an approach, and a cynical reading of the situation may lead us to question whether HPME is simply training students to be the next generation of wedding band performers. (p. 206)

Cynical or not, the authors raise a worrying point that deserves attention: the existence of a replicating model of music education at an international level.

To determine best practices in HPME, Reinhert (2018) summarises the main six types of established and burgeoning pedagogies that take place in it. They are:

1) Formal Pedagogies: Standard modes of teaching and learning music. They include: (a) focusing on reading notation; (b) learning pre-existing repertoire with mastery and replication of a specific canon; (c) skill acquisition often bereft of context or application; and (d) a focus on the product as opposed to the process.

2) Teacher-Centred Learning: Often part of the formal learning mode. Teacher decides what, when, and how is to be learned.

3) Informal Learning: Green (2001, 2003, 2005, 2009, 2010a, 2010b, 2017) is the most influential writer on this aspect. Aspects of informal practices include: (a) placing focus on learning by doing; (b) aural, oral and rote learning; (b) creating new

material; (c) improvising; (d) skill acquisition that occurs within the context and content of musical practice and performance; (e) and a focus on process.

4) Non-formal Learning: It takes place in or outside of an institution. Aspects of non-formal practices include the use of aural and oral teaching and learning, as well as somewhat directed learning, but with more room for self and group discovery (Folkestad, 2006).

5) Student-Centred Learning: It is an aspect of informal and non-formal learning practice. In this context, students direct their own learning. Students self-monitor, self-assess and self-motivate themselves to become more adept at the task, skill, or knowledge in which they are interested and curious.

6) Peer-to-Peer Learning: Collaborative learning environments are key for popular music practices as popular musicians often learn music and musical skills through experienced-based learning. Key features include: (a) enabling peers to learn from and with each other; (b) learning from other's experiences; (c) learning through listening to opinions and expressed values and beliefs; and (d) learning through receiving and giving feedback.

Additionally, Cremata (2017) proposes to redefine the role of a teacher within PME as a facilitator. "Popular music facilitation contexts support notions of democracy, autonomy, diversity, hospitality, differentiation, exploration, creativities, collaboration and inclusivity" (p. 64). This demands a 'relinquishment of power' and a challenge on traditional methods of evaluation. She believes that "facilitation fits particularly well in popular music education contexts that involve student-centred learning and learner-led experiential processes" (p. 77).

Similarly, Byrne (2005) proposes a conceptual model of interaction for teaching and learning in music education that encompasses four distinguishable phases for a

powerful learning environment: modelling (teacher regulated learning), scaffolding (mediated learning), coaching (mediated learning), fading (self-regulated learning). Again, the last phase, fading, is considered the desirable environment for popular music since it encourages student-centre and peer-to-peer learning.

Nevertheless, even when a vast amount of PME literature inspired by Green's work champions the adoption of informal learning in the classroom (Dyonissiou, 2011), "just because popular music is now frequently welcomed into the curriculum does not mean that the informal processes through which popular musicians learn are recognised and accepted in formal instructional settings" (Heuser, 2005, p. 343).

In this context, some maintain that informal learning in formal education must be supplemented and supported by formal learning. "Functions and uses of music should no longer mean simply a socialisation into a dominant culture […] but should instead contain a dialogue, and an exchange organised, initiated and guided by the teacher" (Georgii-Hemming & Westvall, 2010, p. 31). Zandén (as cited in Dyndahl & Nielsen, 2014, p. 113) adds:

> The failure to do this, can lead to a situation where students are provided with poor foundations for exercising democratic dialogue and critique, how they may lose opportunities to meet new, and for them, unfamiliar music, and how a new ethnocentrism can occur, where students devote themselves entirely to mono-ethnic, male-dominated rock music.

Thus, Oehler & Hanley (2009) stress the need of "teaching in dialogue with the community" and constantly "expanding the dialogue" with actors outside formal education, and beyond the music itself (learning aspects explored in other subject areas through a musical topic). They propose the development of "practice-based pedagogical models" based on the following rubric (Table 2).

Table 2

Context/Sound/Meaning Rubric (Oehler & Hanley, 2009, p. 7)

Context	Sound	Meaning
Artist background/identities	Instrumentation	Lyrics
Historical moment	Timbre/sound quality	Sonic references
Culture and society	Rhythm	Audience responses
Commerce and economics	Melody/harmony	Intertextuality
Soundscapes	Form/style/genre	Relationship to society
Geography	Production/technology	Symbolism

Supporting this approach, Smith & Atar (2013) report how the inclusion of musical actors outside formal education should be part of the 'normal business of engagement'. They affirm that this practice can:

> "[…] engender significant new understandings of the music of various culture-bearers such as artists, bands and institutions but would, crucially, also move beyond these to illuminate possibilites for social and cultural change-for-the-better through combining and developing creativites and musicalities. (p. 265)

Pedagogies (and meta-pedagogies) for popular music "are designed to open up, not restrict; they enable, not disable; and they facilitate learning the knowledge, skills and understanding required for thoughtful engagement with creative activity in the 21st century." (Axten, Fautley & Davey Nicklin, 2017, p. 367). In a more official manner, the White Paper published by the Association of Popular Music Education (APME) outlines what PME is and enlists the approaches to be considered when taking place. These include:

- one-to-one lessons on an instrument
- one-to-many lessons on an instrument

- ensemble performance classes (repertoire, interpretation, and original material)
- no requirement for principal study instrument or instruments
- collaborative workshops for e.g., songwriting, lyric writing, mixing
- online synchronous and asynchronous collaborations in composition/ production and performance
- online video lessons, passive and interactive
- formal, non-formal and informal learning methods
- chalk-and-talk lessons in theory
- music, chart, and score reading and sight-reading/sight-singing ((Smith, Powell, Fish, Kornfeld & Reinhert, 2018, p. 294).

All the information discussed up to this point with regards to the practise of HPME has mainly been drawn upon the context of English-speaking countries. However, they can be used as a reference internationally since most of HPME programmes have followed UK and US models; however, there are distinctions that need to be considered. These distinctions take place even within English-speaking countries. For example, based on a content analysis conducted on a sample of 81 articles related to PME, Mantie (2013) identifies different discourses in popular music pedagogy within the US and the UK, Ireland, Australia, New Zealand, and Scandinavian countries. He concludes that authors based in the US, focused on issues of legitimacy and quality (repertoire and teaching), whereas the others focused on matters of utility and efficacy, with an emphasis on the quality of learning and pedagogical relationship.

In this context, Cremata (2019) discusses the dangers of the schoolification of popular music with a worldwide perspective. She argues:

> On the one hand, by working to promote schoolified, widely adopted materials, we potentially risk missing the uniquely diverse approaches individual teachers can bring to PME. On the other hand, if we diversify PME materials to represent the myriad of styles, regions and cultures that are constantly evolving, we potentially work against its scalability and standardization. The notion of uniformity might seem appealing to some, while repulsive to others. The question then is whose values are worth honoring or are they not mutually exclusive and capable of coexistence in a schoolified PME culture? To keep PME materials living and evolving, some may need to exist in repositories that are nimble, affordable, and accessible to diverse populations. (p. 419)

The evidence remains: for a fairer HPME practice, it is imperative to permanently recognise and consider distinctions. As Mantie (2013) claims: “The lack of awareness (national and international) of discourse features and functions may be limiting the effectiveness of both communication and practice” (p. 334).

In that respect, the present study draws upon Michel Foucault’s notion of discourse as a way of speaking, constituting a network of rules establishing what is meaningful (Foucault, 1972). Thus, language is not reflective or correspondent but constitutive of meaning and reality. As a constitutive element in the construction of meaning, disciplinary discourse is considered regulative; and knowledge and discourse are viewed as inseparable from power (Foucault, 1995). Therefore, knowledge and subjectivity are seen as socially constructed, continuously negotiated, and permeated by discourse. Its relevance lies in the fact that it is through them that social actors constitute knowledge, roles, and identities.

Following a Foucauldian notion, a discourse is understood as a way of speaking, constituting a network of rules establishing what is meaningful (Foucault, 1972). A

discourse (singular) is an abstract noun describing semiotic acts and processes, while *discourses* (plural) is a concrete noun referring to specific ways of representing the world (Fairclough, as cited in Mantie, 2013, p. 336). Its relevance lies in the fact that it is through them that social actors constitute knowledge, roles, and identities.

As practical consequences of its discourses, HPME faces a specific phenomenon worth mentioning. The first one has to do with the gentrification of popular music within academic practises. Gentrification is a term originally conceived in the field of urbanism and it is “seen as a means of increasing ground rent and thence capitalising upon the locational advantage of land that is currently 'underused' in terms of its capital accumulation potential” (Rose, 1984, p. 50). Metaphorically, musical gentrification happens when “music practices and music cultures of relatively lower status are made to be objects of acquisition by subjects who inhabit higher or more powerful positions” (Dyndahl, Karlsen, Skårberg & Nielsen, 2014a, p. 54).

The potential danger of this process, according to the authors, is that the characteristics of “original musical traditions and cultures may be disturbed, and some of the social and cultural ties to the musical cultures in question can be weakened or even broken for some of the initial participants.” (Dyndahl, et. al., 2014a, p. 53). Thus, styles that are less successfully gentrified “can similarly be viewed as perhaps either too closely associated with working class culture […] or as offering insufficient opportunities for contemplating the music in a disinterested academic mode to be able to reach this elevated state” (Dyndahl, Nielsen, & Skårberg, 2017, p. 450).

Following this, Dyndahl, et. al. (2017) argue that musical gentrification provides necessary arenas or social fields for cultural omnivorousness to be exercised (p. 440). ‘Cultural omnivore’ is a term coined by Peterson (1992) to challenge Bourdieu’s (1984) homology thesis, which claims that “class positions throughout the class hierarchy are

accompanied by specified cultural tastes and specialized modes of appreciating them". Whereas Petersons' cultural omnivorism thesis contends that "elites are (increasingly) characterized by a breadth of cultural tastes of any and all kinds" (Veenstra, 2015).

Nevertheless, "the meaning of omnivorous taste, it does not signify that the omnivore likes everything indiscriminately. Rather, it signifies an openness to appreciating everything" (Peterson & Kern, 1996). For HPME, assumed as a liberal academic field, these findings are very relevant because they sustain "a commitment to the values of high culture, while neither being condescending towards popular culture, nor implying that refined taste was deserving of social deference" (Warde, Wright & Gayo-Cal, 2007, p. 158); hence, a musical gentrification.

On the other hand, Wright (2011) argues that the abundance of people in the cultural industries, causing the abundance of cultural products, is the environment that supported the establishment of the cultural omnivore, but this does not necessarily mean a change in taste as originally referred. Indeed, abundance, more precisely termed as volume, is an essential component of the omnivorousness aspect. Still, it does not capture its essence because even when people make the same number of choices, there is still a difference in the levels of omnivorousness of those choices (Lizardo, 2014).

In this context, globalised media industries, social and geographic mobility, including a globalised HPME and other networks, are at the root of the open and varied "cosmopolitan habitus" that nurture the culture omnivore (Veenstra, 2015, p. 139). Reciprocally, the omnivorous consumption practices force cultural organisations to cross the boundaries between various publics and niche markets (Varriale, 2015, p. 4). HPME programmes are not the exception.

After revising the implications and characteristics of HPME in practice, the next sections examine it in the Ecuadorian and German context.

2.2.3 HPME in the Ecuadorian Context

Carr (2009) discusses the two educational models differentiated by Gordon Graham (2005) after considering the medieval religious origins of modern European universities. These are: the German or Humboldtian and the French or Napoleonic.

> On the one hand, the Napoleonic model clearly inclines to an excessively utilitarian view of the value of knowledge and also often entails an unwelcome level of political control and some corresponding academic constraint. On the other hand, the Humboldtian emphasis on the non-instrumental pursuit of knowledge for its own sake may seem no less inappropriate in the contemporary climate of public accountability to which higher education has become subject in most free economies. (p. 7)

In the Ecuadorian context, HE is differentiated only by its source of funding: public and private. Nevertheless, using Carr's (2009) reference to Gordon's university distinctions, both respond to a Napoleonic model of knowledge due to their political agenda of a neoliberal ideology.

Generally speaking, public universities focus on the traditional subjects: medicine, law, engineering, social sciences, and any that is considered to be essential for the performance of the main national industries. Access to them is quite difficult because of the high number of applicants compared with the limited number of placements. Private universities have usually filled the gap and, to differentiate themselves, tend to offer non-traditional subjects. Music is one of them.

Therefore, the adoption of music in Ecuadorian universities has taken place with a highly, if not only, instrumental, and practical approach. To study music at university equals to play music. Not only that, in the cases of USFQ and UDLA, the two frontrunners HEIs in music, the models in which their degrees were developed were literally copied from established US institutions. USFQ has its partnership with Berklee in Boston; UDLA's programme was endorsed by Los Angeles College of Music (LACM). This certainly defined, at least at the beginning, their curriculum, methodologies, and repertoire, and therefore, the profile of their graduates.

Another defining aspect is the organisational differences within their music industry. In Ecuador there are neither branches of the major record labels, nor publishers, and the phonographic market is heavily driven by the consumption of pirate records. Although there is a new intellectual property legal framework its applicability and effectiveness are very limited (Pérez Marín, 2017). Thus, HPME modules in Ecuador are practically non-existent with regards to Vocational Studies as suggested by Cloonan & Hulstedt (2012), or to the quadrant of Trade and Business School proposed by Parkinson (2014). A couple of programmes offer one or two modules related to music business, still, they don't officially tackle their local realities.

Therefore, HPME in Ecuador would mainly be delimited to the group of Practical Studies, according to Cloonan & Hulstedt (2012). Accordingly, since most of its programmes focus mainly on learning and performing already existing repertoire, it is restricted to the quadrant of Conservatoire according to Parkinson (2014). Having said that, the few programmes that offer a higher input of composition and songwriting modules would move slightly towards the Art Schools quadrant.

2.2.4 HPME in the German Context

Germany's higher education tradition is based upon the vision of "an academically autonomous institution dedicated to the pursuit of knowledge and truth largely regardless of concerns for the utilitarian or economic value or applications of that knowledge and truth". Although, it was "probably never fully realised in its originally envisaged form" (Carr, 2009, pp. 5-6).

Because of this Humboldtian vision, German HE has been constructed upon two concepts. First, *Ausbildung* which focuses on gaining a specific skill. Second, *Bildung*, which aims to create a permanent behavioural change in the individual by imparting knowledge. Both terms in English are translated as education; however, the first one is more closely related to training or apprenticeship, while the second is more about the theoretical and intellectual aspects of education. As Bishop & Tröndle point out: "The educational ideal of Wilhelm von Humboldt, which is largely followed in Germany, aims at self-empowerment, enabling people to deal with changing situations, rather than focusing on the practical skills that fit one situation only" (p. 20).

On top of this, there are three German terms that translate in English as 'university'. For this paper, two of them are relevant, these are *Hochschule* and *Universität. Hochschule* literally means high school but clearly it is not the same as understood in English. A better literal translation would be 'higher school', which in German exists as *Hochschulbildung*. The *Ausbildung* approach within the German HPME is mainly delivered by the following types of HEIs: *Hochschule, Fachhochschule, Academie, College, Institut.* The last three tend to be private and for-profit institutions. On the other hand, the traditional *Universität* focuses on *Bildung*. The teaching of PM in German universities has a *Bildung* approach (Jost, 2015; Pfleiderer 2012). This means a strong interdisciplinary take on PM through the lens of

social sciences, musicology, media studies, cultural studies, gender studies, history, and more alike. Paradoxically, this has created a gap between the theoretical and the practical teaching of music. Jacke and Zierold (2014) describe how the equation of science and theory ignores the fact that scientific work is itself a practice (p. 12).

Currently, Pfleiderer (2012) affirms that PME in German universities is typically taught by postgraduates or recently qualified staff, with more senior and prestigious posts held by WEAM scholars. In this context, these teachers are more open to adapt *Ausbildung* approaches in specific modules. For example, Ahlers (2015) provides an evaluation of five years of teaching, drawing upon the hermeneutical helix (exploring understanding, knowledge and meaning, and the influence of study upon the studied), and the concept of style copies. He concludes that despite a proliferation of programmes in popular music in Germany, there is a lack of research that explores how such programmes should be taught (as cited in Till, 2017, p. 21). Pfleiderer (2012) adds that PM research in traditional universities still "remains at the margins of large departments of sociology and media studies" (p. 48).

Similarly, Wickström, Lücke, & Jóri (2015) provide a robust diagnostic of HPME in Germany with regards to the profiles of its graduates versus the actual music industry workers. They conclude that music management courses must be included in PM degree programmes to strengthen the freelance nature of the music market. Lücke, & Jóri (2016), as a forecast of *Ausbildung für die Musikwirtschaft*, claim the same again. A similar verdict is given by Gembris & Langner (2005) about conservatoire curricula. There is constant call for an *Ausbildung* approach within traditional HEIs.

Applying Cloonan & Hulstedt's diagram (2012), HPME in German universities would fall into the Critical Studies group. Using Parkinson's model (2014), they would oscillate towards the Humanities/Social Science Dept quadrant because of their

emphasis on soft attributes and non-music making. Conversely, *Ausbildung* programmes focusing on music business would fall into the Vocational group, and the ones focusing on instrument performance, music composition and production, would fall into the Practical Studies group. Accordingly, the first ones would fit into the Trade and Business School quadrant, and the second ones into the Conservatoire and Art School quadrants, depending if they follow a canon or concentrate on original music, suggested by Parkinson (2014).

2.2.5 "Something of a Paradigm Shift"

One term that becomes evident across HPME literature is paradigm. The opening words by Lucy Green in *The Routledge Research Companion to Popular Music Education* (2017) are: "The entrance of popular music into education represents something of a paradigm shift". She proceeds to explain this shift in three different stages. In the first one, there was a "low change of curriculum content". In the second phase, right after the millennium, there was an increasing interest to "adapt pedagogies so as to accommodate the new content". Currently, in the third stage, PME is now a "meta-field: one that researches what else happens when popular music's presence in education causes changes to both curriculum and pedagogy, and more importantly perhaps, what could happen and what should happen". (p. 3).

Within the scientific community, the term paradigm came into the spotlight with the, ironically, paradigmatic book *The Structure of Scientific Revolutions* (1962) by Thomas Kuhn. Kuhn was highly influenced by the original work of the Polish/Israelian physician Ludwik Fleck: *Genesis and Development of a Scientific Fact* (1979), first published in German in 1935. Fleck's main contribution was the idea of a *Denkstil* (thought style) and a *Denkkollektiv* (thought collective). This was the first challenge to

the positivistic way of understanding science until then. For Fleck (1979), a “stylistic bond exists between many, if not all, concepts of a period, based on their mutual influence”, and this “determines the formulation of every concept” (p. 9). He defines *Denkkollectiv* “as a community of persons mutually exchanging ideas or maintaining intellectual interaction”, and the *Denkstil*, which is implicitly in each of those interactions, as “the special “*carrier”* for the historical development of any field of thought, as well as for the given stock of knowledge and level of culture” (p. 39).

In other words, as Babich (2003) interprets, “the individual cannot escape or indeed surpass the collective […]: the thought collective of any era is the taken-for-granted, precisely unreflected culture of that same era” (p. 76). She affirms that “Kuhn in his 1962 book could not have used such dangerously loaded terms as “thought collectives”—or “thought styles”—for the perfectly banal reasons we still attribute to and name “politics”. For this reason, paradigm became Kuhn’s term of choice” (p. 82).

Likewise, Kuhn’s choice of the word paradigm is not unproblematic either. Masterman (1970) suggests that Kuhn uses the term in at least twenty-one distinct ways, in three main categories: metaphysical, sociological, and construct paradigms. The metaphysical one is a set of unquestioned presuppositions. The sociological one alludes to the shared commitments of any disciplinary community. Finally, the construct or artifact paradigm is what Kuhn calls *exemplar*. It is the most restrictive use, and it refers to the concrete accomplishments of a scientific community. This is the main usage of paradigm for Kuhn (as cited in Eckberg & Hill, 1979, p. 926).

Kuhn (1962) was also aware of the limitations of his chosen term. He writes that paradigm, in “its established usage” is an “accepted model or pattern”; however, it does not have the same sense when applying it to normal science. He affirms that differently to other uses, for example in grammar, a paradigm in science is “rarely an

object of replication" (p. 23). To explain further his usage of paradigm as exemplar, Kuhn introduces the concept of disciplinary matrix as the entire theoretical, methodological, and evaluative framework within which scientists conduct their research. He writes "'disciplinary' because it refers to the common possession of the practitioners of a particular discipline; 'matrix' because it is composed of ordered elements of various sorts, each requiring further specification" (p. 182). Therefore, the paradigm is a single element of a whole, for example, Newton's mechanics and theory of gravitation, Franklin's theory of electricity, or Copernicus' theory of the solar system.

Kuhn's ideas were incisive. Some parallels have been drawn with Foucault's concept of *epistemes* or "discursive formations" (1972); however, they differ in the fact that Foucault's epistemes are not confined to science, but Kuhn's paradigms are. Similarly, some comparisons have been made with Polanyi's *Personal Knowledge* (1974); yet again, Polanyi's post-critical and metaphysical realism differentiates itself from Kuhn's relativistic tendencies (Moleski, 2006).

After the publication of Kuhn's book, sociologists started applying his terminology of normal science to their field. Many dissimilar discourses on paradigms were developed under the premise that the scientific phenomenon is never completely discovered, and it always conveys a sociological basis. "This trend in social sciences let the post-colonial scientific research to become popular due to the view that culturally western history of science could be revised by giving space to its eastern paradigms" (Firinci Orman. 2016, p. 48).

Such discourses were, and still are, a prominent concern for the scientific community. Eckberg & Hill (1979) revise various arguments with regards to the existence of paradigms within sociology. The authors highlight an essential element of the Kuhnian paradigm: puzzle-solving. In sociology, as in education, the authors argue,

there are no puzzles, just problems; then, a term better than paradigm would be ‘disciplinary matrices’ or 'exemplars', or 'thematic analysis', They conclude that is if paradigms (exemplars) exist within this field, they are difficult to find. Moreover:

> If they do exist, they (1) must not be discipline-wide, (2) must be found within substantive areas of research, (3) must have communities of practitioners which coalesce around them, and (4) must be used to both generate and solve puzzles and thus generate a visible research tradition. (p. 935)

With regards to education, according to Daun (2018), “an educational paradigm is a whole package of ideas concerning the ideal relationships between the political, economic, and cultural spheres of society” (p. 27). Zajda (2018a, 2018b) and Daun (2018) discuss extensively about paradigms and ideologies within globalisation and education reforms. Again, the usage of the term is dubious. They respond to political and economic ideologies that they can hardly be assumed as paradigms in the Kuhnian sense.

Similarly, PMS literature does not escape the lure. Gracyk (2001) introduces an unexpected interpretation of Kuhn’s parlance: “*recordings* are the basic paradigms” (p. 70). Gracyk’s writes based on one of Kuhn’s (1969) responses to comparisons of his book with the art world. In his text, Kuhn repeatedly emphasises that he doesn't know much about art and formulates questions that are not answered referring to the arts of painting and sculpture, but certainly not performing arts. Yet, Gracyk ventures to say that “a large number of very different works (*music recordings*) will count as paradigms, allowing the possibility of some shared paradigms for any two groups of listeners whose tastes appear fundamentally distinct.” (p. 79).

It is not clear how Gracyk’s hypothesis stands itself as verifiable or puzzle-solving; nonetheless, the term is not unfamiliar to arts education. Pearse (1983) claims

that “educational theorists and social scientists use the word to denote ways in which knowledge or behaviour is structured and organized” (p. 158). The author outsources Ted Aoki's adaptation of Habermas' work to three educational paradigms: Empirical-Analytic Orientation (Technical Knowing), Interpretive-Hermeneutic Orientation (Situational Knowing), and Critical-Theoretic Orientation (Critical Knowing).

Based on this, Pearse (1983) proposes the following paradigms for art education: The Carpenter, which sees the task as a technical one, to put the pieces together in an efficient, functional manner. The Finished-Designer, which has greater concern for the future inhabitants as individuals: for their needs, wants, and feelings. And The Architect, which sees the dwelling as a whole and consider it in relationship to the natural environment and the human and built environment. Pearse concludes "the difficulty is NOT finding a paradigm to spare (apply), but the fact that they appear to be a dime a dozen" (pp. 162-163).

Thus, Green’s opening statement of HPME being “something of a paradigm shift”, a feeling that is corroborated and repeatedly used by the editors of the same volume (Smith, Mori, Brennan, Rambarran, and Kirkman, 2017) needs to be carefully interpreted. To represent a shift, a previous paradigm is required. Presumably, Green refers to a classical music education (CME) paradigm. Still, based on what has been discussed, CME and HPME could be defined better as *disciplinary matrices* in which many paradigmatic practices happen. Neither of them would qualify as a whole paradigm except, perhaps, in the sociological category proposed by Masterman (as cited in Eckberg & Hill, 1979). Even then, HPME should not be assumed as one more of the ‘dime a dozen’ paradigms warned by Pearse (1983).

Additionally, when Green (2017) refers to PME as currently a ‘meta-field’ then it is imprecise to assume a paradigm shift. A given meta-field can accommodate any

number of paradigms. As Galtung (1990) points out: “Given the unlimited set of characteristics from which to choose a finite, usually small, number of characteristics, any number of discourses or paradigms may emerge, permitting any number Kuhnian transitions or revolutions from one to the other” (p. 109).

Then, HPME would benefit by focusing on developing paradigmatic practices rather than trying to portray itself as a paradigm. West (2007) presents a longitudinal study based on his own teaching experiences over 20 years and argues that his method of “social music-making for and with others” qualifies as a “a new paradigm in music education”. Again, the word paradigm is lightly used but, in this case, it is more closely related to what Kuhn defines as exemplar.

In summary, HPME can scarcely be considered as a paradigm not only because of what has just been discussed, but mainly because its core subject, popular music, escapes from being paradigmatic in nature. The term *paradigm*, within HPME literature, must be understood in a looser sense rather than in the strictly Kuhnian sense. It denotes a conceptual and institutional framework that embodies its own practices, vocabularies, and theories. As Firnici Orman (2016) articulates it:

> A paradigm is a specific theoretical orientation, based on a particular epistemology and research methodology, reflective of a particular scientific community at a particular time in history. It also frames and directs the nature of the type of research inquiries generated from that theoretical orientation, as well as provides the fundamental basis for evaluating the results of the generated research. (p. 51)

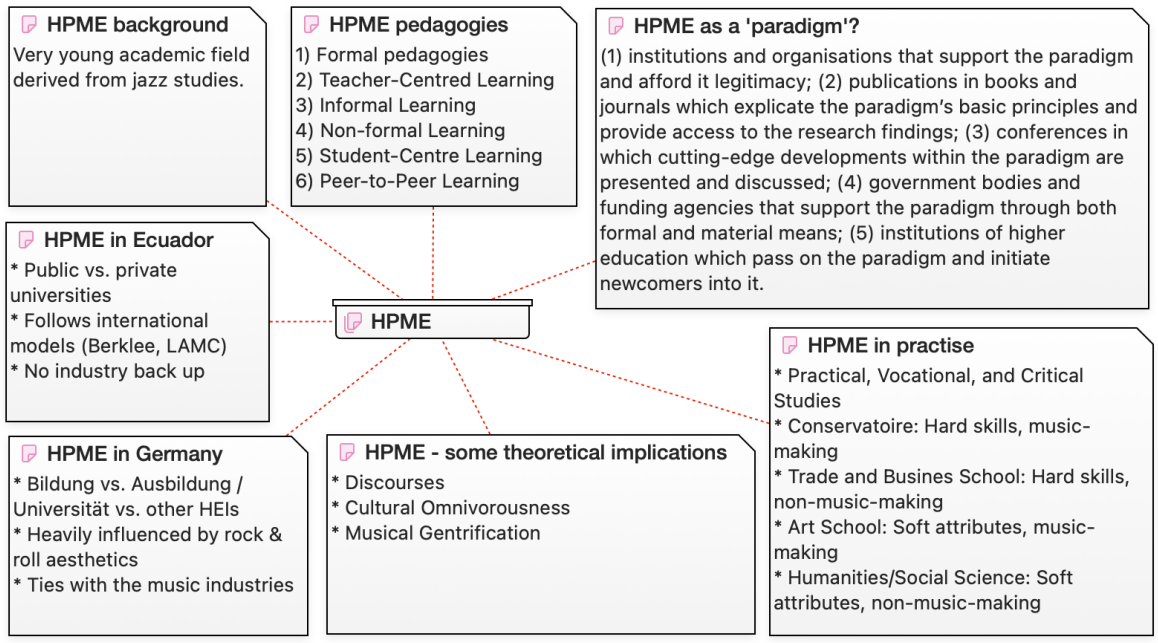
This is the definition of paradigm that this paper adopts, expanding its understanding with what Borgdorff (2012, p. 110) underpins as the elements that provide stability to that framework: (1) institutions and organisations that support the

paradigm and afford it legitimacy; (2) publications in books and journals which explicate the paradigm's basic principles and provide access to the research findings; (3) conferences in which cutting-edge developments within the paradigm are presented and discussed; (4) government bodies and funding agencies that support the paradigm through both formal and material means; (5) institutions of higher education which pass on the paradigm and initiate newcomers into it.

When discussing HPME practices, this research embraces one main conceptual paradigm: decoloniality, as envisioned by Mignolo (1998, 2000, 2011). A representative amount of literature has been produced with regards to the application of these two frameworks in music education; however, there is little that deals with HPME specifically. The following chapter addresses this literature to widen the conversation among HPME discourses and to keep advancing it towards more inclusive and pertinent practices. Figure 6 provides a visual summary of this section.

Figure 6

On HPME Visual Summary



2.3 On Decoloniality

Postcolonialism refers to a field of studies that deal with the departure from the colonial way of thinking as well as the colonial political situation. Within its field, it is useful to distinguish postcolonial theory from postcolonial politics. “The first refers to poststructuralist critique of Western epistemology, whereas the second refers to Marxist philosophies that embrace oppositional thinking. The first is more of a transhistorical mode. The second approach entails a historical and materialist interpretation” (Ponzanesi, 2004, p. 3). Nonetheless, the two are intertwined with each other, the one cannot exist without the other. “The postcolonial critic has to work toward a synthesis of, or negotiation between, both modes of thought” (Gandhi, 1998, p. IX).

The founding authors of postcolonial theory are Edward W. Said (US/Palestine), Homi K. Bhabha (India) and Gayatri C. Spivak (India) (Bhambra, 2014). Said’s book *Orientalism* (1978) is a way of defining and ‘locating’ Europe’s others. Following Foucault’s (1972) archaeology of knowledge, Orientalism, as a discourse, is a manifestation of power/knowledge. Only as such, it is possible to “understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period” (p. 3).

Following Said’s influence, Bhabba, in his seminal book *The Location of Culture* (1994), establishes postcolonial theory’s key concepts such as hybridity, ambivalence, mimicry, and Third Space. Then, Spivak’s main work *Can the Subaltern Speak?* (1998) focuses on the colonial legacy of oppression to the figure of the subaltern (the poor, the black, the woman). She criticises the approaches of Foucault and Deleuze and applies Derrida's (deconstruction) to discuss two types of representation by Western

intellectuals: representation as “speaking for” as a proxy (*vertreten*), and representation as “re-presentation” (*darstellen*).

Postcolonial theory manifests itself as a theory of narratives, trying to establish ‘other’ interpretation, or interpretations, to the ‘official’ ones. It attempts to break off from the discourse of modernity established by the colonial powers and to engender critical-theoretical perspectives through displacing, interrogative subaltern or postslavery narratives. “The issue is more about re-inscribing ‘other’ cultural traditions into narratives of modernity and thus transforming those narratives—both in historical terms and theoretical ones—rather than simply re-naming or re-evaluating the content of these other ‘inheritances’” (Bhambra, 2014, p. 116).

In Latin America, Postcolonialism developed differently. First, because of its geographical location, Said’s *Orientalism* works as a referential discourse rather than a framework. Second, the regions of the authors mentioned previously experienced European colonial rule from the 19th century onwards, while Latin America had had it since the last decade of the 15th century, and some may argue that it has not yet ended. French Guyana and some Caribbean Islands are still under the political rule of a couple of European countries. Nowadays, they are called ‘extended territories’ instead of colonies.

This means that the concepts and processes proposed by the diasporic scholars from the Middle East and South Asia with regards to postcolonial theory require an alternative reading in the Latin American context. In fact, the significance of the prefix post- in postcolonial is still a matter of contention. Linguistically, it only denotes temporality: something that is after the colonial times; but that is not the case. Then, the term postcolonial theory should be understood as to represent the line of thought produced by former British colonies that are not predominantly white.

Instead, Latin American thinkers advocate the concept of *decoloniality*. This has been one of the most influential lines of thought since the 2000s as a network of scholars have articulated it with a strong influence in the social sciences in general. Aníbal Quijano, Edgardo Lander, Enrique Dussel, Walter Mignolo, Santiago Castro-Gómez, María Lugones, Nestor Maldonado-Torres, and Catherine Walsh, are some of the most representative authors in the field. In essence both, postcolonial theory and decoloniality, imply the deconstruction of coloniality to establish a new path, and both are about acknowledging the debts to their own communities as the starting point for the revision of their current identity. Still, there are some distinctions.

The origins of a decolonial line of thought in Latin America trace back to the 1970s and the writings of the Colombian sociologist Orlando Fals Borda (2014). He argues that dominant paradigms, such as Cartesian positivism, Newtonian mechanism, or Parsonian functionalism, are not necessarily superior, better, or more effective for specific purposes than other paradigms built or generated in other latitudes. If a scientific frame of reference is not rooted in the environment where it is to be applied, theoretical-practical gaps and setbacks will appear, with dysfunctional implications for cultural, social, political, and economic systems. He affirms that this has been the case in Colombia and its environments, its cultures, and its human groups. The situation worsens when the frames of reference used turn out to be textual copies or imposed limitations of paradigms uprooted from their own context (p. 96).

Along with Fals Borda, the contributions of the Argentinian Enrique Dussel (1993, 1998) are also vital. Dussel presents a resounding reflection on how the Eurocentric ideology of modernity considered itself as an enlightening development, ignoring the irrationality of its brutality and genocidal approach. He argues that the looting of America, and the consequent colonisation process, was the only way how

European identity became united and dominant. Dussel labels Hegel's ideas, considered as the main ones to shape the belief that Europe was *das Zentrum und das Ende*, as racist, offensive, and extremely irrational in contemporary terms. He proposes the concept of *transmodernism*, which considers the reason of the 'other', rather than postmodernism that questions rationality itself. However, *transmodernism* locates itself 'after' modernism; it does not deal with the previous consequences of modernity, which the term decoloniality does.

Equally relevant are the contributions of Néstor García Canclini (1990, 1997). His book *Culturas híbridas: Estrategias para entrar y salir de la modernidad* (1990) represents a ground-breaking work as it introduces the key concept of cultural hybridity in a more positive light than Bhabba's definition. He argues that hybridity goes beyond *mestizaje* and folklorism, and the notions of endoculturation, assimilation, and transculturation are key to understanding power relations between the 'new' cultures as survival strategies developed organically.

For decolonial theory, two terms are essential: colonialism and coloniality. Colonialism refers to the political and economic strategy from one country to impose its power over another. Coloniality, instead, refers to the normalised logic that maintains the long-standing patterns of power that emerged because of colonialism. Coloniality survives colonialism and "defines culture, labour, intersubjective relations, and knowledge production well beyond the strict limits of colonial administrations" (Maldonado-Torres, 2007, p. 243). For Latin America, coloniality has sustained an ontology founded on modernity that takes shape in Europe as an ideal model (Shifres & Rosabal-Coto, 2017, p. 86). Across the current decolonial literature, there are three umbrella categories in which coloniality is discussed: power, knowledge, and Being.

The coloniality of power refers to the political structures that are still present in Latin American countries but carry the legacy of a European 'paradigm' of modernity/rationality. Quijano (1999, 2000, 2007) affirms that "Latin America is, without doubt, the most extreme case of cultural colonisation by Europe" (2007, p. 170). In this context, "coloniality of power is based upon 'racial' social classification of the world population under Eurocentered world power" (2007, p. 171), this still determines how Latin America produces its knowledge. He writes:

> The repression fell, above all, over the modes of knowing, of producing knowledge, of producing perspectives, images and systems of images, symbols, modes of signification, over the resources, patterns, and instruments of formalized and objectivised expression, intellectual or visual. It was followed by the imposition of the use of the rulers' own patterns of expression, and of their beliefs and images with reference to the supernatural. These beliefs and images served not only to impede the cultural production of the dominated, but also as a very efficient means of social and cultural control, when the immediate repression ceased to be constant and systematic. (p. 169)

Mignolo (1998, 2000, 2011) develops Quijano's theoretical work and elaborates the conception of modernity/coloniality departing from Habermas' framework. He urges for an epistemic decolonisation. Mignolo is the first one to propose the term *decoloniality* as a reference to "'de-linking' points to change the terms (concepts) as well as the content (histories) of the conversations of modernity/coloniality" (Bhambra, 2014, p. 119). He also proposes the concept of border-thinking as a methodological framework. Mignolo (2011) focuses on:

> the "unity" of the colonial matrix of power, of which the rhetoric of modernity and the logic of coloniality are its two sides: one constantly named and celebrated

> (progress, development, growth) and the other silenced or named as problems to be solved by the former (poverty, misery, inequities, injustices, corruption, commodification, and dispensability of human life). (p. xviii).

Consequently, Lugones (2010) argues that colonisation not only invented the colonised, but it also scattered the social practices, gender relations and cosmological conceptions of the communities and societies it conquered. She notes:

> As the coloniality infiltrates every aspect of living through the circulation of power at the levels of the body, labor, law, imposition of tribute, and the introduction of property and land dispossession, its logic and efficacy are met by different concrete people whose bodies, selves in relation, and relations to the spirit world do not follow the logic of capital (p. 754).

For the coloniality of Being (with upper case ‘b’), Maldonado-Torres (2007, 2017) uses Heidegger's definition of Being (*Dasein)*, and goes beyond his Eurocentric, race-based approach, using Lévinas’ and Fanon’s contributions with reference to the colonised being as the *damné*. The coloniality of Being, and human rights, shaped the colonial understandings of race and colour, distorting the appearance of liminal subjects, in meaning and evidence, to the point of dehumanisation.

All the authors subscribed to decoloniality demand a *decolonial turn*. This turn promotes a natural and theoretical shift away from “the imperial attitude (Eurocentric, Americancentric, or otherwise) and the decolonial attitude in politics, theory, and critique. The decolonial turn marks the definitive entry of enslaved and colonised subjectivities into the realm of thought at before unknown institutional levels” (Maldonado-Torres, 2007, p. 262).

Voices from the ex-colonising countries are also vital to the development of the literature on postcolonial theory and decoloniality. The contributions of authors such

as Baker (2008), Clammer (2008), Kerner (2018), Kroier (2012), Malcomson (2014), Niezen (2008), Rizvi (2007), Taylor (2008), Tickly (1999), Tuck & Yang (2012), Tyson (2006), Voicu (2014), and Wenzel (2017) provide incisive ideas to consider in the search for another epistemic way of seeing life apart of the one established by Europe. More specific to music education are the contributions of Dunbar-Hall (2005) as a strategy to develop music curricula as cultural studies.

In summary, the decolonial turn demands for Latin America's social, political, and economic realities to become as palimpsests, the very old texts or documents in which writing has been removed and covered or replaced by new writing. It requires its educational systems to embrace all possible contributions, philosophies and expressions from pre-colonial communities, and subordinate cultures. The coloniality of knowledge is a coloniality of imagination. And to avoid this, the *decolonial turn*, epistemologically, sociologically, and, above all, philosophically, must lead to individual 'astonishment' or, in other words, to a self-criticism principle of decolonisation of the structures themselves, that is, of the paradigms learned. This decolonisation of one's own mind is the beginning of a movement leading to the elimination of *epistemicides* and more widespread cognitive justice (Mandujano Estrada, 2015, p. 189). The next section discusses its coloniality's virtual ubiquity and its implications in Latin America's music education, as well as in higher education, and in HPME in general.

2.3.1 Decoloniality and Music Education in Latin America

Music education in Latin America is characterised by the transfer of ideological devices from different historical periods that influenced the conception of music. In the period of the conquest, the notion of art was established based on difference and the imaginary of racial superiority. At that time, the coloniality of power was implemented

when the conqueror defined the type of production that was considered as art. Art was all expressions made by the victors. What was created by the non-European man was considered as crafts, the art of the vanquished (Barreiro & Rojas, as cited in Holguin, 2017, p. 151).

Thus, music education was developed upon the ontologies and epistemologies imposed through the colonisation process, based on the suppression of pre-existing artistic expressions. Given the diversity of knowledge, perspectives, and experiences, the conquerors imposed their canonical ways of perceiving, feeling, transmitting, and knowing. With regards to music, coloniality implied the negation of all ancestral musical culture, and its replacement by the European one. Ochoa Gautier's book *Aurality: Listening & Knowledge in Nineteenth-century Colombia* (2014) identifies how orality and tradition were separated as autonomous spheres of knowledge within the epistemic domain of language, including music, becoming a major technique for the construction of modernity and of the social inequalities within it.

Botella Nicolás & Isusi Fagoaga (2018) provide an exhaustive historical review of the origins and developments of music education in Spain since the 14th century. At first, Spain implemented its music education systems in its Latin American colonies under the Jesuit evangelising model. This model was characterised by its emphasis on the teaching of musical instruments, choral singing for the religious office, and the learning of musical notation. The instruments (the viola, the *chalemie*, the harp, and the *bajón* (a type of *bassoon*)), and the ways of making music were from Europe (Burcet, 2017). Shifres & Gonnet (2015) identify the foundational pillars of the Jesuit model: 1) centrality of instrumental performance; 2) centrality of music notation and literacy; 3) centrality of the musical work and its treatment as merchandise (what is

imported from Europe to the colonies); and 4) alienation of the moments to make music together with the establishment of the public-performer differentiation (pp. 56-57).

These assumptions were institutionally legitimised towards the end of the 18th century through the conservatoire model imported from Paris. The conservatoires spread throughout Latin America representing the musical-pedagogical offer per excellence within music education. Based on the Jesuit model, the conservatoire mode focused also on 1) the dyadic framework of personal and individual teaching; and 2) the assessment of individual performances as a measure of musical progress (Serrati, 2017, p. 98). The conservatoire model became to represent the musical pedagogical model of the civilising project of modernity, focusing particularly on the musical object-text score as an aim to perpetuate a way of doing, thinking, and experiencing music over others. In other words, this is a conspicuous example of the coloniality of Being and of musical knowledge (Castro, 2017, p. 141).

Once Latin American countries gained independence during the second decade of the 19th century, several conservatoires were established across the continent. A detailed description of the music situation in Latin America is provided by Martin (1998). During the first half of the 20th century, parallel to this, ethnomusicology was the discipline interested in studying the more popular and indigenous musical expressions of the region. Aracena (2006) confirms that this interest came mainly from ‘outsiders’, meaning, researchers from mainly Europe and the US. The Franco-US American Gerard Béhague (1998, 2000) is considered the official pioneer of this trend. He argues that musicologists working with Latin American music have failed when trying to see it as a mono-identitiy region, ignoring the variety and diversity of its musics and identities. This failure, he proceeds, is because of the blind usage of Eurocentric *paradigms*, ignoring the richness of oral traditions and other ways of music making.

He urges to use new *paradigms* understanding that all Latin American music is popular, and this has to be inclusive rather than divisive.

By the 1960s, the most common official methods of music education across Latin America were: the Schulwerk method of Carl Orff (Germany), Maurice Martenot's method (France), Jacques-Dalcroze's method (France), and Justine Ward's method (USA). All these methods were copied literally as they were conceived on their original countries, including their own repertoires (Aymat Olasolo, 1962).

In this context, as discussed in section 2.1.4, in Spanish-speaking countries, the category *música popular* was used as opposed to *música académica*. This contrast is neither transparent nor harmless. While the academy/conservatoire is the representative institution and carrier of the western hegemonic tradition, the terms *música popular* refers to a colonialist categorisation of the "other music" (Mignolo, 2000). Thus, coloniality is evidenced in the naming of the categories through which music is conceived, making the hegemonic categories substantive, while the subordinate categories, hierarchically lowered, adjective. In this way, the content of music schools presupposes the music of European modernity. Everything else is adjective - popular music, folk music, contemporary music, ancient music, indigenous music, among others - and such qualification implies an assessment, as well as a difference with respect to the prototype (Shifres & Rosabal-Cotto, 2017, pp. 86-87).

One of the fearless critics of the music education tradition in Latin America is Coriún Aharonián (1994, 2003, 2011). He refers to its music institutions as 'castrating centers', and *Europeanising*. According to him, the educated Latin American composer is an outcast, unleashed as a clown or neutralised in an institutional cage (2011, p. 202). The coloniality that translates into a bias against local folk and popular music has its roots in Kant's aesthetic philosophy as a system of reasoning, which

inaccurately reconditioned Music Education in *Aesthetic Education* (Kopkas, 2011). This is what Valencia (2014) calls *Aesthetic Coloniality* and it is not only imposed from outside the so-called Third World but also from the inside. He writes:

> The success of the modern/colonial world-system has consisted in creating subjects that, although socially produced as part of the oppressed side of the colonial difference, think and act like the ones in dominant positions. Because of Aesthetic Coloniality, all non-European musical genres were excluded for decades from the curricula of the music schools in Latin American countries […] and were stigmatized as primitive, vulgar and even dangerous. When local music genres did become visible and were accepted and enjoyed by large sectors of the population, they were codified and categorized by the high-culture elites based on clearly Eurocentric values and criteria. (p. 176)

In this context, the colonial imaginary is reproduced according to which folk music coexists spatially, but not temporally, with hegemonic music. Regional music continues to be assumed as the inferior past of the more artistic and less artisan music; however, it characterises that past as positive in terms of identity. By doing this, some local expressions are denied any possibility of change and turned into a museum piece condemned to the strictest purism (Hernández Salgar, 2007, p. 258).

From a political perspective, coloniality in music is also evident when music education takes place as foreign policy. Laver (2014) presents provoking evidence on how the US uses jazz as a way of cultural colonisation, and profit, embellished as part of diplomatic and educational missions. In a very disparate passage, jazz critic and Lincoln Center intellectual, Stanley Crouch (1995) says: “the brutal Spanish conquest of the Aztecs and colonization of South America as a jazz-like improvisation.” The comparison is based on a diary entry written by Hernán Cortés, a Spanish

conquistador, in the context of spontaneously varying tactics to meet new and unanticipated challenges (as cited in Laver, 2014, p. 553). Regardless of how disparate it may sound, the analogy is worth considering since many US programmes, as Berklee's in USFQ, and LAMA's in UDLA, have been adopted all over Latin America.

Similarly, when Powell, Smith & D'Amore (2017) praise independent inter-institutional popular music programmes, such as Little Kids Rock in the US and Music Futures in the UK, as strategies to challenge the status quo that implies the symbolic violence and hegemony of WEAM tradition in formal music education are sadly ignoring the dangers of applying these programs on a worldwide scale creating another type of symbolic violence and hegemony with the repertoire they offer, and also, as very successful business models.

In conclusion, the colonisation of the musical thought in America from the 16th century onwards goes beyond the silencing and substitution of the original repertoires; and it extends to the very concept of music, musician, and music education. Even recently, a proposal for music education in the Ecuadorian system presented at the University of Miami by an Ecuadorian student only took into consideration conceptual frameworks developed in Europe and US (Encalada, 2014). This confirms that "coloniality is the guiding principle of academic curricula, development programmes and policies, hegemonic historical narratives, marketing segmentation strategies and even aesthetic canons" (Valencia, 2014, p. 176). As Hess (2019 pleads:

> Coloniality in music education involves elevating Western classical music above so-called 'other musics' and marking those Other musics as inferior, rationalizing their exclusion. An anti-colonial analysis facilitates critique of the Eurocentricity and implied superiority present in normative North American music education." (p. 30) Anti-colonialism is an approach to theorizing colonial

> and re-colonial relations and the implications of imperial structures on the processes of knowledge production and validation, the understanding of indigeneity, and the pursuit of agency, resistance and subjective politics. (p. 30)

2.3.2 Decoloniality and Higher Education

Hickling-Hudson (2003) presents resounding arguments for the need of 'postcolonial perspectives' in higher education. He argues that such perspectives challenge preconceived boundaries creating the context for students to "learn how to identify the prejudices, divisions and hierarchies of the colonialist /imperialist legacy and how these have come to be the foundations of the continuing and deepening inequalities in globalisation." (p. 391). Furthermore, students would also be encouraged "to utilise and contribute to the positive trends as part of their education, […] by becoming involved in transglobal movements or agencies that promote social justice" (p. 391).

Similarly, Oliveira (2017) offers a synthesis of the work of the well-known Portuguese intellectual Boaventura de Sousa Santos and his call for a paradigm of "prudent knowledge for a decent life*"* as a framework to decolonise education via the curriculum. Oliveira proposes four theses: 1) all natural-scientific knowledge is social-scientific, 2) all knowledge is local and total, 3) all knowledge is self-knowledge, 4) all knowledge aims to be common sense. The central aims of a decolonial pedagogical experience imply the development from knowledge-as-regulation to knowledge-as-emancipation, from cultural imperialism to multiculturalism, from nonconformist subjectivities to democratic subjectivities.

In this context, Peters (2017), in his *Manifesto for the Postcolonial University* proposes that the postcolonial university must:

(i) Develop critical and historical perspectives of the colonial university as part of European colonialisation, administration, ideologies, and material culture.

(ii) Rehabilitate local histories, language and indigenous languages and knowledge systems.

(iii) Focus on the cultivation of students' collective subjectivities and identities as reflecting multiple histories, indigenous groups and learning styles.

(iv) Adopt local leadership styles as a form of postcolonial democracy with an accent on self-determination and student participation, access and inclusion.

(v) Encourage university curricula, courses and journal systems that reflect the local (environment, culture, language) and focus on local problems.

(vi) Problematize the positioning of the university in the emerging market economies and democracies in the global financial system. (p. 147)

With these six imperatives, the postcolonial university "is not simply the university institution after the end of colonialization […] but an attempt to rethink the institution of the university that divests it of its colonial forms and opens up new possibilities for becoming a different kind of institution" (Peters, 2017, p. 147). Likewise, decolonising higher education does not mean the substitution or exclusion of modern knowledge. On the contrary, it requires institutions to diversify the knowledge that nurtures their curricular programmes, including, among others, modern Western knowledge. De Carvalho & Flórez-Flórez (2014) assert:

> The decolonial task that requires bringing eurocentrism into question is not to be confused with a simplistic attack on Europe and all that comes from her. Nor is it to be mistakenly understood as an extreme replacement of all currents of thought that were born from modernity by proposals that emerged from outside or at least at its margins. This kind of mistake would lead to a replacement of

> content that would eventually reproduce the kind of discriminatory attitude that has been criticized. On the other hand, the well-known post-colonial and subaltern critics […] demonstrated the impossibility of thinking Europe like a totality without fissures of any kind. (p. 129)

From a Latin American perspective, Castro-Gómez (2007) discusses a multi-epistemic academic environment as opposed to what he calls the hybris of zero-point. He highlights that the decolonisation of higher education does not entail a crusade against the West in the name of some kind of Latin American autochthonism, ethnocentric culturalism or populist nationalism. Nor is it about going against modern science and promoting a new type of epistemic obscurantism. Instead, it is about broadening the field of visibility opened by modern Western science, since it was unable to open itself to forbidden domains, such as emotions, intimacy, common sense, ancestral knowledge, and corporeality. An integrative thinking in which Western science can “link” with other forms of knowledge production (p. 90).

Curiously, Stein & De Oliveira Andreotti (2017) argue that neoliberal policies may incentivise decolonial processes in higher education because of their discourse in ‘global imaginary’. Hegemonic discourses against neoliberalism in higher education tend to favour the 'golden years' where public funding was higher (post Second World War); but that model of education was a modern/colonial one with other implications that seem to be ignored. “While there have been significant revisions to the modern/colonial global imaginary over time, its basic ordering logics and narrowly sanctioned modes of knowing and being persist and contribute to the paradoxical character of many efforts to defend “higher education in neoliberal times.”” (p. 173).

Less optimistic but pragmatic, Singh (2016) claims that ‘academic consumerism’ is unavoidable, and this translates to a subsequent narrowing of space

for research less favoured by market forces. The market is the new coloniser, and decolonial praxis is obliged to develop a new vocabulary, narrative, and plan for the neoliberal future. “The question remains how best to integrate research cultures such as those that consider communities and individuals in dilemmas of economic, political, and social marginalization and subjugation, past and present, with that of the market and its criteria” (pp. 18-19).

2.3.3 Decoloniality and HPME

It is fundamental to recognise that the coloniality of power that Latin America experienced in music education can still be seen in the conservatoire model all around the world, including in Europe. Bradley (2012) argues:

> Music education colonizes when it promotes unequal power relations in the classroom; when it operates from presumptions that students are “empty vessels” to be filled; when it proceeds as if only some students are deserving or truly capable of learning music; or when it implies, however inadvertently, that only some musical genres have educative value. A decolonizing perspective for music education philosophy considers power relations and focuses concern for the ways music education is implicated in students’ identity construction. (p. 429)

As previously discussed, the incursion of popular music in formal education is considered by some writers as a way of challenging the status quo of WEAM; however, it could be wrongly deduced that if classical music is a symbol of the colonial mindset, then, replacing it with popular music is a way of decolonialising music education.

Hess (2019) notes that “in engaging anti-colonialism to examine popular music pedagogy, the manifestations of colonialism and coloniality become apparent” (p. 41).

He believes that PME often replicates the same colonial and hegemonic relations of its classical corollary. For example:

> Popular music pedagogy does not necessarily focus on creativity, but rather replication, with an emphasis on the learning process. The formal structure, replication focus, and limits to creativity are no less hegemonic than the classical paradigm […] Moreover, in sometimes privileging the informal musical processes of predominantly white, male, rock musicians, the replication approach parallels the classical model's focus on reproducing the music of white, male composers, neglecting the contributions of women and people of color and reinscribing coloniality through clearly demarcating superior and inferior musical styles, practices, and musicians. (Hess, 2019, p. 36)

In similar fashion, Attas (2019) affirms that there are dangers when expecting indigenous people to lead the change for decolonising higher education or making them responsible for it; as well as when appropriating, knowingly or unknowingly, indigenous knowledge and pedagogies for use in colonial institutions. This can translate into recolonising rather than decolonising. Similarly, Stanton (2018) notes:

> For musicologists and educators interested in deconstructing and dismantling the privileging of Eurocentric cognitive analysis over other aspects of musicking, the problems surrounding representation present a paradox. [...] postcolonial and Eurocentric critique can reproduce decolonial musics as fetishized objects, leaving the signification of colonial difference intact. (pp. 14-15)

To avoid these dangers, there are proposals that consider specific practices. To start with, an essential one, is awareness. This awareness cannot only exist within the colonised actors. Researchers and teachers in non-Latin American, African, or South-East Asian contexts also need to become fully aware of how they are part of

constructing inferior others on a daily basis. “This is done, often without self-awareness, through the imposition of a universal descriptive statement of the human that reproduces the status of hegemonic classes, elites, or institutions and a supporting social order” (Rosabal-Coto, 2016, p. 28).

Furthermore, another practice is *listening* in the greatest possible interpretation. Przybylski (2016) suggests that “developing skills around what it means to listen can contribute to an important shift in our field, I propose that emerging researchers can do this by listening deeply, listening widely, and listening personally” (p. 14).

Likewise, Hess (2015) applies Mohanty's three curricular 'feminist' framework and proposes three models for teaching music with a decolonial approach to avoid *tokenising* the ‘other’ music. These models are "The Music-as-Tourist”, "The Music-as-Explorer", and "The Comparative Music Studies ". The author urges to enhance the latter arguing that it creates meaningful interactions between students and the music they learn by comparison. “Musics are better understood relationally. A non-hierarchical, inclusive, dialogical curriculum fosters student engagement with music and with issues of power related to music and also to capital” (p. 346).

Hess’ models are useful for understanding the dangers and pitfalls within HPME approaches circulating among its ‘mainstream’ literature, such as the one proposed by Bramley & Smith (2017) as *Feral Pop*. The authors refer to it as an “’Afrological' improvisation […], which permits improvisers to embrace established musical styles “through a review of literature and in vignettes recalling a freely improvised musicking practice” (p. 438) versus a ‘Eurological’ approach which distances from free-form improvisation. *Feral Pop* projects have existed for a long time, but the authors’ attempt to be portrayed as ‘Afrological’ is new, and musically and semantically inaccurate. Musically, because free forms of improvisation happen in numerous popular *musics*

around the world, it is not restricted to Africa. Semantically, because matching a concept of wildness and savageness to a whole continent, unsurprisingly Africa, shows the permissive coloniality that still exists in HPME literature and practices, and how unnoticed it passes portraying to be innocuous and benign.

Therefore, decolonising HPME means two things. First, the promotion of transdisciplinarity, understanding that the prefix trans- has the same etymological root as the word three. Then, it means the transgression of two, that is, it goes beyond pairs, binaries that marked the evolution of modern Western thought: nature/culture, mind/body, subject/object, matter/spirit, reason/sensation, unity/diversity, civilisation/barbarism. Transdisciplinarity seeks to replace this exclusive logic (*this or that*) for an inclusive logic (*this and that*). And second, the promotion of transculturality, establishing dialogues and practices with the knowledge that was excluded from the modern map of epistemes because they were considered mythical, organic, superstitious, and pre-rational, knowledge that was linked to those populations of Asia, Africa, and Latin America, which between the 16th and 19th centuries were subjected to European colonial rule (Castro-Gómez, 2007, pp. 89-90).

In conclusion, the conservatoire model no longer supports current musical practices. It does not prepare students to analyse what happens with music outside of the conservatoire or the university. It is necessary to think about approaching transdisciplinary musical analyses to understand music (Holguin, 2017). In the Latin American context, as Santamaría Delgado (2005, 2007) argues, the most important challenge is to go beyond the political dimension of the critique of the colonial difference and begin to affect the way music schools deal with research and teaching of all popular *musics*. It becomes imperative to embrace the logics of other people's musical tradition, to apprehend teaching and learning processes based on oral

transmission and body language, to teach students that the score is just an incomplete representation of the musical event, that what we call "music" is a much richer and more complex event, to accept and integrate other types of knowledge. And for this, decolonial thinking can provide new methodological directions.

> Academic decolonization in Latin America (and for the South as a whole) must necessarily start with the construction of multi-epistemic universities, where the space will be open for the presence of masters of traditional knowledges, sitting together in the same legitimized space where Westernized professors and researchers sit. (De Carvalho & Flórez-Flórez, p. 128)

2.3.4 Final Remarks

Throughout the literature, decoloniality, as a critique, is heavily inspired by a philosophy of deconstruction as conceived by Jacques Derrida (1930-2004). At the same time, deconstruction, as a framework for educational discourse, offers possibilities that are circumscribed not by a set of applications or methodologies to be followed, but rather by its nature in relation to concepts such as *différance*, justice, the other, and responsibility. Thus, “deconstruction can deepen our understanding of education as an activity concerned with the singularity of the other as other, and also as an occurrence which acknowledges responsibility for an other who, as other, is always to come” (Higgs, 2003, pp. 175-176).

> The very meaning and mission of deconstruction is to show that things -texts, institutions, traditions, societies, beliefs, and practices of whatever size and sort you need- do not have definable meanings and determinable missions, that they are always more than any mission would impose, that they exceed the boundaries they currently occupy. (Caputo, 1997, p. 31)

The term was coined by Jacques Derrida (1930-2004) as a translation of a term *Destruktion* used by the German philosopher Martin Heidegger. Its starting point was the “discussion of language in the history of philosophy, particularly the hierarchy of speech over writing” (Deutscher, 2011p. 7). According to Higgs (2003, p. 171), the basic assumptions of deconstruction can be said to be the following:

- that language is ineradicably marked by instability and indeterminacy of meaning;
- that given such instability and indeterminacy, no method of analysis can have any special claim to authority as regards textual interpretation;
- that interpretation is, therefore, a free-ranging activity more akin to game-playing than to analysis.

Thus, its relationship with postcolonial theory (Said, Bhabha, Spivak) is evident. In fact, Spivak was the first one to translate Derrida’s seminal work (Of Grammatology) in 1967. Nevertheless, it cannot be underestimated that Derrida himself was an Algerian Jew, born before Second World War, encountering Western philosophy from the inside. Its contributions are vital for the deconstruction of Eurocentrism itself.

Deconstruction provides a way to think again and differently, more strictly and more radically about the concern that has been central to the decoloniality literature. Its relationship with music education is not accidental. In so far as HPME self-reflects upon its enculturation, socialisation, and domestication, it must be precisely concerned with otherness with justice, with responsibility.

Dyndahl (2008) argues that a music education research approach with the influence of deconstruction must pursue “opposition, inconsistency and instability in the languages, texts and practices of music education and […], that the dismantling of hierarchical opposites, aimed at exposing what is absent or marginalised in [what]

appears solid, natural and legitimate, should be its distinguishing feature" (as cited in Dyndahl & Nielsen, 2014b, p. 113).

By focusing on the discourses of popular music and decoloniality from a deconstruction perspective, opaque elements found in the pattern of thoughts of the actors can be disclosed since, according to Foucault (1972), they are not the product of an autonomous author; but rather, they are the product of the discourses themselves. The speaker, according to Foucault, does not matter, the discourses do.

> These discourses represent a kind of knowledge or 'script' about what goes on in a particular social practice, ideas about why it is the way it is, who is involved and what kinds of values they hold. Discourses tell us why these scripts are reasonable ways of acting in the world. (Göran & Machine, 2017, p. 24)

In summary, a decolonial critique argues that modernisation theories were functional for the dominating system, dismissing the possibilities of social change in the name of a ready-made modernisation. Currently, these theories force the political, social, and economic models of the ex-colonising countries, and more recently the US, upon everybody else, making the process of development follow suit to their agenda.

This is highly relevant in the discussion of educational policies, since there is a feeling that the major sociological paradigms have been "uncritically exported from the great universities to Latin America" (Calderón & Piscitelli, 1990, p. 84). However, on its noble crusade, decoloniality faces an intrinsic predicament: the fact that now, more than ever before, postcolonial experiences have a global significance. Therefore, the issues presented above need to be constantly reframed. The task is not to provincialise Europe or the world of metropolitan capitals, but to universalise this predicament (Samaddar, 2012).

A musical aspect of the decolonial predicament is, as Aharonián (2011) explains, that usage of one's own music could mean a way of confronting the Eurocentrism of the educational system; however, in such a powerful system of domination, a product of its own may be functioning merely as a decorative element devoid of content, or as an exoticism that affirms dependence, or as a covert way of further affirming Eurocentrism. And the reason is because there is much of its own music that is colonial, voluntarily, or involuntarily, and that used without enough mischief may not serve for anything other than to affirm the colonial status quo. Aharonián (1994, 2003) also argues that the current musical models of the US have had a much more devastating effect in Europe than in Latin America. According to him, Europe has almost no creative initiative in popular music while Latin America continues to generate its *música popular* (1994, p. 200). Such a controversial statement can only be interpreted within a decolonial mindset where 'Europe' equals the ex-colonial powers, whose literature appeals for the inclusion and awareness of the 'others' music within its programmes; in contrast with the Latin American one which exhorts to be militant against the music alienation from others.

To overcome the predicament, decoloniality must be considered in a holistic manner and include the realm of language itself. Vasquez (2011) proposes a shift away from epistemic violence that utilises translation as erasure. He says:

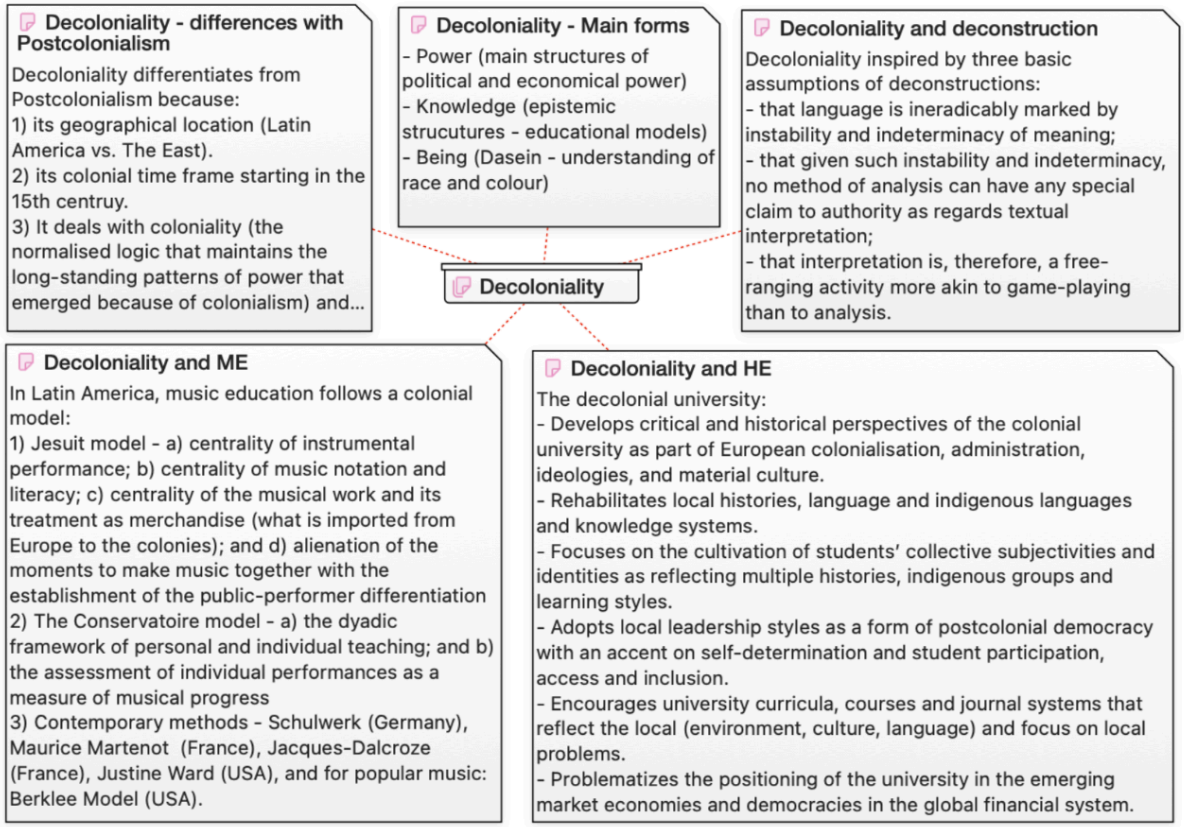
> The decolonial, or better un-colonial meaning of "palabra" is not that of a language as an instrument of cognition, of knowledge. Furthermore, it is not the property of an individual, a "speaker", a "writer"; rather here "palabra" refers to the realm of memory, of the ancestors, it belongs to an in-between, to a shared community in the present as in the past. *Palabra* is a site of experience that is only made possible in the coming together, in plurality, also in the coming

> together of the various pasts in the present. It is in this in-betweenness and not in its objectivity that “la palabra” gains its strength and credibility (p. 38)

Finally, fully decolonising music education discourses from former European colonies is difficult; and taking for granted dialogical perspectives may encourage uncritical bias. Therefore, “to obtain a look at the big picture, we should strive for a good balance among perspectives from both sides, thus enabling a more holistic standpoint that can help keep colonialist ideologies in check” (Lai, 2016, p. 31). Figure 7 provides a visual summary of this sub-chapter.

Figure 7

On Decoloniality Visual Summary



2.4 On HPME Programmes as Cultural Knowledge Systems

The concept in which the three main theoretical columns of this research (popular music, HPME, and decoloniality) converge is the cultural knowledge systems (CKS). A knowledge system is a cluster of understandings. It can be defined as:

> An organized structure and dynamic process (a) generating and representing content, components, classes, or types of knowledge, that is (b) domain specific or characterized by domain-relevant features as defined by the user or consumer, (c) reinforced by a set of logical relationships that connect the content of knowledge to its value (utility), (d) enhanced by a set of iterative processes that enable the evolution, revision, adaptation, and advancement of knowledge, and (e) subject to criteria of relevance, reliability, and quality. (GSSD, 2020).

Because of its extensive scope, the knowledge system concept represents many different things to many different people. A quick database search confirms that the literature concerned with it is referring to knowledge-based/ organization/management systems of computer science and business fields, to cognitive science principles, and to questions of indigenous knowledge and rights.

After an extensive review of the literature concerned with the concept of CKS, Baker (2011) built a model that synthesises their core categories, and their clusters of sub-categories (Figure 10, Chapter 3). She asserts that knowledge systems can be seen “[...] as not latent but as overt social structures developed by social groups, and as rational epistemologies with complementary methods” (p. 9). From a mechanistic orientation, they can also be seen as “[...] social arrangements clustering around the processes of knowledge production, organization and storage, distribution, and use” (Holzner & Marx, as cited in Baker, 2011, p. 10).

With regards to cultural knowledge systems, the ‘term’ culture is used in a cognitive sense, “’a culture’ is [...] a system of knowledge, a composite of the cognitive systems more or less shared by members of a society. It is not, [...] a way of life; it is not a system of behavior.” (Keesing, 1979, p. 15). Thus, cultures themselves are seen as systems of knowledge. As Goodenough (as cited in Keesing, 1974, p. 77) notes:

> A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members. Culture is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the form of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them.

In this context, since culture consists of knowledge (implicit and explicit, unconscious, and conscious), its nuclei are the people conforming the specific system. Cultural knowledge is distributed, transmitted, learned, and broadly shared within communities. Each individual commands partial versions of his or her community’s pool of knowledge. Cultural knowledge consists of conceptions, implicit and explicit, of “what is, ... what can be, ... how one feels about it, ... what to do about it, ... and how to go about doing it” (Goodenough, as cited in Keesing 1979, p. 16).

Furthermore, a cultural knowledge system definition focusing on context is given by Richter (as cited in Baker, 2011, p. 10):

> A ‘cultural knowledge system,’ as the term is used here, is any set of ideas, prevailing in a given culture or subculture, which provides a way of organizing information about the world or about any aspect of it. Cultural knowledge systems may be identified at different levels of generality; thus Christianity is one such system, and each of the various competing theologies which offers a distinctive interpretation of Christianity is also such a system.

Baker (2011) argues that this definition “enables the researcher to delineate the culture or subculture that employs the knowledge system in question; moreover, the researcher is able to examine knowledge crossculturally, both across different systems and between closely related systems.” (p. 10). On this basis, Baker uses Grounded Theory to build a cultural knowledge systems model with visual representations of the core categories and their clusters of sub-categories. This model is included in Chapter 3 as part of the methodology of this research project.

In summary, a cultural knowledge system is “a social institution based in the activities of creating, teaching, and applying knowledge through the interrelated system components of substantive body, methodology, medium, epistemology, and social structure” (Baker, 2011, p. 11). The concept of the CKS offers the opportunity to understand university programmes as environments without strictly delimited epistemological boundaries, but as dynamic ones where various components co-exist to constantly reinvent themselves. In addition, it allows the researcher to consider each programme as a single system closely related to other programmes (systems) throughout the analysis of its components (sub-categories).

Baker’s model offers myriad possibilities for qualitative research in the arena of education and decoloniality. In fact, as mentioned before, the existing literature in the subject is already concerned with indigenous knowledge and its implications for modern societies. This study follows Baker’s analysis of the knowledge system concept as “used in social sciences literature to explain the organization, structure, and epistemology of cultural knowledge, with an emphasis on cross-cultural research” (2011, p. 1). Baker’s model provides two relevant sub-categories for this research: epistemologies and methodologies.

However, having a model to analyse CKS does not guarantee the integrity of its knowledge usage and interpretations. Baker highlights in her analysis one of the few problems associated with the concept: the fact that knowledge use can be merely a two-way exchange failing to represent the people as social actors. The bipolarity is explained by the fact that academic researchers and policy makers are the two groups of people who commonly employ the knowledge system concept when talking about cultural knowledge. "... researchers produce social and cultural knowledge and policymakers use that knowledge to inform decision-making." (Baker, 2011, p. 1).

Indeed, framing knowledge use as merely two-way exchange "[...] leave the persons the knowledge is about, and who are most directly affected by its use, out of account – as persons – in the knowledge use equation" (Boggs, 1992, pp. 29-30). Although the author is mainly concerned with social knowledge, cultural knowledge is also not only created by people, or used by people, but it is about the people. Boggs proposes knowledge use as a three-way exchange in which the three parties (academic researchers, policy makers, and researched subjects) are accurately viewed as both producers and users of its knowledge. Baker takes Boggs' three-way exchange to develop her model but does not necessarily explain how it is exercised.

In the context of HPME programmes, academic researchers decide the knowledge to be taught in specific programmes, and policymakers accredit them. When the individuals conforming the system (teachers, graduates, students) are not involved, the system is reproducing a two-way exchange of knowledge that, among other results, ignores the needs of its local realities, reproduces foreign educational models only for accreditation purposes, and/or responds to market needs following neoliberal models of education with no artistic and scientific purpose.

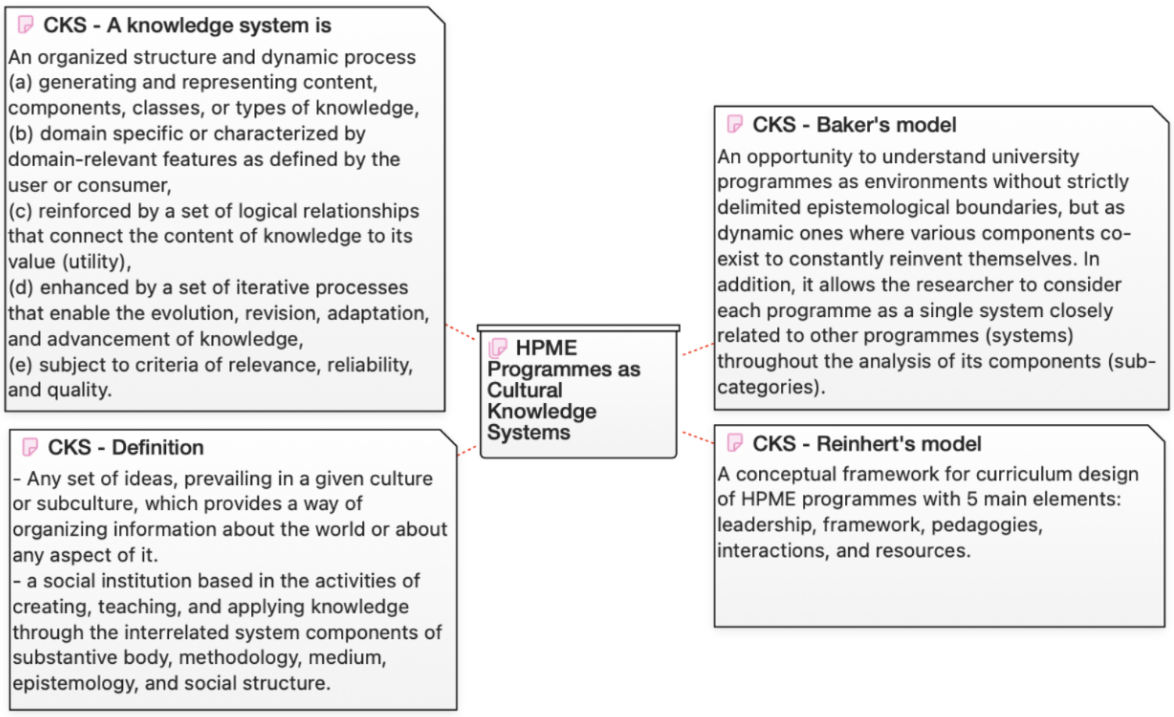
Hence, this research brings decoloniality as a strategy to focus on the individuals conforming the systems, following the nature of deconstructionism in relation to concepts such as *différance*, justice, the other, and responsibility. The results with relation to popular music, the nucleus of knowledge of those systems, take another nuance and provide a more complex but better-informed reality exhibiting how HPME manifest in different sites of the colonial spectrum.

Furthermore, analysing HPME programmes as CKS is present in current studies. Reinhert (2018) explores alternatives for teaching popular music in higher education by examining two specific HPME programmes in the US. Although she does not refer to them as knowledge systems, she implemented a conceptual outline based on the various aspects of curricular design that resembles Baker's model. Reinhert's conceptual framework (Figure 11, Chapter 3) includes the different motivations and challenges that shape how the curriculum is designed. Then, "the inner wheel of the framework lays out the interconnected aspects of curricular design [...] indicating a continual and evolving relationship between the parts and the whole" (p. 30). Such aspects are leadership, framework, pedagogies, interactions, and resources. Finally, she completes the model with the element of philosophies about success and value.

As noted, Reinhert (2018) is concerned with the way curriculum is designed within specific HPME programmes in the US only. She focuses on the mechanics of her case studies in her specific country instead of how their knowledge was constructed (epistemology) or structured (methodology), before being implemented as a curriculum. However, the aspects of framework and pedagogies are intrinsic to methodology itself, even more when they include aspects such as authenticity and culture. For this reason, Reinhert's model provides two relevant aspects for this research: frameworks and pedagogies. Figure 8 illustrates a summary of this section.

Figure 8

On Cultural Knowledge Systems (CKS) Visual Summary



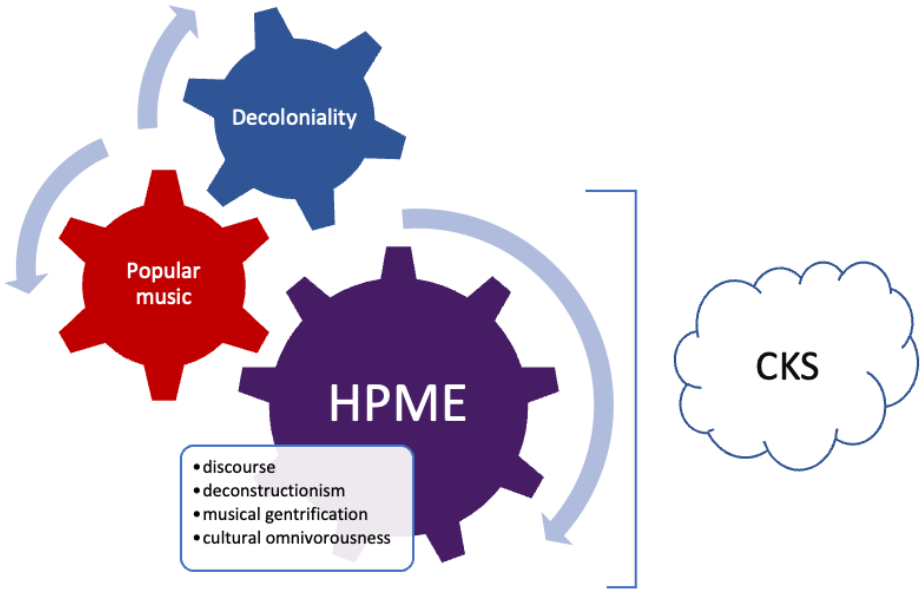
This chapter exposed the literature review based upon three main columns: popular music, HPME, and decoloniality, as well as locating them within Baker's categories of cultural knowledge systems and Reinhert's curriculum design conceptual framework. Figure 9 illustrates the inter-relation between them for the mechanics of this writing. Popular music represents the core subject, decoloniality is the framework within which the power dynamics for the conception and teaching of such a subject are being scrutinised. Popular music is faced with an intricate and dynamic relationship with decoloniality since it demands its preservation and at the same time its progress. This interaction formally takes place in HPME with specific theories such as discourse, deconstructionism, musical gentrification, and cultural omnivorousness.

In Figure 9, popular music and decoloniality are represented by the primary colours of red and blue, HPME is represented by the colour resulting of their combination (purple). Figuratively, popular music and decoloniality pull towards

different directions making the rotation of the three possible. This constant rotation represents the fluid nature of the mechanism assumed as a CKS to apply a methodological model for the analysis of four specific programmes.

Figure 9

Literature Review Components Relation



This review confirms that, as part of a wider philosophy of education, HPME aspires through music education, to contribute to a fairer society by giving voice to a wider range of musical expressions beyond WEAM. Nevertheless, it is essential to be aware of the socio-political climate and context where it takes place, as well as how it is perceived and received by others. With this aspiration, this study performed field research concerning the epistemologies, methodologies, frameworks, and pedagogies of popular music, through the lens of decoloniality, of four different HPME programmes; two in Ecuador, two in Germany. The following chapter explains the methodology of this research project.

3. Methodology

> *"Social inquiry is creative, helping make social realities. […] the differences between research findings produced by different methods or in different research traditions have an alternative significance. No longer different perspectives on a single reality, they become, instead, the enactment of different realities*."
>
> (Silva & Wright, 2008, p. 397)

This research was qualitative in nature and was framed within the case study and the analytical-interpretive-descriptive approaches, as its focus was on understanding the social phenomena through the analysis of the subjectivity of the actors. The two main queries that guided this study were:

- What are the epistemologies, methodologies, frameworks, and pedagogies of popular music in HPME in two countries located on opposite sides of the history of colonialism?
- How do they adapt them to their local realities through the lens of decoloniality against increasingly globalised HPME approaches?

3.1 Design

This study followed the recommendations provided by Morgan (2013), Ramírez Robledo, Arcilla, Buriticá & Castrillón (2004), and Zelenak (2015) with regards to the qualitative research paradigm and its tools. The structure of the document was built upon the suggestions given by Faryadi (2018a, 2018b, 2019) and Rivera-Camino (2014). The guidelines for using the case study method were contributed by Cohen, Manion & Morrison (2007), and for the analytical-interpretative-descriptive one by Ríos Saavedra (2013), and Krishnarao (1961). A specialised literature to understand and perform better interviews was provided by Turner (2010) and Weiss (1994).

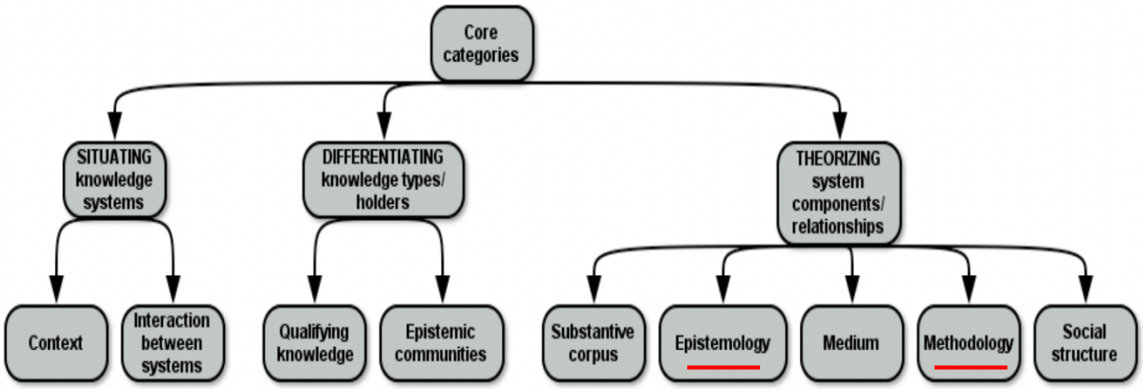
Based on the literature review (See Chapter 2), this project was designed with a field research phase with four case studies, two in Ecuador and two in Germany. The main data collection methods were semi-structured interviews, non-participatory observations, and curriculum analysis (including syllabi, contents and learning outcomes for specific subjects).

The different type of data also has a difference in functionality. The one collected via interviews represent the discourses of the actors which, as previously discussed, constitute the knowledge, roles, and identities within each programme. Then, the curriculum is written data that represents the ideal state of each case and their intended goals. Finally, the observations relate to snapshots of specific teaching moments (*Momentaufnahmen)*, and although their data is similar in nature to the interviews, because both deal with instantaneity, the outcome depends on the interaction of the actors rather than their beliefs. Thus, whilst the curriculum, and the observations provided corroborative insights to the culture of each programme, only the interviews were considered for analysis and interpretation. In a nutshell, the observations and curriculum analysis worked as a barometer to interpret the interview findings. The full interview transcripts can be found in Appendix IV.

As explained in Section 2.4, this study pursued each analysed programme as a cultural knowledge system, “a social institution based in the activities of creating, teaching, and applying knowledge through the interrelated system components of substantive body, methodology, medium, epistemology, and social structure” (Baker, 2011, p. 11). The concept of the CKS offers the opportunity to understand university programmes as environments without strictly delimited epistemological boundaries, but as dynamic ones where various components co-exist to constantly reinvent themselves. Figure 10 presents Baker’s model.

Figure 10

The Core Categories and their Clusters of Sub-categories of Cultural Knowledge Systems (Baker, 2011, p. 25)

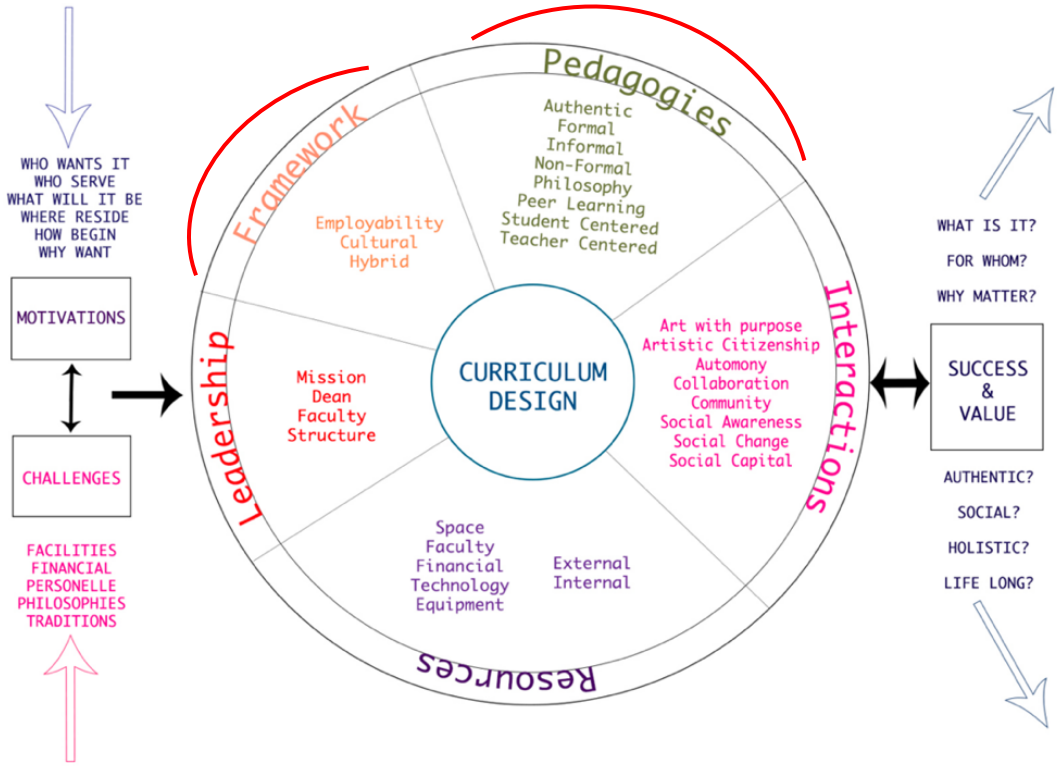


Because of its main queries, this research focused on the sub-categories of Epistemology and Methodology within the Theorizing category. With regards to Epistemology, concepts as universality are root metaphors and can represent paradigms that integrate literal, figurative, moral, and technical aspects of knowledge (Scott, as cited in Baker, 2011, p. 46). This terminology goes hand in hand with Fleck's (1979) *Denkstil* (thought style) and *Denkkollektiv* (thought collective), and with Kuhn's (1962) exemplar use of the term paradigm. Decoloniality allows to challenge the Eurocentric perspective of universality and recognise other root metaphors for popular music. Likewise, Methodology refers to two major processes: learning new knowledge and teaching existing knowledge. To achieve them, the methods of observation and experimentation are integral to the production of new knowledge in Eurocentric systems. On the other hand, indigenous traditional education has been characterised by orality. However, this includes observation, demonstration, and storytelling as "mechanisms for the intergenerational transmission of knowledge [that] are embedded in social systems" (Berkes et al., as cited in Baker, 2011, p. 44). Both traditions are necessary when analysing HPME through decoloniality.

Additionally to the work of Baker, this research was also guided by the elements of framework and pedagogies from Reinhert's conceptual framework (Figure 11).

Figure 11

Conceptual Framework (Reinhert, 2018, p. 30)



Framework relates to the organization of the curriculum. Reinhert (2018) examined whether her case studies are employability or culture centered in their design; or whether they encourage and encompass all these ideas into a holistic, or hybridized curriculum. Pedagogies relates to how the students are taught. She affirms:

> "While all methods have merit within a learning environment, in relation to popular music, there tends to be emphasis placed on informal, peer-learning, and student-centered methodologies. This category also relates to how the program and faculty defines what is authentic practice in relation to their vision for the program." (p. 31).

The three frameworks for HPME programmes proposed in the model: employability, culture, or both at the same time (hybridised) resonate with the ideas of Cloonan & Hulstedt (2012), and Parkinson (2014) previously described in the literature review. With regards to Pedagogies, Reinhert proposes eight sub-categories: formal, informal, non-formal, peer learning, student centred, and teacher centred. All of them go hand in hand with the findings in the literature review, especially the work of Green (2001). The two other sub-categories are authentic and philosophy, which were useful to explain clear themes that emerged from the field research: functionality and interdisciplinarity.

3.2 Sampling

The cases and the participants for this study were selected using purposive and expert sampling respectively. Purposive sampling is based on personal preference and judgement (Faryadi, 2019). For this judgement, the key factors were representativity and relevance. Ecuador and Germany represent two countries located at opposite sides of the history of colonialism. At the same time, they both represent societies strongly influenced by US American cultural and educational models. Likewise, as explained in section 1.1, Ecuador was going through an educational reform focused on decolonisation, and Germany kept strengthening its position as a global player in higher education.

In terms of the actual programmes, the representativity aimed to cover the sectors of HE in those countries. In Ecuador, as noted in section 2.2.3, these sectors are private and public. At the time of writing, there were nine universities offering a degree in Artes Musicales (CES, 2021) in the whole country. Four out of these nine universities are in Quito, the capital city, the place where the researcher is from. Three

of these are private and one is public. The public one is Universidad Central (UCE). Among the private ones, the only one that includes a high variety popular music and offers an emphasis in *Composición Popular*, is Universidad de las Américas (UDLA). In Germany, as explained in section 2.2.4, HE sectors are defined by approach: *Bildung* and *Ausbildung*. Among the traditional universities (*Bildung*), Universität Paderborn (UPB) was the first one to offer an interdisciplinary Popular Music and Media programme (Delhees & Nieland, 2010). Among the HEIs with an *Ausbildung* approach, PopAkademie Baden-Württemberg (PopA) is the flagship *Hochschule* for popular music offering strong ties to the industry. UCE, UDLA, UPB and PopA were the ones selected for this research.

The participants within each case were selected using expert sampling. Where possible, the experts were the people in charge of the programme; and the number of the interviewees in each of them depended on the availability of the professors representing distinguishable areas of the curriculum or administrative staff. For narrative purposes, each expert has been coded based on their role or area in charge: director (D), instrumentalist (I), composer (C), producer (P), musicologist (M), administrative (A), education (E). Then, the number of the case of the study that they belong to: UCE (1), UDLA (2), UPB (3), PopA (4). When more than one interviewee belonged to the same role, they were distinguished by letters in alphabetical order after the case number. Appendix I shows the list of the interviewees, their roles, and their respective codes. The only ones mentioned by name within the narrative are the Directors of each programme when being introduced.

3.3 Data Collection

This project was designed with a documentary and a field research phase with a sample of four case studies, two in Ecuador and two in Germany. Data was collected from literature regarding PMS, PME, HPME, Postcolonial studies, Decoloniality, Sociology of Education, Sociology of Music, and Methodology. The literature body consists in pivotal sources in English, German, and Spanish.

The field research of this study took place in Quito, Ecuador and Paderborn, Germany. Data collection in Ecuador happened between November 2019 and February 2020. In March 2020, the COVID-19 pandemic forced the cancellation of all on-campus interactions. Because of this, in Germany, field research occurred via online platforms from September to November 2020.

The methodological tools used for the field research included gathering data from institutional sources, such as the university's website, course catalogue, curriculum, and syllabi, as well as semi-structured interviews in person and via Zoom, and non-participant observations in person and via Zoom.

In Ecuador, interviews and observations followed semi-structured protocols (Appendix II and III). All interviews and focus groups were in person, audio recorded, and transcriptions were made immediately after. During the observations, field notes were taken on a laptop. From this data, the quotes used, if needed, were translated by the researcher. In Germany, due to the effects of COVID-19, two out of nine interviews happened in-person, the rest were done via Zoom. Observations were carried out online, however, they were very limited and prove the constraints of teaching performance classes in an online format. Whilst the observations and informal conversations provided corroborative insights to the culture of each

programme, only the interviews were officially considered for analysis and interpretation.

3.4 Data Analysis

As mentioned in Section 3.1, the most important data in terms of functionality was the one collected from the interviews. Whilst the curriculum analysis, and the observations and informal conversations provided corroborative insights to the culture of each programme, only the interviews were considered for analysis and interpretation. In a nutshell, the observations and curriculum analysis worked as a barometer to interpret the interview findings. After completing the literal transcriptions of the recordings and field notes, the qualitative content analysis of the data began. The interviews transcripts were analysed deductively within the sub-categories mentioned earlier in this chapter: Epistemology and Methodology provided by Baker (2011), and Framework and Pedagogies given by Reinhert (2018). The result was a rich description of the participants' perceptions on the epistemologies, methodologies, frameworks, and pedagogies in their teaching of popular music and their understandings of decoloniality within their programmes.

The consequent narrative was built upon an analytical-interpretative-descriptive method. Chapter 4 focuses on the case studies. It describes each case study in three parts: administrative and curriculum characteristics, popular music understandings, decoloniality perspectives. The first part relies on the data provided in websites, institutional communications, and the curricula. The other two parts are based on interview extracts that exemplify broader patterns detected. The extracts were chosen based on terms directly dealing with the epistemology, methodology, frameworks, and pedagogies of popular music and decoloniality. These terms became keywords

because of the number of times that were mentioned, but also because of the relevance given by individual interviewees, and/or collectively. Also, the extracts aim to cover a diverse range of opinions, including contrasting ones, within a specific programme, as well as between them. The narrative aims at an understanding and generalisation concerning the viewpoints of the subjects studied so that stable beliefs can be suggested even within the flux of change in which the subjects originally exist.

Following this, Chapter 5 presents the findings within the categories provided by Baker (2011) and Reinhert (2018). Chapter 6 discusses them identifying inductively key themes based on keywords found in the interview transcripts upon which an internationally minded conceptual model was built. These themes were: contextual music making, identity, decoloniality, and transdisciplinarity.

Similarly, the data gathered from the non-participant observations was recorded in specific forms (Appendix II) and later compared with elements of the curriculum (syllabi and learning outcomes). This information was mainly relevant when analysing the pedagogies applied within the programmes. Although, this information was extremely pertinent for operational reasons, and to validate the interviews findings, the focus of the conclusions remains on what and why is being taught rather than on how.

This chapter outlined the methodology (research design, sampling, data collection, and data analysis) of this project. Most importantly, it described further Baker's Core Categories and their Clusters of Sub-categories of Cultural Knowledge Systems (Figure 10), and Reinhert's Conceptual Framework (Figure 11), the two models employed to analyse and interpret the data. The following chapter (Chapter 4) introduces each case study presenting detailed information of each one, to then move to organise the findings within the categories provided by Baker (2011) and Reinhert (2018) in Chapter 5.

4. Case Studies

“Music was, and still is, a tremendously privileged site for the analysis and revelation of new forms in our society.”

Jaques Attali (1985, p. 133)

As explained in section 3.2, the following case studies were selected under a criterion of representativity and relevance. First, they are undergraduate programmes aimed to the study of popular music. Second, they are delivered in countries located on opposite sides of the history of colonialism: Ecuador and Germany, although both display a strong influence and presence of US-centric music consumption. Third, they are delivered within contrasting sectors of HE in their respective countries: public vs. private, *Bildung* vs. *Ausbildung*. Fourth, they cover a wider spectrum of popular music and decoloniality discourses. Two potential confusions must be clarified. First, the possibility that each case study represents their wider geographical regions (Latin America and Europe respectively) should not be assumed. And second, the potential comparisons between each case are with regards to the discourses of their subjects, but not to the actual academic and administrative structure of each programme.

The following section describes each of them, initially, looking briefly into their organisational context in terms of curriculum structure, and then, into their epistemologies, methodologies, frameworks, and pedagogies in popular music and decoloniality through the narrative of their actors. All the quotes provided in this section are extracts, translated if needed, of the interviews conducted during the field research. The full transcripts can be found in Appendix IV. The curriculums or study plans of each case study can be found in Appendix V. All the findings described in this section will be discussed in Chapter 5 following an analytical-interpretative-descriptive method.

4.1 Licenciatura en Artes Musicales - Universidad Central del Ecuador

Universidad Central del Ecuador (UCE) is the oldest and largest public university of Ecuador. It was officially founded in 1620. It is located in the capital, Quito. It is well renowned for its quality of education but also for its politicised and bureaucratic structure. As a public institution, it is free of charge for students, making the admission process difficult. Most of its students come from rural areas and low-income families.

In 2015, the design of a new bachelor's degree in Music began. Its current Director, the Ecuadorian flute player Julián Pontón (D1), was part of the team in charge of the initial planning. The project was approved in 2017, and it started running in September 2018. Pontón is a classically trained musician with a renowned trajectory as a performer in the Ecuadorian Symphonic Orchestra and his duet with guitarist Terry Pazmiño, famous for performing Ecuadorian traditional music.

The *Licenciatura en Artes Musicales* at Universidad Central (LAM-UCE) is one of the programmes offered by the Faculty of Arts together with Performing Arts, Plastic Arts, Dance, and Theatre. At the time of writing, the faculty is made up of 28 teachers, most of them with temporal contracts. It accepts 40 students per semester. The number of applicants has been around 100 per semester, except for the first one when the number was almost double. As a public university, applicants must first pass a national exam to be able to apply to enter. They are then required to attend an audition where their music skills are evaluated in terms of performance, and on the same day, they take another test with regards to music theory. The test is not conclusive, but the audition is. The decision is made on a case-by case basis and the demographic of the applicant is a pivotal factor.

Its curriculum (Appendix V.1) is designed in nine semesters. It contemplates four itineraries: Composición (Composition), Interpretación (Performance),

Producción (Production), and Musicología en Música Ecuatoriana y Latinoamericana (Musicology in Ecuadorian and Latin American Music). Each itinerary has two exclusive classes per semester starting from the fourth semester until the eighth, and one class in the ninth semester. Students are expected to choose only one of the itineraries.

Generally speaking, the curriculum has fixed subjects organised into four pillars: 1) Fundamentos Musicales (Musical Fundamentals), 2) Aproximación y Experimentación Musical (Musical Approximation and Experimentation), 3) Formación Integral y Saberes (Integral Formation and Knowledges), and 4) Investigación Musical (Music Research). The subjects under the first pillar deal with music theory (harmony, arrangements, counterpoint, ear training, choir, and conducting) and music history ('universal', Ecuadorian, and Latin American music). The second one consists of classes with a practical focus: instrument performance, composition and all the subjects of the chosen itinerary. Two subjects focusing on instrument-making and ethno-musicology are shared with the third pillar. This group encompasses subjects related to linguistics, communication, and culture, including cultural management (*gestión cultural*), and pedagogy. Likewise, four classes are shared with the final pillar, which in turn, covers methodology, cultural genealogy, and the final dissertation.

The instrument-making workshops focus on two traditions: the Andean-Ecuadorian tradition with various types of panpipes and charangos; and the Afro-Ecuadorian one with marimbas and diverse types of drums. With regards to composition, using elements of the WEAM tradition, the focus is on local genres such as pasillos, sanjuanitos, yaravíes, danzantes from the Andean tradition; and bombas, andareles and arrullos from the Afro one.

During the semester observed (the third one since the programme started running), the first end-of-semester concert took place. It showcased original pieces written by students in their classes of Composition. The works were performed by students, but also by teachers, especially as pianists. Eighteen pieces were presented, and they all had elements of 'classical' and popular music, mainly Ecuadorian typical music genres, but also jazz. The instrumentation was mainly classical (piano, winds, and strings), but guitar and marimba were also incorporated in one piece each. Experimentation with body percussion was also present.

In terms of popular music, D1 affirms that the LAM-UCE programme is the first one to take Ecuadorian popular music as its starting point. He advocates that there should not be any dichotomy between popular and academic music since all academic music has grown out of popular music, and the only difference is on the level of elaboration. He adds that an academic composer has more compositional elements of harmony, forms, orchestration, and all the elements that support the composition; therefore, they do it in a way with greater knowledge, However, it is a matter of starting, based on research and analysis, from the roots, from the popular music of the mestizo, afro, and indigenous (lines 135-141).

Nevertheless, he does find a dichotomy between popular and commercial music. According to him, the difference lies in the content (musically and lyrically). He believes that the first has a very powerful and deep emotional motive while the latter is a music of patterns and repetitive schemes that have proved to be successful for the masses.

Within the faculty, professors who focus on teaching instruments express similar dialectical tensions. For example, I1A believes that popular music is "what it has been outside the symphony orchestra, outside the academy, the conservatoire,

the music schools, that is, the street" (lines 180-181). According to her, academic music requires levels of perfectioning and training, the music is read and interpreted as written, while popular music is just the opposite. She defines popular music as being about the emotion, and listening is the main skill to play it, not reading.

Likewise, I1C, renowned guitar performer, and now professor, of the *Escuela Quiteña* (School of Quito) tradition, considers that popular music is defined by its repertoires, the pieces are among the people on a daily basis and not the ones used by the academia or for study purposes. These repertoires are performed in popular codes, codes that the street musician handles based on oral tradition. According to him, there are two aspects that define popular music: the repertoires and the terms in which those repertoires are approached (lines 46-48).

In contrast, C1, distinguished composer of experimental music based in France, and now professor in charge of the area of composition, believes that popular is not an intrinsic characteristic of the music itself, but the result of how it is utilised, distributed, and perceived by the audience. He affirms that "even classical music can be popular music, like it was in Cuba or the communist countries of Eastern Europe during the epoch when its promotion and diffusion was an absolute priority" (lines 127-129). Thus, popular music is to do with accessibility and not with format.

Similarly, P1, in charge of the itinerary of Production, thinks that popular music refers to the music that is massively consumed; in other words, the level of popularity of the music is what it makes it popular. In this sense, he adds that what the LAM-UCE considers to be traditional Ecuadorian music, is popular music, because it is music that does not present barriers or difficulties to be understood, to be enjoyed, to be shared, it is the music of the Ecuadorian celebrations, the music that is enjoyed in the Ecuadorian population (lines 148-149).

Additionally, I1B, one of the two Afro-Ecuadorian musicians to hold a professorship in Music in a university, believes that popular music is music that has evolved from the community at the beginning, then to the province, and then the whole country takes it over (lines 81-83). He adds that popular music is closely related to the identity of a specific population, to the point of becoming its heritage.

Finally, Mus1, renowned music historicist, owner of possibly the vastest archive of Ecuadorian traditional music documents (scores, interviews, testimonies, audio files, to name a few) and now in charge of the area of musicology at the LAM-UCE, is aware that popular music is officially considered as the music disseminated in mass media, and academic music is what is not; or academic music is the one that has more elements for its elaboration while popular music is not. However, he is convinced that popular music has to do with a sense of belonging, of appropriation of a specific place. He puts Plácido Domingo's tango album as an example that no Argentine recognises as their music, therefore, it stops being popular, it becomes anything else, but popular (lines 260-262).

Ultimately, as pivotal elements of popular music within LAM-UCE, ingrained in its faculty's perceptions towards it, the following can be found: popularity, usage, accessibility, outside the academy, emotion, listening skills, appropriation, community, heritage, identity, repertoires, oral traditions, codes of interpretation, tradition, sense of belonging, source of most sophisticated formats.

In terms of decoloniality, most members of the faculty express similar concerns to the ones revised in the literature. For example, D1 considers that Latin America in general suffered a process of independence, of decolonisation, but not of decoloniality. At the ideological level, it continues to reproduce the same schemes of European music and European ideology (lines 61-64). Therefore, to challenge this, Pontón

affirms that the LAM-UCE was conceived as an innovative and decolonial educational project, taking Ecuadorian *musics* as the starting point, and teaching native instruments at the same level as European instruments.

The two main strategies of decoloniality within the LAM-UCE are: the construction of local instruments; and the research of local material and expressions. For the first one, the programme has hired musicians and luthiers from the indigenous Afro and Andean communities as part of the faculty. I1B is one of them. Observing I1B teaching is undoubtedly fascinating. His methods challenge the 'scientificity' of conventional formal instruction. The class observed consisted of the construction of a *bombo* (drum) afro-*esmeraldeño.* Esmeraldas is the province in the northwest of Ecuador that holds the largest afro-community of the country. I1B had cut wood and leather himself, for the construction of the *bombo*. He started building the *bombo* while explaining through anecdotes, the beliefs of the community for the construction and use of these instruments. A similar situation happens in the workshop for Andean instruments, musician, and luthier Jhonny García, shows the students how to build their own panpipes while explaining the usage of each and the differences between them.

The second strategy consists of the field research for material of local expressions, either older or current. For this, Mus1 joined the faculty. His students are digitalising thousands of documents form his archive as well as doing field research. Again, his teaching is full of stories of his own experiences with regards to numerous conversations with musicians and composers, while gathering documents and information throughout the years. In the lesson observed, Mus1 handed the students original scores from the early 1900s by national composers that have never been published and told the story of the compilation called *Yaravíes Quiteños*, which was

originally published in the name of the Spaniard Marcos Jiménez de la Espada, but the truth is that it was written by the Ecuadorian composer Juan Agustín Guerrero.

Certainly, more conventional teaching happens in subjects such as Composition and Ensembles. The teaching encompasses a mixture of formal pedagogies and teacher-centred learning, similar to what happens in a conservatoire; however, the repertoire is constituted by popular music in the shape of traditional songs (except in one-to-one classes of piano as a complementary instrument). The fact that the repertoire is more traditional, it implies the usage of traditional instruments too. When teaching resources for a specific instrument does not exist in the format of books or music scores, the methodology highly relies on orality. These teachers themselves have learned to play by listening and watching the examples of older performers from their own community. They replicate this practice in the classroom.

Nonetheless, the perceptions about having decoloniality as an official discourse of the LAM-UCE programme vary among faculty members. On one hand, the most vocal supporters believe that focusing on local music is the right thing to do, and maybe the only strategy worth following. D1 affirms that unfortunately conservatoires in Latin America only study European music and his intention in the programme is to also study European instruments parallelly since they are also part of the tradition and cannot be set aside. However, if it had been up to him, he would have created a programme exclusively of Ecuadorian music, but many criteria, many interests, meant that they we had to expand the matter (lines 37-41).

Similarly, as part of the Afro-Ecuadorian community, mainly found in the provinces of Esmeraldas and Imbabura, I1B is very enthusiastic about having decoloniality as a framework for the programme. He believes that the government has a debt with the *pueblos originarios* (original communities) that is only now being

recognised and addressed in public education. He feels sad about the fact that their music is regarded as folklore but not the culture of the people; however, US-American music, such as blues, jazz, or rock, are considered ‘the culture of the people’. He feels that this is a way of colonisation. Nonetheless, he considers it very important and positive that the LAM-UCE programme is challenging this by implementing not only foreign or European music, but also their music, their marimba, which in his eyes, is no longer only from Esmeraldas but from all of Ecuador (lines 106-120).

Likewise, I1C notes that education in institutions has always followed a path based on the colonial vision, this is the hegemony of power. In this manner, Latin American cultural conceptions have aligned themselves with how ‘the West’ sees everyone in the region; but in a decolonial approach, Latin American people look at themselves and launch their knowledge from themselves to the world. According to him, the LAM-UCE has been influenced by the strong political and ideological postulates that UC has, aiming not to align to the hegemonic educational system. He expresses as a programme they have overcome the discussion of wanting to resemble the Sorbonne, and now rather look at themselves, learn from the local community, from the local music, and show that to the world (lines 110-112).

Additionally, Mus1, echoing Quijano’s (2007) words, considers that Latin America has always been the best laboratory for post-cultural colonisation processes (lines 273-274). He also explains that decoloniality in Ecuadorian music is not a new thing. At the beginning of the 20th century, there was a musical movement led by academic composers called The Nationalists. They led possibly the best attempt at formal musical decolonisation, but their mistake was wanting to differentiate themselves from popular music, causing their pieces not to connect with the ordinary audience. However, Mus1 confirms that all musical education in Ecuador has always

been led by foreign influences since the foundation of the National Conservatoire in 1900, by Italians with Italian repertoire.

Mus1 explains that all ‘official’ Ecuadorian music has tried to sound as others. He recalls compositions such as *La contramaracha Cañari* and *El preludio y danza Montubio* as efforts that have been a waste of time because they have not transcended as part of the local culture. According to him, music education has always believed that music took its highest expression with Europeans ignoring everything that happened elsewhere; however, by following the path of European music, the rest of the world will never reach them because they will always be ahead. He strongly urges Ecuadorian music education to make its own way, even if the local music has five notes compared with the European dodecaphonism, even if the path is not clear, it must make its own way (lines 273-288).

On the other hand, P1 notes that the term, decoloniality, could sound “a bit strong” because it implies that Latin American carries a colonial yoke in musical terms and the aim is to remove that yoke by looking inwardly, not focusing on the music that was implanted by the colonisers, but on the one existing locally before them, developed throughout the colonial era until today. However, he believes that the real issue nowadays is that the current consumption of music in Ecuador is no longer related to European colonisation, but rather to the music generated in the US and Anglo-Saxon countries. Then, the decolonial focus should change (lines 220-222).

Furthermore, C1 is sceptical of the term. As a composer who has lived for many years in Europe and outside of Ecuador, he feels that this has not allowed himself to be ‘infected’ by the topic. He considers the term to have a political tinge, and to refer to the decoloniality of music seems absurd to him. He believes that there cannot be a decolonisation of music because it depends on globalisation and worldwide processes

that make it impossible to isolate it. The same applies to the idea of decolonising culture. Therefore, he understands the vision and mission of the LAM-UCE programme not as a decolonisation of Ecuadorian music by 'rescuing' it through isolation, but going beyond and strengthening it through development, using the tools that can be useful in any moment regardless of its origin. He is simply interested in the results, that is, the musical works (lines 218-236).

In a similar fashion, I1A raises the point that decoloniality has many interpretations. According to her, the fight against the hegemonic should be identified in terms of politicians and specific policies that will always come from more powerful countries, but this fight cannot be against foreign cultures or music. She believes that music is universal, and in this sense, using decoloniality as a discourse for music education in a public university could alienate students. She notes that, generally speaking, students who are in public education have had fewer privileges, stronger socio-economic limitations and barriers throughout their lives, and many things have been denied to them; thus, what they want the least is to feel that an ideological matter by the authorities is being imposed upon them, especially in a space, such as the Faculty of Arts in a public university, where there is supposed to be a lot of freedom of thought and expression (lines 289-293).

In summary, decoloniality at the LAM-UCE programme represents one of its, and arguably the most distinctive, epistemological horizons. It is the only HPME course in Ecuador that publicly professes to be a decolonial project. It uses two key strategies to apply it: the construction of local instruments, and the research of local material and expressions. The first happens in specific workshops, and the second happens in musicology subjects. All other classes have teaching methodologies from the WEAM tradition with a repertoire of local popular music. Although, most of the faculty

members are on board with the decolonial project as officially understood, there are also strong voices concerned with its potential pitfalls in a more pragmatic way with regards to the risks of isolating the programme from a more globalised approach, and from the risk of becoming an imposition to the students.

4.2 Licenciatura en Artes Musicales - Universidad de las Américas

Universidad de las Américas (UDLA) was founded in Quito in 1995 following the model of the institution with the same name in Chile. It ranks among the top five private universities out of 33 in the whole country. The tuition fees vary between 3.000 – 5.000 USD per semester depending on the programme. Most of its students come from the city, and from middle class families. It is neither clear when the initial planning of the programme started, nor why UDLA, a university with a previous line of studies in Business, decided to offer a Music degree. The people who were involved in the creation of the programme are not part of the university anymore. However, a couple of months before the programme was launched in September 2011, the US American music educator Jay Byron (D2) was invited to become the Director.

D2 moved to Ecuador in the early 1980s to work as a music teacher in a very prestigious and exclusive international primary and secondary school. He became part of Contravía, one of the most famous Ecuadorian bands of the 1990s. Then, he was part of the faculty in the Music programme at the USFQ before joining UDLA. The Music programme at UDLA was based and endorsed by Los Angeles College of Music (LACM), formerly known as LAMA. Its original study plan was a hybrid of the programmes offered in LACM and USFQ. Although, a new curriculum has been in place since 2017, it nearly resembles the original one.

The *Licenciatura en Artes Musicales* (LAM-UDLA) is the only programme of the School of Music. Before COVID-19, its faculty consisted of approximately 50 teachers, with around 29 of them in full-time positions. It offers around 30 placements per semester. The number of applicants is around 100. Applicants submit a form and a video of themselves performing two songs, usually covers. The Director and heads of departments decide who to call for an audition, and based on that, the candidate is either accepted or not. There is a rubric of the minimum music skills expected in the audition; however, the decision is made on a case-by case basis.

Its curriculum (Appendix V.2) is designed in eight semesters. For the last two semesters, it contemplates three itineraries: Producción (Production), Performance, and Composición Popular (Popular Composition). Each itinerary has seven exclusive subjects throughout the seventh and eighth semester. Students are expected to choose only one of the itineraries and the only class shared with peers from other itineraries is the one guiding the process of their final dissertation.

Generally speaking, it has fixed subjects organised within five fields of formation: 1) Fundamentos Teóricos, 2) Comunicación y Lenguajes, 3) Epistemología y Metodología de la Investigación, 4) Integración de Saberes, Contextos y Cultura, and 5) Praxis Professional. The subjects under the first field (Theory Fundamentals) deal with music theory (harmony, ear training, composition, arrangements, songwriting, ear training) and instrument learning in workshops and one-to-one lessons. The second field (Communication and Languages) includes four levels of English, one class of Digital Language, and another one in Quantitative Language. The third one (Epistemology and Research Methodology) has one general class of academic research and the final dissertation proposal and writing. The fourth field (Integrating Knowledges, Contexts and Culture) encompasses three classes: Science and the

Human Being, Economy and Society, and Music History. Finally, Professional Praxis subjects consist of Ensembles of various genres (rock, jazz, funk, and world music), Music Production, and Music Business; as well as all the three itineraries.

Parallel to the formal plan of studies, the programme has developed an offer of extra-curricular classes consisting in instrumental ensembles in specific formats. Aligned with the extracurricular activities that happened in the rest of the university, they are referred to as clubs. These clubs are offered on a semester basis depending on the interests and proposals of teachers and students. In a given semester, there can be between 10-12 clubs running. They take part in the same faculty building and are scheduled within the normal teaching hours. The students can join any number of clubs in a voluntary basis as long as the club does not clash with a compulsory subject in terms of their schedule. Most of the clubs that have become flagships, because of their continuity and achievements, are the ones that have focused on local or regional popular music. For example: Club de Marimba, Club de Vientos Andinos (Andean Winds), Club de Guitarra Quiteña, Estudiantina, Club de Timba, Club de Música Popular Brasilera (MPB). Some of these clubs are led by fresh graduates or in the case of the Club de Marimba, musicians from the community without the academic requirements to fulfil an official teaching position.

The LAM-UDLA programme holds final concerts every semester. They take place on three or four consecutive nights, and each night has a specific theme: rock, jazz, funk, and world music. There is a selection process among the ensembles of each genre to decide who plays at them. The decision is based on the level of performance and progress evaluated in a previous classroom showcase. The decision is made by a panel of teachers who are not in charge of the ensembles being evaluated in the specific genre. These concerts are the brand of the School of Music

since they are open to the public and, in many cases, they are the only opportunity that the students have to perform in front of a large audience. All the songs performed in the ensembles and clubs are covers, as well as the repertoire presented in these concerts.

In terms of popular music, D2 affirms that music is defined as popular not because of itself but because of what it represents. He notes:

> I think it's one of the truest forms of human expression. I think it can be academic, but it's not necessary that it is. You know, for me what comes to mind is: songwriting, music that resonates with people in general. It can be commercial but it's not necessarily. I think it's one of the purest forms of human expression 'cause it's usually a result of social condition, social relationships, political situations, and I think it has broader appeal. (lines 55-61)

C2, professor in charge of the area of Composition and founder of the Club de Marimba (arguably the most successful club because of its popularity, longevity, community relationships, and external participations), is very clear in differentiating two lines of understanding popular music as consequences of two distinct musicological traditions. He believes that in Latin America, popular music is conceived from a point of tradition, one that comes from the community, the ritual, and it sometimes transcends to something else in terms of popularity and media presence, but sometimes it does not. On the other hand, from the North American side, popular does not refer to the tradition and folklore, but rather to what is massive, what most people consume. He believes that the LAM-UDLA adopts both approaches. The first one is more evident in the extra-curricular clubs, and the second one is present in the official subjects.

Although the term traditional kept being mentioned by most of the interviewees as a synonym of popular when referring to music, it is better assumed as the source for which popular music nurtures and evolves before acquiring a level of popularity. In this sense, eight of the 12 faculty members interviewed line up with the second tradition stated by C2. This means that the conception of popular music is constructed upon the principle of being consumed on a massive scale, which implies a close relationship to media exposure, sales, and high number of reproductions in streaming platforms. Furthermore, it is not a particular musical genre but a tendency that is limited to a specific time and region (or regions).

On top of this, one quarter of the interviewees associate the concept of popular music with social class. I2B, instrument teacher and self-taught musician; I2C, professor in charge of the programme of Ensembles and formally educated jazz musician; and I2F-grad, in charge of the Club of Guitarra Quiteña, share the idea that popular music in Ecuador is the music consumed by the *pueblo*, referring to the lower social class of the population.

While it is true that all the interviewees explained popular music from its social and societal dynamics and representations, namely its way of production and consumption, only I2C addresses a technical characteristic to it. She labels it as being simple in its harmony.

Noteworthily, Mus2, lecturer of the History of Music classes and in charge of the Music Research Club, is the only to refer to the term *mesomusic* by Vega (1966) as a definition for popular music. He also provides three key characteristics: *modernizante* (modernising), *mediatizada* (mediatised), and *masificante* (massifying). He adds that for popular music to fulfil these characteristics, it is closely dependent on

technology and media, which then allows it to manifest itself as an industry responding to the needs of the population indiscriminately (lines 153-157).

Additionally, for the LAM-UDLA programme, a valuable aspect constantly emphasised by the interviewees is the vast variety of music genres and musical influences nurtured by the diversity of its teachers. P2A, co-leader of the itinerary of Production, expresses that having many sources of knowledge supported by the variety of teacher profiles is one of the advantages of the School of Music UDLA, since it generates a much broader profile for students and because of doing it in a formal environment, it somewhat academises every musical activity.

In terms of decoloniality, as previously mentioned, the LAM-UDLA programme was conceived following the model of a US music school (LACM) and the USFQ, which, in turn, follows the Berklee model itself, also a US model. D2 is a US American experienced music educator who came from the USFQ programme and brought with him some teachers and graduates to be part of the new faculty. Therefore, the programme, at least at the beginning, was reproducing the same educational methodologies and contents, with these being heavily focused on jazz.

In this context, it is predictable that decoloniality for most of the LAM-UDLA faculty are related to the US rather than to Europe. P2B, co-leader of the itinerary of Production expresses that the term decolonial for him is a current reference to the ubiquity of jazz in Ecuadorian Higher Music Education (lines 384-386). Likewise, I2E, in charge of the Vocal department, expresses that the *gringo* colonialism and mentality is not present only in the music studied but also in the way how research is performed, how essays are organised, and the diversity of sources available (lines 228-231).

Nevertheless, the most worrying aspect for some of the teachers is the actual lack of discussion about it. Mus2 points out that the need to decolonise music

education has been around for a long time in the programme, and though the implementation of the clubs that offer traditional music has attended this need in the technical part; however, the conceptual part has not been resolved, not even been discussed (lines 228-231). C2 echoes this by stressing the fact that the attitude towards local music within academia in Ecuador reflects its society in general. He believes that Ecuadorian society continues to have the idea of what is good and bad based precisely in the racial sense. According to him, biases that existed during the colonial times are still present; even when there have been advances with technological information and resources, the colonial mindset is still there.

His arguments are supported by his experiences with the upper administration of the university with regards to the implementation of the clubs of traditional music. He resents the constant discussions to justify their existence, and the never-ending explanations of what intangible heritage is and the importance to preserve it and systematise the oral tradition of Ecuadorian popular music. He is convinced that this should not need to be explained, but the fact that it does, reveals the current colonial mindset that cares more about what is happening outside, the things that represent others, the things that the international market imposes (lines 362-365).

The two youngest members of the faculty, recently graduated from the programme itself, are I2F-grad, mentioned before, and I2G-grad, in charge of the Club of Vientos Andinos. Both feel very strongly about the need to decolonialise HPME and see themselves as part of this process. I2G-grad is working with the wind instruments from traditional cultures and getting mentors from the oral tradition to oversee the process of systematisation performed at the club. He aims to guarantee a better representation of this ancestral musical knowledge and extend it to the whole world (lines 105-109). Similarly, I2F-grad deems false the assumptions that classical music

is the best or that jazz equips students to easily learn any other genre. He suggests that classical, jazz, and popular (traditional) music must be addressed in equal importance (lines 138-146).

Provocatively, there are also strong and less divisive arguments. For example, I2C believes that even when there are aspects of Ecuadorian identity and music that were, and still are, *aplastados* (crushed), the music styles that the colonial era brought to the country are a positive thing because of the intellectual development that they represent in terms of harmony, and instrumentation (lines 204-212). I2B also highlights the fact that current Ecuadorian popular music would not have developed into what it is now if it was not because of the introduction of the guitar by the Spanish during the colonial times (lines 269-272).

Similarly, I2D, professor in charge of the Brass department, and classically trained saxophone player, feels that his WEAM education was the best thing that ever happened to him. He explains that Ecuadorian music does not have a school as such, and that is why the German, French, and Russian schools provide an educational north to follow. He also believes that teaching popular music only is not going to help students to grow technically because its academic training is very limited (lines 165-187). In this sense, I2E notes that students who join the programme with prior classical training, usually have a more open attitude to listen to various music languages and develop a criterion to absorb what serves them and what does not, but students who have solely learned popular music, tend to experience more frustration in the formal setting because they often struggle with receiving constructive criticism (lines 246-255).

From another angle, P2A believes that the key element when talking about decoloniality is the concept of identity. He notes that when identity is defined under the

criterion of dependence in the geographical place where the person is born, then, the musical elements of that identity are defined by the local tradition; however, in a world where everything reaches everywhere, music is nurtured and organised by various cultural and aesthetic contributions, and identity too. He concludes that as an educational institution, it would be a mistake to take only one side (lines 388-393).

To summarise, the terms decoloniality and postcolonialism are neither prevalent in the teaching philosophy of the interviewees or discussed as part of the ideology of the programme. For example, I2A, leader of the itinerary of Performance, openly expresses his unawareness of the topic confirming that he does not know what it means for music (lines 190-192). Nevertheless, there are strong positions in favour and against. Both positions respond to the demographics of the individuals expressing them, which also responds to the vision of their director:

> I think this has been asked to me a lot ever since I've been here. Why is jazz taught here? So, I understand the question. I totally get it. And I don't think it's thought of in jazz so, whatever genre. Pick a genre. Why's it taught? 'Cause it's part of the human experience. I literally do feel that music is the purest, most connecting language, human language, human expression that's universal. It doesn't mean everyone loves it but it's something someone can interpret and can share. Interpretation might be totally different from the next guy's but they have the liberty to interpret it the way they want to. And like I said, I also think it empowers people to be more exposed to things. I also think for open minded, creative people, it gives them more resources to work with. I talk a lot about nationalism. I've always found that incredibly limiting. To me, it's like being told how to think. I think that is the last freedom we have, to be told how to think. (D2, lines 155-166)

4.3 BA Populäre Musik und Medien - Universität Paderborn

Universität Paderborn (UPB) is one of the fourteen public universities in the state of North Rhine-Westphalia (NRW) in Germany. As a public institution, it is free of charge for students with regards to tuition fees. It was founded in 1972. Its Faculty of Kulturwissenschaften (Arts and Humanities), which represents 40% of the entire UPB student population, hosts the Music department. The bachelor's degree in Populäre Musik und Medien (PMM-UPB) was developed by the Music department at UPB and the Hochschule für Musik Detmold (HMD), an institution with a long tradition and reputation for its classical training. Up to that point, the Music department had a Music Education degree only. The Music department belongs to the Institute of Arts, Music, and Fashion at UPB.

The new BA was offered for the first time in the winter semester of 2002, and it was envisioned as an interdisciplinary course covering PMS, music management, music journalism, music law and artistic practice and it. Nowadays, it operates as a cooperative project between the Institute for Media Studies, the Faculty of Economics, the Centre for Information and Media Technologies (IMT) and the Centre for Language Teaching, and the musicological seminar associated with the HMD.

Following the programme's success, the Master programme in Popular Music and Media (MAPop-UPB) was founded in 2005. Prof. Christoph Jacke and Prof. Beate Flath, as part of the department of Music at UPB, oversee both programmes. Prof. Jacke is a German academic with a long trajectory in Media and Popular Music studies and numerous publications with regards to HPME in the German speaking countries, and chair of the IASPM-DACH branch from 2016 to 2021. Prof. Flath is an Austrian musicologist with a focus on music and economics research, in charge of numerous

academic projects committed to the querying of social justice and inclusiveness. Neither of them can be considered ‘musicians’ traditionally speaking. However, both embrace music and its study with a transdisciplinary approach that defines their programme. As supervisors of this research, they were not part of the official interviewees, but provided pivotal information through informal conversations.

The teaching in the PMM-UPB programme is delivered by a mixture of Professors from different departments, *Akademischer Mittelbau* (Academic mid-level staff), *Künstlerische Mitarbeiter* (Artistic staff), and guest lectures, including international ones. It accepts 60 students per year in the winter semester only. The number of applicants in the last few years has been around 30% more than the places available. During the first decade of the program, this number was considerably higher. Applicants take an online test that evaluates their knowledge in music, not their musical knowledge. In fact, musicianship is not part of the requirements. There are students that have never played an instrument before. Then, an interview is required.

Its curriculum (Appendix V.3) is designed in six semesters. It offers two focuses: Studium Generale (General Studies) and Wirtschaftswissenschaften (Economics). It is organised in 13 modules, the internship and final dissertation for everyone, and one extra for the first focus or three extras for the second one. A module covers a subject, but it is not to be confused as one class. To complete a module, a certain number of credit points (*Leistungspunkte* - LP) need to be achieved by taking one or more classes (seminars). The amount of classes required to be taken to complete one module depends on the number of credit points required for the module and the points that the class represents based on its workload (usually three or six).

The modules provide room for seminars to focus on specific topics that can, and in fact do, vary per semester. Some seminars are also offered in blocks and not

necessarily week by week. These are usually delivered by guest speakers, who can also come from abroad and deliver it in English. Thus, students have the flexibility to choose different topics to complete the same module and although there is a map to follow, they can also choose when to complete it. This flexibility results in a customised learning experience since the content of the module changes depending on the semester. Translated into English, they can be named as follows:

Module 1: Introduction to Popular Music and Media (9 CP)

Module 2: History of Pop Music (9 CP)

Module 3: General Music History (9 CP)

Module 4: Musicology (9 CP)

Module 5: Applied (Pop) Music Theory (9 CP)

Module 6: Music Production / Songwriting (12 LP)

Module 7: Music Business (9 CP)

Module 8: Current Trends in Pop Music and Media Culture (12 CP)

Module 9: Music and Social Contexts / Gender Studies (9 CP)

Module 10: Music and Media Practice / Music Journalism (9 CP)

Module 11: Job-related language skills (12 CP)

Module 12: Basic Module Media Theory / History (12 CP)

Module 13: Basic Module Media Analysis (12LP)

Module 14: General Studies (20 CP) - **(Focus 1)**

Module15: Introduction to Economics (5 CP) **(Focus 2)**

Module 16: Management (5LP) **(Focus 2)**

Module 17A/B: Principles of Economics / Media Economics (10 CP) **(Focus 2)**

Module 18: Internship (16 CP)

Module 19: Bachelor’s dissertation (12 CP)

This structure was revised in 2020 for accreditation purposes, resulting in its consolidation, and reassuring the efficient distribution of credits and seminars aligned with the transdisciplinary nature of the programme.

During the semester observed, classes happened online because of the COVID-19 pandemic. The classes were theoretical in nature and delivered using a variety of activities and methodologies mainly based on audio-visual tools: music recording sessions, videos, presentations, podcasts.

In terms of popular music, the PMM-UPB programme stands on the framework of its own name: Popular Music and Media, considering both elements as symbiotic. Prof. Jacke (2009) has written widely about the topic arguing that popular music must be understood by its dependence on mass media, since it cannot exist as such without it, directly or indirectly. According to him, music itself constitutes a very small percentage of what popular music is. Its formal study cannot be limited to music alone, since this would dismiss the richness and diversity of knowledge and understanding that popular music can provide about society and culture, and research shall be performed with this broader mindset.

Therefore, the focus on the construct popular music, from an academic standpoint, moves away from the music itself and points towards a wider model of study. A model that, by locating music as part of a bigger phenomenon shaped by the dynamics and the implications of mass media in society, demands inter- and transdisciplinary research and educational approaches.

These two frameworks constitute the core identity of the PMM-UPB programme. For A3B, *Vertrauensdozent* (Liaison officer) of the course, interdisciplinarity aims “to get to the solution of our questions by combining disciplines or methods from different areas of research” (lines 315-316). Equally, A3A, former *Vertrauensdozent*, explains

that it is a “one plus one” approach even when the distinctive areas do not understand each other. For example, “the psychologists are here with the statistics, and the cultural studies combine their expertise, and there is an outcome” (lines 355-356). Transdisciplinary goes one step further to transform a particular discipline by integrating not only other areas of research, but also various actors and epistemological traditions. As A3A explains:

> It is maybe a way of healing scientific ivory towers, […] transdisciplinarity is working on equal levels, non-hierarchical research, integrating people who are not primarily based inside academia or scientific backgrounds, giving them the opportunity to contribute, not only by being observed, but also by using their languages or artistic expressions to contribute to something like knowledge, or experience (lines 363-370)

Following this, one element that distinguishes both approaches is negotiation. Interdisciplinarity does not demand any crossing between the fields involved by the subjects researching a specific topic; however, transdisciplinarity expects high levels of negotiation and diversity of perspectives manifesting in a new sort of language, new communication channels, working with a non-hierarchical mindset, accepting everything that is being offered by everybody, and nurturing the ability to deal with uncertainty even when not understanding what is happening at first. This negotiation can only be achieved by engaging in a dialogue with sincere listening and, in the words of Christina Thürmer-Rohr (1994), *innere Gastfreundschaft* (internal hospitality). In a nutshell, interdisciplinarity is additive while transdisciplinarity is integrative.

The two are at the heart of the PMM-UPB programme, transdisciplinarity being the main compass. C3, teacher in charge of Music Theory, expresses that it is essential to study music with an inter- and transdisciplinary attitude. He believes that

there is a social necessity to understand how important pop culture is and this can only be done by adopting a multi-directional, multi perspective approach. He is very optimistic about the programme and its future (lines 328-332).

Nonetheless, even if popular music is part of a bigger picture and is being taught and researched in an inter- and transdisciplinary context, there are two elements considered essential in the relationship between popular music and media, regardless of the format or research approach. These are: markets and leisure. Markets are related to the type of audience that is being addressed by the music and reached by the media. Leisure relates to the usage of that music, including how it is learned and consumed, as well as the values that it represents. Thus, from a Media Studies interpretation, popular music consolidates itself with the establishment of the Hollywood System and is recognised as such after the Second World War. In this sense, the terms popular and *pop* may seem interchangeable. As P3, lecturer in charge of the modules related to music performance and production, notes:

> [Popular music] starts with the development of the global selling of records. Yes, you could say popular music starts with Beethoven since he is the one of the first pop stars, […] but […] what we call popular music today, […] it actually starts with rock & roll in the 50s. Because you already have a distribution of recorded music before that, but with rock & roll, you have a really huge worldwide spread of popular music and this is the first time in the history of music when something like that has happened. (lines 168-173)

Contrastingly, the faculty with a musicological background believes that a distinction between popular and *pop* needs to be made and encouraged. The historical context of both terms demonstrates that popular music, in its relation to mass media, began with the establishment of printed music notation. In this sense, Beethoven and

Bach could also be labelled as popular musicians. However, pop music is historically traced to the introduction of the phonogram as its main mediatic format, but also to structural changes connected to globalisation, individualisation, and pluralisation, and the rise of the US American cultural influence worldwide after the Second World War.

Therefore, there is a partisan conception of what popular music is considered to be by historical musicology, and what is considered to be today by ‘common’ people. On one side, there is the relationship with mass media, not limited to the phonogram but to a physical medium whereby music was reproduced and consumed, namely printed scores. On the other side, there is an aesthetic assumption with regards to how it should sound musically speaking.

Additionally, throughout the interviews, the Adornian negative dialectics were repeatedly mentioned but always discredited. Popular music for the PMM-UPB programme rejects all hierarchical classification that may pretend to locate it in a high vs. low or serious vs. non-serious set of categories.

Finally, it is noteworthy to introduce another aspect mentioned by C3 with regards to what makes music, and art in general, popular. This is the element of dramaturgy. Within any artistic phenomenon, dramaturgy refers to how suspense is built up by the artist, which can then be released again. In music, this can happen in the lyrics, sound, and visuals. Examples are harmonic leads in the micro-musical area, and minimal shifting of beats in the macro-musical one, which create a tension perceived as groove. Also, it is the formal sequences of parts that create moments of tension with various accents. The extra-musical advertising strategies are also worked based on tension. According to him, the balance between tension and release is very important for the success of art in general, and particularly popular art, as a character that can be seen very vividly (lines 352-359).

In terms of decoloniality, the topic takes on another nuance compared to the two previous case studies. In a programme where transdisciplinarity is at the top of the agenda, cultural studies have provided an environment where postcolonial theory has been widely present. As A3B mentions:

> […] the main issue or topics in postcolonialism would be the marginalisation of cultural minorities, diaspora, appropriation, these things that if you're located in an area that used to be a colony, it is important to talk about these things to understand your own culture and the music that comes from it. (lines 354-357)

Thus, the focus is not about identity anymore, but awareness of a phenomenon that is distant but not detached from the European reality. He proceeds:

> Europeans were the ones who entered all these countries and changed the culture immensely, without saying to the worse or better, but we know it was mostly to the worse by destroying cultures, so we have to start here to think about that, what consequences that had and what came from that to understand everything. (lines 361-365)

Contrastingly, the appreciation of it and its relationship with popular music is not always as negative as the most radical coloniality critics may want to project; however, its inference is unarguable. As P3 explains:

> The whole development of popular music is a postcolonial thing, because (otherwise) there wouldn’t be. There couldn’t have been a Beethoven without Christopher Columbus, or at the same time, without slavery there couldn’t have been the development of blues, and country, and rock & roll in the USA. I think this is still something which is beyond the music education that for example I do, but I think it is very, very important to keep in mind. I think it is really, really worth teaching that to students, these connections. (lines 199-204)

Nevertheless, it could be argued that this is a recent development in German HPME. C3 affirms that the topic played a relatively minor role for him and his generation. He feels that he missed out with regards to the meaning of music in such postcolonial structures, and that limitation is still present (lines 234-237). Likewise, A3C, member of the faculty as a *Wissenschaftlicher Mitarbeiter* (research assistant) with a background in Economics, also recognises his lack of knowledge in the topic, and goes beyond to say that postcolonialism is not an issue in Germany, and other political issues are more present daily (lines 178-180).

Indeed, the fact that PMS is relatively new in academia, and has made its way via Cultural Studies, it has a sense of being a field among the minority in German HE. This, in turn, has made Postcolonial Studies, let alone decoloniality, late within PMS itself, making it also a field among a small group within the minority. However, this is changing. As A3A describes:

> I would say it is only recently, last one or two years, I see especially in Germany, initiatives by women or non-male actors and agents who are well educated and who have these academic backgrounds, and they start these networks such as Music Women Germany, and the KeyChange initiative, having more diverse artists on stage, not only male acts, etc. I think yes, it is happening, but it is happening very slowly. And the old white men, they are also still in control. I think change is happening, and it is starting, but it might take some years more to see the effects. (lines 412-418)

In this context, the modules of the PMM-UPB programme are flexible enough to incorporate postcolonial theory and decoloniality as part of their seminars in any given semester. However, it depends on the lecturers, or guest lecturers, available to teach it or not. As it is right now, it is not compulsory to teach such topics;

notwithstanding, due to the accelerated pace in which German society is evolving with regards to immigrants, refugees, and multiculturalism in general, postcolonialism and decoloniality are evidently two growing academic trends.

In summary, decoloniality at the PMM-UPB programme is present if one or more teachers decide to incorporate it. It is not an official part of its content, neither of its core epistemology, but in a framework where transdisciplinarity is the model, it is very likely to be included somehow. Generally speaking, its approach is to develop a sensitivity and to deal with it, but not from an essentialist point of view. Thus, the element of identity is not at the centre of the discussion as it is in the Ecuadorian counterparts, in fact, it seems to be understood as an issue for the 'others'. The awareness is not ubiquitous yet, but there is a sense that is growing inside and outside the programme, particularly in the German popular music scene with different initiatives that include other sensitivities towards gender and race.

4.4 BA in Popular Music Design – PopAkademie Baden-Württemberg

PopAkademie Baden-Württemberg (PopA) is one of the three Art Academies located in the state of Baden-Württemberg in Germany. The other two are the FilmAkademie, and the Akademie für Darstellende Kunst (Performing Arts). The three of them represent the biggest state funded HEIs in the country offering degrees in one artistic discipline each. As a public institution, it is free for students with regards to tuition fees as long as it is the first higher education degree they are studying.

The PopA was established in 2003. It has two educational departments: Popular Music, and Music and Creative Industries. Professors Udo Dahmen (D4) and Hubert Wandjo were part of the founding team and are the current Presidents and CEOs as well as Directors of each department respectively. Both areas offer three

bachelor's and two master's degrees in total. These are: BA in Popular Music Design, BA in World Music, MA in Popular Music, BA in Music Business, and MA in Music and Creative Industries.

Although in English, the PopA describes itself as "the only public university in Germany focussed on pop music and the creative industries", in German, they operate as an Academy (See section 2.2.4 for more information on the distinctions between the types of HEIs in Germany). Different to a *Fachhochschule*, under the educational law of Baden-Württemberg, an Academy is able to operate more similarly to a Limited Company than to a traditional university, allowing it to have a lot of flexibility when changes need to be applied. As D4 notes: "we have more of a kind of enterprise mind behind what we are doing. […], we wanted it like that because the subject of popular music sometimes needs a very rapid reaction from education, or sometimes the other way around" (lines 82-86).

The bachelor's degree in Popular Music Design (PMD-PopA) was established in 2003 and belongs to the Popular Music department. It was developed with vision of being the Bauhaus for music. The Bauhaus was an art school founded in Weimar in 1919 with a completely new concept at the time, representing a merger of art and craft. It moved to Dessau and then Berlin, where it was forced to dissolve in 1933. It is considered the most influential educational institution in the field of architecture, art and design in the 20th century. D4 explains:

> We tried to do something which has the same implications as the Bauhaus had, and for that we tried to set up the programs that really work in and with each other, and that we give the opportunity to our students to do that in a network, to set up their own creative minds and from the very first start, from the very first day, to work on their own music. So, the Pop Music Design means you can

> design pop music as you can design fine arts. That's what the Bauhaus does. And there are no limitations at the end. (lines 93-99)

In this context, PopA is recognised by the commercial success of some of its students or graduates as music performers and entrepreneurs; as well as the various prizes awarded by the German music industry to the institution itself. Currently, across the entire Academy, there are approximately 400 students, and the faculty has only six full time Professors, apart from the two Directors, and nearly 150 freelance teachers who are active music performers, songwriters, producers; or professionals involved in the music industry. For the five programmes, there are 100 places per year. The PMD-PopA holds 30 of them. The number of applicants is always above 400.

The application process consists of submitting audio and video of the performance, production, or composition of original music, depending on the student profile. From those, only 100 are chosen and called for a formal examination and an interview in person. Although a diversity of profiles is ideal, the numbers for each one vary depending on the applicants. During a week period, approximately 20 applicants are seen per day. In the morning, they are tested in music theory and given three topics to choose one and write a short essay about it. They are required to pass these two activities to proceed to the interview/audition in the afternoon.

Its curriculum (Appendix V.4) is designed in six semesters. The first two semesters are referred to as Foundational Studies. In these, there are three areas of courses: Artistic and Music Business, Core Music (major and minor instrument, band or production work), and Theoretical (theory and history). These are covered with specific seminars which are usually not scheduled in a traditional way (once every week throughout the semester) but in blocks. Some occur during the first weeks of the semester, some in the middle, and others at the end. Mondays to Wednesdays, the

Artistic and Music Business, and Theoretical seminars take place, while the Core Music ones happen on Thursdays and Fridays.

The period from the third to the sixth semester is known as Project Studies. Here, students choose to focus on one of four Artist profiles: Producer, DJ-Producer, Creative Head and Songwriter, and Instrumentalist (Performer). Twenty per cent of the curriculum must be completed by elective seminars from the Music Business side. Additionally, there is further instruction in Core Music subjects, Music Theory, and two compulsory internships of 12 weeks each.

The educational approach of PopA fits into the *Ausbildung* agenda. Most of the seminars are heavily focused on practical skills, and throughout the semester, there are several workshops delivered directly by entities from the music industry; these include record labels, booking agencies, and the German copyright collection society - GEMA (Gesellschaft für Musikalische Aufführungs Rechte).

A key aspect in the delivery of the curriculum is that students are expected to form bands and start writing their own music from the very beginning. In the fourth week of the semester, there is a Listening Session where the bands play two songs. Then, they are designated a band coach. The coach has a limited number of hours to work with the band and these are scheduled depending on the band's will. At the end of the semester, they perform an original set of 20 minutes in a final concert.

Another distinctive feature of the curriculum is the element of music education. The MA in Popular Music has a specific focus on PME which delivers hands-on projects. The students at the BA level are involved with some of them, especially with what is considered the 'mother of the projects': *Pop macht Schule*. Formerly known as the School of Rock, it provides students the opportunity to teach PM workshops to

primary and secondary schools. It has been running for 15 years and there is a waiting list of schools who have requested it.

During the semester where the interviews took place, classes happened online because of the COVID-19 pandemic. Observations were not possible.

In terms of popular music, D4 is firm in his definition upon which he envisioned the PMD-PopA programme. According to him, popular music is all the music derived from youth movements which started at the end of the 1940s with R&B, then continued in the 1960s with rock & roll and the hippie movement, and on to nowadays with the electronic music, hip hop and so on. He notes:

> This is the path we are following, it is not about adult entertainment industry, which is, you know, the Rolling Stones were kind of a youth movement, and a revolution of the 60s, these days they are part of the adult entertainment industry, so we follow them not because of nowadays but because of where they came from. (lines 48-58)

Although the question remains: what came first, the music or the youth movement? the importance of such a north resonates in the rest of the faculty. The administrator of the PMD-PopA programme, Prof. David-Emil Wickström (D4A), affirms that because of it, popular music can be described as music played with electric, amplified instruments in bands following a tradition from the 1950s rock & roll for a new consumer segment: teenagers, and it is primarily based in a recorded format, and not music format as is the classical tradition. Nonetheless, D4A still believes that popular music is a broad term, however, in practice, it has been reduced to what students themselves expect to study. He explains:

> Most of the students define popular music in their band projects as bands with bass, guitar, drums, keyboard and a vocalist, playing 3-5 minute songs, which

> are electrically amplified, that would be the common denominator, and moving within what we would say a rock pop idiom, something like that. […] our students seem just to have a narrow definition of what they think is popular music and that somehow perpetrates itself into the academy. (lines 40-56)

In this context, student-centred pedagogies are pivotal as a teaching strategy to achieve what D4 believes is an essential trait to develop as an artist in popular music: authenticity. He affirms:

> We try to enthuse all our students to go for their own profile. You always can follow some style or you also can follow the big mainstream, and say "so OK, there is hip hop now, and I go for hip hop" but if you are not a rapper, you shouldn't do that. It's about authenticity at the end, and you should always look at the mirror and ask yourself "What is my goal? What is my aim? Why do I do what I do?". (lines 134-139)

Following the characteristics previously mentioned, one of the most relevant ones for its conception within the PMD-PopA programme is the fact that popular music is always recorded. This implies that it is not music that is necessarily scored and that it requires a certain type of improvising, giving a higher value to the performance rather than to the written music. Extending on this point, E4, professor in charge of the PME Department, describes popular music in terms of temporality. It is "defined for an audience that is now, and not the music of dead people or a dead composer, but mostly it's the music of living people, defined for themselves but to reach an audience that is now" (lines 50-52).

This sense of currency, according to E4, is closely related to the dependence of popular music and mass media. According to him, there is an abundance of music styles under the umbrella of popular music that can be referred to as pop, just because

of their popularity. He also defines with regards to one of the most relevant characteristics of PME. He says:

> The most important thing is that we don't have a type of canon, or a group of literature that everyone has to manage. And it's the same of some of the jazz music programs when they start to teach their students 'you have to play one hundred jazz standards in every key'. This is a kind of similarity to the classical thing where I had to learn how to play Bach or how to play Beethoven, and it's the music of someone else, in the way that you should find out how he has wanted it to be played. And this is completely different with popular music. Because mostly, pop musicians played their own music, invented the music. It is really sometimes more important that they invented the music more than that they play the music. (lines 60-67)

Furthermore, Prof. Heiko Wandler (D4B), administrator of the MA in Popular Music, strongly believes that popular music as a subject within higher education needs to be taught embracing a bottom-up approach, rather than the traditional top-down approach. The top-down approach implies a hierarchical dynamic where the teacher, usually a performer or composer, tells the student what to play or write, and how to do it. The bottom-up approach is student-centred and allows them to create their own music by rehearsing and putting their own ideas into practice. D4 echoes this:

> I always thought that the *Guru-Prinzip* is not the right way to learn music. This is something that derives from the 18th century, where the guru said, "you have to do it like this, I know, I have the wisdom, and you, my student, you have to learn like that". These days, we have a totally different way. Young people, learn the same from the Internet, from social media, and the school classes at the

> university. You could leave out a lot of lessons these days and say: go to this teacher on YouTube and then you come back and we can talk". (lines 188-194)

Additionally, D4B lines up with a linguistic strategy to differentiate two potential ways of referring to popular music. As mentioned before, in German, if the first letter of the word is in lower case, it is an adjective. So, in *populäre Musik*, the word *populäre* is an *Eigenschaft* (characteristic) of the music. Thus, the music is popular because of its popularity, perhaps because of its high sales figures or because it is easier to understand. This definition, D4B warns, is closer to what *pop music* is. On the other hand, if the initial in popular is in upper case, Populäre Musik, then, it is an actual music category, similar to Neue Musik (Ars Nova) which is a specific type of music and not new music. "And so, it is the best way to say for Popular Music, maybe, it's not popular, but it is the music that comes out from this approach where jazz and blues are forerunners" (lines 264-266).

Therefore, the PMD-PopA programme, according to the official discourse of its director, understands popular music in relation to youth movements; however, in practice, it is a manifestation of whatever the students expect to play highly influenced by the rock & roll and pop tradition and its connection to mass media. In terms of teaching it, the lack of a canon is primordial, as well as an approach on student-centred pedagogies, challenging the traditional way of teaching music, and moreover, giving priority to the creation of original music in the name of authenticity.

In terms of decoloniality, as an ethnomusicologist, D4A is aware of the complexity of the topic within HPME in Germany. He expresses:

> The postcolonial thing, it is a difficult subject. The World Music programme gave us a good opportunity to look at colonial processes in ways that Popular Music until then had not really given us. With a student body consisting of mostly white

> middle class Germans, […] going back a couple of generations and not Turkish Germans in that sense, it made it a bit difficult too. I mean, you can always talk about these issues and bring them up, and we've always had also in the past, but it is not really giving students a lot of possibilities to look beyond the horizon because all the other students are similar, the frictions are not going to appear which would have otherwise. (lines 213-220)

Nonetheless, two terms kept appearing from the interviewees: diversity and cultural appropriation. D4 believes that the way forward is to nurture diversity within the faculty and the student body. This diversity includes gender, race, ethnicity, religious backgrounds, and so on. He is pleased to see that this is already happening at the PopA with a group of five students, whom he refers to as PoC (People of Colour) and with whom, he says: "I talk to every six weeks, and we just discuss the situation, you know, how they feel, how they do it?" (lines 335-336).

D4A, who also runs a working group in diversity at the Association Européenne des Conservatoires (AEC), is concerned about this specific situation from another perspective since the background of each student is dissimilar. As he points out: "it makes it also difficult to bring together a common thread because we are talking different legacies there, some colonial, some not colonial, some due to Second World War and German occupation, some due to coming to Germany to study" (lines 248-250). Notwithstanding, D4 believes that the work that Prof. D4A does is key to strengthening a decolonial education within the PopA.

With regards to cultural appropriation, the main goal is awareness. D4B is very emphatic in the importance of talking about postcolonialism and decoloniality in subjects such Popular Music History and Popular Music Theory as well as topics

involving gender and sound studies. He believes that awareness is a must, especially for the students who are “sampling every time”. He adds:

> “Ok, what do I do if I take the sample from a different, not only different country, but different culture?” There are many examples around of the problems with that, and we read it with them. It’s not a popular music studies programme, but we want them to be aware of these problems. (lines 342-345)

This awareness should not be assumed as promoting separateness and limiting students’ curiosity to explore other culture’s music. It is assumed within a framework of respect and mutual understanding. As E4 notes:

> […] the internet brings all the music of the whole world in your room, and I like it as a pop music guy to combine this stuff, but this doesn’t mean that I don’t respect it, […] I’m just at the surface, but does it mean that I don’t have to deal with it? Too much respect will make me too afraid of dealing with it and that is not good. (lines 249-253)

To summarise, decoloniality at the PDM-PopA programme is present as a call for awareness. This call is manifested primarily in the work of its administrator Prof. D4A. It is also understood, from the managerial side, as important, manifested in a search for diversity. As part of this search, the institution created the BA in World Music where a higher presence of decolonial and postcolonial issues are possible to address. For the other programmes, these issues are limited to be dealt within the modules of Theory and History. Finally, the concept of cultural appropriation, and the potential understanding of popular music itself as a bi-product of the US-American influence in the country, provides a distinct way of appreciating what decoloniality might be. As D4A points out:

> Germany is also different than Latin America or South America in the sense of colonialism coming in and pushing away native traditions, […] you have the European colonial musical heritage, and you have the African heritage based on the slaves who were brought across, and depending on where you are, what is more dominant shifts also. Is it more the African influences? Is it more native influences? Is it more European influences? And it's a different layering. In Germany, popular music, traditional music disappeared due to the Nazi regime not because of colonialism but because of the exact opposite, of a dictatorship that stylised native traditions and what needs to be German. It's a different situation in that sense. [...]*Schlager* is […] Nazi music because it clearly hauls back to the musical traditions of the Nazi era […] That's why *Schlager* […] has this right-wing connotation and popular music is the music of the liberators, the Americans primarily, so, it's a different view on what popular music is than for example if you take rock & roll in Ecuador. (lines 254-267)

Thus, this chapter described the case studies of this research. Each of them was described started with their organisational context in terms of curriculum structure, and then, the narrative followed their epistemologies, methodologies, frameworks, and pedagogies in popular music and decoloniality as told by their actors through extracts from the interviews' transcripts available in Appendix IV. Table 3 summarizes their profiles:

Table 3

Case Studies Profiles

Name of the degree	University	Educational Sector	Code	Characteristics
Licenciatura en Artes Musicales	Universidad Central	Public	LAM-UCE	• The only one with a decolonial focus • Started in 2018
Licenciatura en Artes Musicales	Universidad de las Américas	Private	LAM-UDLA	• The only one that includes a high variety of popular musics through extracurricular 'clubs' and has an emphasis in *Composición Popular* • Started in 2011
BA in Popular Music and Media	Universität Paderborn	Bildung	PMM-UPB	• First one to offer an interdisciplinary PM degree • Started in 2002
BA in Popular Music Design	PopAkademie Baden-Württemberg	Ausbildung	PMD-PopA	• Strong ties with the music industry. It only offers degrees in Music (Popular Music and Music Business). • Started in 2003

The next chapter discusses the key themes found within the four categories explained in the methodology.

5. Findings

“What musicians perform first and foremost is not music, but their own identities as musicians, their musical personae.”

(Auslander, 2006, p.102)

Based on the accounts of the case studies presented in the previous chapter, this section deductively describes, summarises, and discusses the key findings within the sub-categories of Epistemology and Methodology in the Cultural Knowledge Systems proposed by Baker (2011), and the sections of Framework and Pedagogies in the Conceptual Framework for HPME programmes proposed by Reinhert (2018).

5.1 On Epistemologies

“All cultures accumulate and interpret knowledge rationally according to their value codes, although until we appreciate the latter it may seem otherwise” (Sillitoe, 2007, p. 3). This means that cultural values and worldview affect knowledge system’s interpretation of truth, authority, and validity. Every system contains “rational constraints” that maintain logical consistency and internal coherence, and “empirical constraints” that develop factual plausibility, or explanation for accepted facts” (Richter, as cited in Baker, 2011, p. 45). As noted by Aikenhead & Ogawa (2007), one of the integral concepts to the operation of science from a Eurocentric perspective is its “value aspiration” for universality even though, as Baker (2011) points out, “it represents an idealized and unattainable characteristic.” (p. 46).

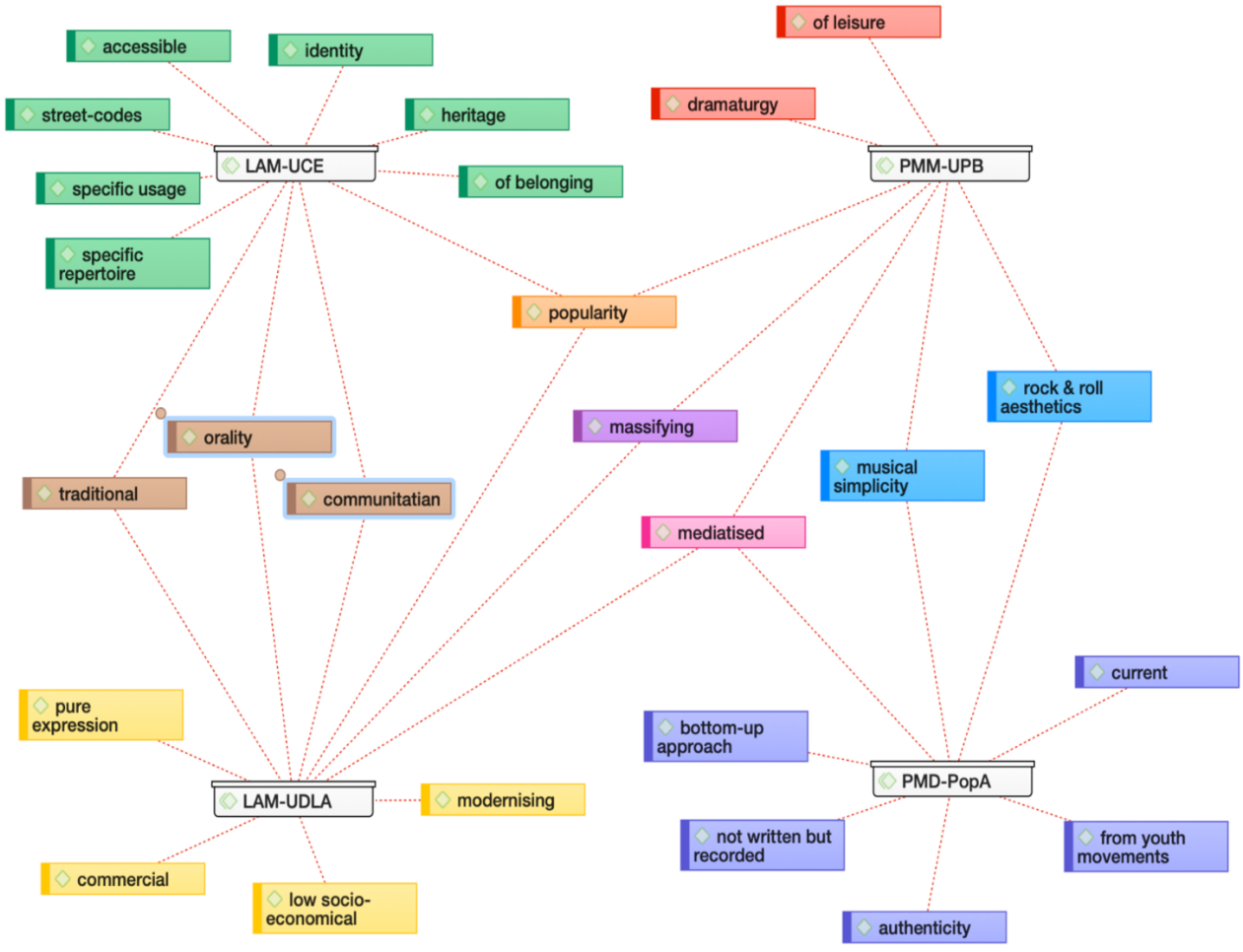
As previously mentioned, for the epistemology of knowledge systems, concepts as universality are root metaphors and can represent paradigms that integrate literal, figurative, moral, and technical aspects of knowledge (Scott, as cited in Baker, 2011,

p. 46). This terminology goes hand in hand with Fleck's (1979) *Denkstil* (thought style) and *Denkkollektiv* (thought collective), and with Kuhn's (1962) exemplar use of the term paradigms.

In this manner, HPME programmes are knowledge systems with evident 'modes of thought' where universality is also expected to be applied on the understanding of its main construct: popular music. However, as the field findings confirm, popular music cannot, and must not, be assumed from a universalistic perspective. Figure 12 illustrates the keywords used to describe popular music by the interviewees from each of the case studies. The difference in colour depends on if the word belongs to only one case of if it is shared among two or more cases.

Figure 12

Case Studies' Popular Music Epistemologies



According to this, popularity represents the main trait to define popular music across the cases. However, the way how this popularity is understood varies in two specific manners: through mass media outlets and through tradition and heritage. The first one, mass media, has a connotation of commerciality, currency, aesthetics, and internal musical characteristics. This lines up closely with the definitions discussed in Chapter 2 from the literature produced in English and German speaking countries. The second one, tradition and heritage, is closely related to orality, street-codes, community, and to a sense of identity and belonging. This aspect convenes the assumptions of the literature produced in Latin American countries.

Out of the four case studies, the LAM-UCE programme is the only one where most of its teachers understand popularity from the approach of tradition and heritage. This is unsurprising since, first, it belongs to a public university famously in line with liberal and political ideologies from the left; and second, because it has decoloniality as one of its epistemological horizons framing curriculum design, content, and delivery. Decoloniality represents a root metaphor since it integrates 'literal, figurative, moral and technical aspects of the knowledge' taught in the programme. Its mode of thought considers popular music as a manifestation of the traditional, preserved orally, and closely linked to the identity and heritage of a community, with specific repertoires and usages (rituals) against any influence that could represent a colonialist mindset. In an urban context, popular music contains specific street codes, it is easy to access not only as an act of performance or listening, but as an experience of belonging via dance, fashion, visual codes, or group values. It is related to identity. Popularity is not defined by mass media; it is defined by the sense of community.

Contrastingly, the appreciation of popular music as media-dependent is the official epistemology in the two German case studies and in UDLA. There is a clear

element of mediatisation which translates into an understanding of popular music as related to the aesthetics of rock & roll and its main format of consumption: the record. Based on this, popular music in these three programmes is perceived as being closer to the definitions coming from the US and UK.

For the German cases, this may be explained because of their similar political position within the spectrum of coloniality, but as well as the result of a strong cultural influence in Germany coming mainly from the US and UK after its Second World War defeat. In the case of UDLA, as a private university in Ecuador, it is highly influenced by international models. Over half of its faculty has studied their undergraduate or postgraduate degrees abroad, mainly in the US and Europe. In this sense, their exposure to more Eurocentric and US American-centric values is higher, resulting in a greater influence on their teaching philosophies and practices.

Nevertheless, a few of the interviewed members of the LAM-UDLA's faculty, who have never studied abroad, challenge the 'mediatised' approach, and bring the identity elements into their practice. For example, there was an evident belief that the problem with studying popular music as a mediatised format, either in a record or a book, is that it ignores the music of oral tradition, and oral traditional music weighs more due to a sense of identity. In the case of Ecuadorian music students, even when they should not stop hearing music of universal interest, the common thread of their musical identity or training is compelled to be localised and focused on Ecuadorian identity and its history. However, when the music that deals with this identity is secluded to the programme of clubs, which is a programme promoted as optional or additional, then the message is 'this is not as important'. Then, within the LAM-UDLA degree, the existence of the clubs represents the edge and vigour of the programme, although its informality can represent a weakness.

Similarly, there was a general concern with regards to the lack of decolonial and transdisciplinary approaches. It is assumed that the current 'official' music education models present a lack of focus on solving the needs of the local population. A few examples of local music expressions, such as *Bandas de Guerra* (Marching Bands), and *Música de Liturgia* (Liturgical Music), were mentioned. These practices are usually dealt with by non-musicians and with foreign repertoire, where instead, based on a principal of functionality, musicians could be trained in these formats to develop a vast and diverse repertoire reflecting the needs and expressions of the local population. In this context, if HPME only imitates cultural and educational paradigms from abroad, which work on their original cultures but do not correspond to the local reality, sooner or later, it becomes obsolete. It is time to create local paradigms based on the existing resources which are not necessarily in libraries, but in the voice of the people.

To nurture this functionality, regardless of the geographical context, decoloniality and postcolonial theory may prove very useful. Decoloniality represents an essential epistemological framework to be used within HPME programmes as an educational strategy to become proactive and relevant to their local realities, rather than reactive or phlegmatic. Nevertheless, decoloniality is also understood differently depending on which side of the colonial spectrum the individuals and/or institutions are historically and politically located.

For instance, based on Allahar's (1990) and Handelman's (2002) explanations with regards to the origins of the Latin American and Ecuadorian bourgeoisie, it is possible to identify the legacy and continuity of the colonial mindset within the upper class of the population. Notwithstanding, within the educational context, influenced by a principle of democracy and equality, ironically articulated from the colonial powers too, "private institutions can legitimately serve commercial interests, but publicly

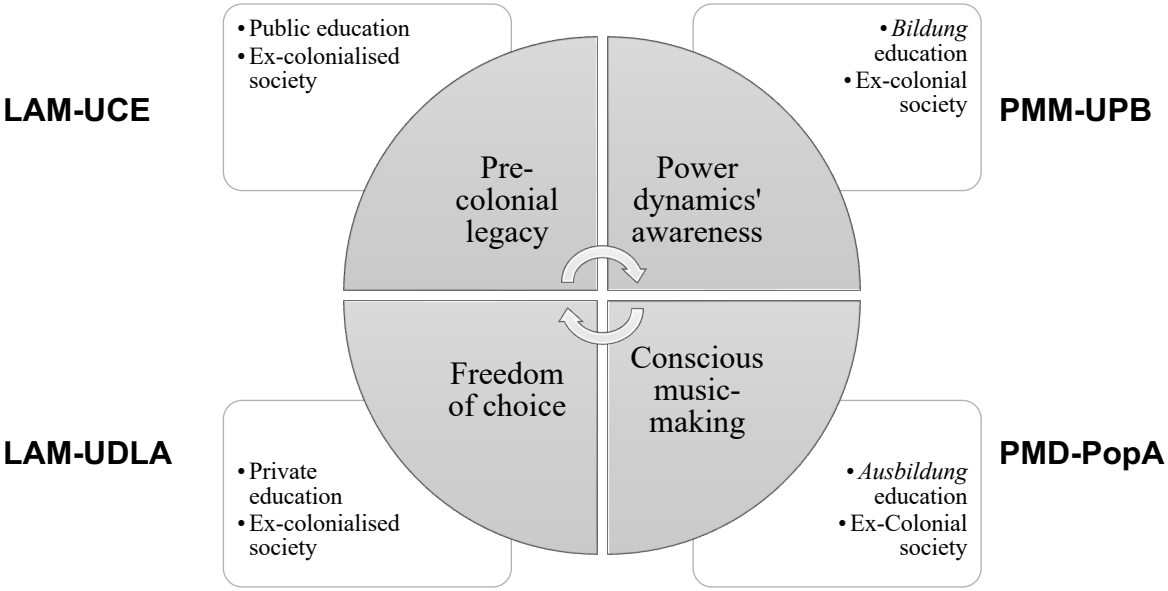
funded institutions are required to serve, first and foremost, the public good" (Botella Nicolás & Escorihuela Carbonell, 2018, p. 87).

The problem lies in the definition of 'public good'. So, for teachers operating in an Ecuadorian public university, decoloniality is about taking local *musics* as the starting point for musical training. However, for teachers operating in an Ecuadorian private university, it is about letting students explore and decide by themselves the music they want to adopt as theirs, perhaps within a limited array of musical options which are usually located in the international market, but diversity is imperative in their view. In both cases, decoloniality is related to musical identity; for one is about a pre-colonial legacy, while for the other one is the freedom of choice.

With regards to the German case studies, the contrast is not between public vs. private education but between *Bildung* and *Ausbildung*. For the faculty operating in a traditional university (*Bildung*), decoloniality is not about the type of music, but the awareness of the power dynamics in music with regards to gender, race, and minorities. For the ones operating in an Academy (*Ausbildung*), it is about the inclusiveness of students from minorities, as well as awareness in music making when using music from 'others'. In both cases, decoloniality is related to awareness of others and not personal identity as such; however, for one it is about the awareness of power dynamics, while for the other one it is about conscious and inclusive music making. Figure 13 illustrates.

Figure 13

Case Studies' Decoloniality Epistemologies



Hence, popular music and decoloniality have different epistemological nuances in each programme. As cultural knowledge systems, they operate according to these modes of thought to reflect it in their curriculum content, administrative decisions, teaching practices, and students' perceptions. Although their modes of thought officially reflect the values of their institutions and directors, there are a few dissident voices within the faculties that tend to line up closer to the modes of thought from 'opposite' programmes in terms of educational approaches (public vs. private, *Bildung* vs. *Ausbildung*). Moreover, although the epistemology varies, it is invariably related to the other components of the knowledge system.

5.2 On Methodologies

Methodology, as a sub-category of Baker's (2011) cultural knowledge systems, refers to two major processes: learning new knowledge and teaching existing knowledge. HPME literature confirms that its predominant teaching methods are

related to experience, demonstration, and apprenticeship. In fact, one of the statements that kept appearing across many publications was the one from the famous US educator John Dewey (1938) “Give the pupils something to do, not something to learn; and the doing is of such a nature as to demand thinking” (p. 181). The problem with this statement is that Dewey’s ideas were based on a context of primary school education, not higher education. If to ‘do’ music is understood as music performance, production, or composition, and ‘thinking’ is related to the critical thinking intrinsic to the ideology of higher education, then it can be argued that it is possible to do music without necessarily thinking.

Nonetheless, the four case studies confirm the supremacy of experimentation as their main methodology. It takes place through a variety of pedagogies that include formal, teacher-centred, informal, non-formal, and student-centred learning. In the two Ecuadorian cases and in the PMD-PopA programme in Germany, the experimentation of music focuses on the mastering of a musical instrument. For the remaining German case, the PMM-UPB degree, experimentation mainly happens in the research of music as a social phenomenon, prioritising observation rather than the experimentation of music itself. This differentiation defines the identity of the programmes in terms of scientific vs. artistic, resulting in a methodological predicament.

The predicament can be efficiently discussed adapting the model of narratives proposed by Partti, Westerlund, & Lebler (2015) with regards to assessment and the construction of professional identities within HPME programmes. The model suggests three sets of narratives: counter, ground, and aspirational narratives.

The counter narratives focus on distinguishing the methodologies applied as contrary to the ones used in WEAM music education. Among the three ‘artistic’ case studies, a clear example of this narrative is the criticism given by D4 with regards to

the *Guru-Prinzip* (see section 4.4). Although there are instrument teachers with a given number of hours for instrument instruction, they have the freedom to choose to teach in a one-to-one format or in groups. The latter is the most chosen. Within the same programme, E4 highlights:

> […] the main purpose is not 'we teach you how to play this song, or a song from The Doors, or a song from Justin Timberlake', this is completely senseless. This is not pop music. Pop music is your music and it's now, and you can learn from past things, and you can learn why is this sound of this 60s drum so cool? How did they deal? How did they get this song? I want to have this drum sound in my song! And then you have to know how it is made, and then you can provide it as a university of popular music, you can provide these skills. (lines 287-294)

Here, the main element that characterises the counter narrative is the absence of a canon. For the PMD-PopA degree, the absence of a canon is imperative for the teaching of popular music since the main goal is the creation of original repertoire. Thus, the methodology for teaching existing knowledge is geared towards the creation of new musical content, and against its passive reproduction.

Contrastingly, in the Ecuadorian cases the reality is the opposite. The presence of a canon seems to be unavoidable. In the LAM-UDLA programme, within the official curriculum, the methodologies used for teaching existing knowledge follow materials and formats from the jazz tradition. Learning jazz standards or a specific repertoire decided by the teacher, in either ensembles or in one-to-one lessons, is the norm. The final semester concerts are a performance of covers. The creation of original repertoire happens but it is not a priority. The indirect explanation for this, given by D2, which is also echoed by most of the faculty, is the fact that "music education at the primary and secondary level is essentially non-existent" (line 232).

Based on this, it could be assumed that in Ecuador, most of the students arrive to HPME programmes with zero or very little music knowledge in terms of theory or instrumental technique. The counter narrative to differentiate these programmes from the conservatoire is the repertoire itself since the actual methods of teaching are not that dissimilar. Therefore, for the LAM-UDLA degree, the counter narrative highlights its official focus on blues, rock, jazz, and funk; and its non-official offer, taking place in the clubs, of more orally traditional music from the region and the world, including even film music, Mediterranean, and more commercial current trends such as latin urban.

In the case of the LAM-UCE programme, the counter narrative expands beyond the repertoire. D1 affirms that the programme is creating knowledge and systematising it, instead of only reproducing Eurocentric knowledge. For this, the itineraries were designed in a circular manner: one provides the resources for the other (Musicology to Composition to Performance to Production and again) (lines 233-238).

Additionally, as part of its decolonial approach, native instruments are being taught at the same level as European instruments. There are three main native instrument families in the curriculum: Afro-Ecuadorian drums, marimba, and Andean panpipes. These instruments are not only being taught in terms of performance, but also in terms of construction. Students have the opportunity to observe their teachers building these instruments and, in most cases, have built their own (see section 4.1).

Inevitably, this translates into a methodology heavily focused on storytelling. Most of the lessons observed did not provide traditional theory or scientific explanations considered ‘acceptable’ in the academic Eurocentric models of education. For example, when preparing the wood for making a *bombo,* the teacher explains that it had to be cut on certain nights depending on the moon, and the reason being is the quality of the sound that it produces. Common scientific methodology would demand

a proven explanation of the qualities of the wood. On the other hand, the proof for this 'ancestral' knowledge is the sound, and for the Afro-Ecuadorian community, represented in his teacher, that is enough.

Counter narratives are not only against the conservatoire tradition, but they also happen within distinctive perceptions of music as a profession which also define methodology. As one of the faculty members of the PMM-UPB degree expresses:

> What you learn here is not focused on performing on stage. […] If you discover that when you start this program that it's very scientific, and it's more talking about music writing, about music thinking, about social discourses, [...], going to conferences, and that's not your thing, because you discover "hey my dream was being on stage", then, this is not going to serve you at all. Why do you need a bachelor's degree to play rock & roll? You don't need it. (A3B, lines 170-177)

The second set of the model of narratives illustrates events describing what actually happens. Ground narratives, in this case, aim to identify tangible present challenges rather than ideal or expected scenarios. For example, the scientific focus of the PMM-UPB programme does not go unhampered. As P3 points out:

> I am kind of one of the only educators in Paderborn who does the practical things, I talk to many students, and I think most of them actually want to do music. Of course, the educational focus is there, but in my experience, most students, or at least, half of the students wish to have the ability, or possibility of doing, making music as well, […] Many of them try to get into the programme in Mannheim, into the PopAkademie, but fail, and then search for more possibilities of doing that and they come to Paderborn, they love it there actually, and I think the level is very good, there are very good musicians in

> Paderborn, but I think the expectation of the students is something else of what they really get from it. (lines 244-253)

Similarly, in the PMD-PopA degree, ground narratives highlight the tensions between the *Ausbildung* approach and its image of being industry and commercially driven. As D4B expresses:

> As an institution you can't control [popular music]. And that's, of course, for many people a problem, they get it as a kind of sell-out, and we are only using what is coming from the underground, from the authentic real musicians and we then come and put it in the mainstream, place it on the radio and earn money like this. That's not true! But I understand what they think. […] (lines 399-403)

Likewise, among the Ecuadorian case studies, ground narratives show that the biggest challenges are often related to the institutional refusal to incorporate local and indigenous knowledge into the curricula. This reflects an unawareness of how orality and indigenous knowledge really works. "Indigenous knowledge cannot be understood independently of the ways in which it changes. Apart from assimilation and synthesis or hybridisation [with other peoples' knowledge], the basic process of accumulation is, as with scientific knowledge, through experiment" (Baker, 2011, p. 43).

Within the LAM-UDLA programme, C2 believes that the academic study of popular music needs to embrace orality into its practices, even when this can represent a double-edged sword for orality itself. The reason for this is that in orally traditional music, there is a fundamental part that is original and immutable, but there are various photocopies from that original where each teacher, each interpreter, each composer, adds more. The academisation will challenge this additive nature by trying to 'stabilise' it. However, the same could be said about any type of music that is academised. Only a constant and conscious practice can minimise the negative

effects of this challenge because only practice, or in other words: experiment, can show what needs to be systematised and what does not (lines 293-313).

Contrastingly, in the LAM-UCE programme, its heavily promoted decolonial epistemological horizon also finds opposition from within. C1 firmly states that it seems that the term decoloniality is a political game, considering it is a buzzword that is manipulated very lightly. Above all, he argues, art and culture have a quality that no one can take away from it, not even a political standpoint, and that is a tendency to expand as a universe, a tendency towards universality, that, nobody can prevent (lines 248-255). Thus, focusing only on a pre-colonial legacy just for the sake of it can end up being anti-artistic.

Finally, the third set of the model, aspirational narratives, reveals the intended learning outcomes of the methodological practices. Ground and aspirational narratives are not opposite necessarily, but the latter better describe what the directors and faculty would like to happen in their programmes as the outcomes of their methodology. For example, with regards to the scientificity of the PMM-UPB degree, C3 notes that it is very important to deal professionally with pop music phenomena at university. According to him, courses geared towards practical skills only are not productive because they are not broad enough. Popular music has a very strong emotional dimension that demands its study as socially relevant closely connected with sociology, media studies and other disciplines (lines 256-269).

One common thread among the aspirational narratives of all the case studies is the acceptance that there are many good musicians who can make a name for themselves outside the academy, but in the face of a society that is increasingly shaped by pop culture, professionally trained musicians must competently think about popular music, and how it permeates every other aspect of life. As C3 ornately

articulates it: "*Popmusik könnte ein Grundnahrungsmittel sein, das den Hunger nach all dem stillt, worüber ich nicht sprechen kann*" (lines 250-251) - Pop music should be a staple food that satisfies the hunger for all the things I cannot talk about.

In a similar fashion, D4 highlights the necessity of identifying critical thinking competencies of potential musicians to accept them into formal education or not even if they are considered a 'great musician'. He states:

> "[…] talent is one thing but you also should have a very good foundation in the way you think what you do, [if they don't] we have the experience, they get lost within the first two semesters, [So,] you have the problem in the end, great musicians but you can't examine these guys because they have no criterium, and what I know is that it is not the most talented guy who makes it, but the most talented guy who has, at the same time, a reflection of his life who makes it at the end. (lines 231-239)

In the Ecuadorian cases, the aspirational narratives go hand in hand with the hope of a more inclusive and formal approach towards all types of music. I1A, from the LAM-UCE programme, emphasises on the uniqueness of every type of music expecting that the public university, a space for everyone per excellence, becomes a place where music from all sectors converges (lines 176-190).

Additionally, there is also an urgency for incorporating non-traditional teaching methodologies not only for decolonial reasons, but also for artistic ones. I2B and I2A, from the LAM-UDLA programme, believe that the methodology must go beyond the technical to the aesthetic focusing on authenticity and originality; elements that most of the popular artists in Ecuador, who did not have any formal education, seem to have achieved (I2B, lines 249-256; I2A, lines 245-258).

Table 4 summarizes the main points discussed in this section.

Table 4

Case Studies' Methodologies Profiles

Case Study	Methodologies confirmed by literature	General Focus	Challenges
LAM-UCE	**experience**, demonstration, and apprenticeship	Mastering a musical Instrument through the **reproduction** of a canon	Lack of legitimization of oral traditions
LAM-UDLA			Lack of acceptance of local music in the curriculum
PMM-UPB		Analysis and transdisciplinarity	Too little music performance based subjects
PMD-PopA		Mastering a musical Instrument through the creation of an original repertoire	Too little analysis and critical thinking

In conclusion, the methods of creating new knowledge and teaching knowledge to others are variable, but they are invariably related to the other components of the knowledge system (Baker, 2011, p. 44). In this sense, narratives about potential changes are not simply about facts but also about values. All changes, as Partti, Westerlund & Lebler (2015) affirm, are "also likely to have a significant impact on the whole educational culture of the programmes, hence increasing student agency and strengthening professional identity formation and a sense of professional community not just within the programmes, but even beyond" (p. 488).

5.3 On Frameworks

Reinhert (2018) proposes it as a category dealing with the organisation of the curriculum. She claims that at the centre of the curriculum design is the framework of either employability, culture, or both at the same time (hybridised).

> A cultural framework has within the goal of a program to educate students towards cultural value – both for themselves and for the music that they create. A hybridized framework combines employability (ability to be financially solvent) and a cultural framework to create successful, creative individuals able to monetize the skills they possess (p. 169)

Although the author does not really define 'cultural value' beyond relating it to something intangible but socially desirable, her approach embraces curriculum design as a tool of measurement of the social awareness, change and capital that the programme may produce based on the connections and interactions between its teaching pedagogies and its immediate social surroundings. The findings confirm that, similar to what Reinhert (2018) found on her own project, the educators of the four case studies see their own programmes as either cultural or hybridised. For example, D2 from the LAM-UDLA programme passionately affirms:

> My commitment to music education was far beyond performance. I mean if I had to describe what I am, I'm a music educator. I'm not a musician first, educator second. So, my commitment there and my mission goes beyond just helping kids become musicians or music educators […]. I know this sounds *cliché*, but it's about being human, and it's about following dreams, and it's about self-realisation, and I really don't care if the kids end up being musicians or performers or whatever. I just want them to be competent, self-realised, empowered human beings. (lines 204-210)

There is a direct relation between the cultural framework and the employability one. It is assumed that if the cultural values are the focus, then, the employability profile of the students is strengthened. To illustrate this, P1 notes that the teaching of the Escuela de Guitarra Quiteña in the LAM-UCE programme equips students with a competitive edge. I1C, part of the faculty, was the only person known as a performer of such style, now, his students are continuing with it (lines 351-360). In fact, I2F-grad, who leads the Club de Guitarra Quiteña in UDLA, was one of his pupils. The same applies to marimba and Andean panpipes. Students' testimonies confirm that new working opportunities open for them based on these distinctions.

Similarly, D4A, with regards to the PMD-PopA degree, expresses:

> What we can offer them is, on one side, focus on their playing, make them better musicians, in that sense, better technique, or focus on weaknesses, improve their band work, improve their band sound on the stage, and on the other side we give them the whole package of secondary competencies, the music business competencies, academic writing competencies, secondary instrument, this broadens their horizon as musicians, so they can actually survive in the music business for 40 years after they graduate, until they have to retire, with extra skills that they don't have otherwise, […] That's what we can offer, what a normal musician can also obtain but with a lot more work. (lines 105-118)

In this context, a hybrid framework is closely related to an understanding of inter- and transdisciplinarity. This is particularly evident in the PMM-UPB degree, as A3C explains: "It's actually not that easy to describe because it's a mixture of different disciplines, that's why [we] call it interdisciplinary or transdisciplinary study. It's part

business, part cultural studies, specifically dealing with popular music, music history, as well as media studies" (lines 34-37).

5.4 On Pedagogies

As discussed in section 2.2.2, the most common pedagogies in popular music education include formal, teacher-centred, informal, non-formal, student-centred, and peer-to-peer learning. All of them are present in the four case studies analysed in this project. Reinhert (2018) adds two more sub-categories into her Pedagogies quadrant: authentic and philosophy, which is useful to explain clear themes that emerged from the field research: functionality and interdisciplinarity.

With regards to authenticity, it refers to the focus on original music or the reproduction of previous works in the form of a canon. The only case study that prioritises a focus on original music is the PMD-PopA degree. The Ecuadorian cases have some classes and itineraries to do with composition, but it is not their focus. The PMM-UPB programme is not concerned about authenticity as it is musically understood, it focuses on researching it and challenging it theoretically or in practice. It can be argued that authenticity happens in the original research and transdisciplinary projects which take place in its immediate social surroundings.

In terms of philosophy, the most distinctive formal and teacher-centred pedagogy taking place across the 'artistic' programmes is the one-to-one instrumental lessons. This is the pedagogy that D4 refers to as the *Guru-Prinzip*. For the Ecuadorian cases, due to the lack of music education in primary and secondary schools, directors and faculty of both programmes do not seem to conceive any other way than weekly individual lessons, with the same teacher, with a set repertoire per level, to train students in their instrument playing techniques.

Contrastingly, in the PMD-PopA degree, even when there is several hours designated to one-to-one instrumental lessons per semester, group formats are favoured, offering individual support only if needed. As D4 says:

> These days, [...] young people learn the same from the Internet, from social media, and the school classes at the university. You could leave out a lot of lessons these days and say: “go to this teacher on YouTube and then you come back and we can talk”. […], and we [...] have this system of group lessons with three, four, or five people, and then synch, one-to-one lessons. (lines 150-155)

Likewise, cultural educational values also determine the philosophy of the pedagogies. P2B, being one of the teachers from the LAM-UDLA programme who has studied abroad, identifies the differences in how higher education is handled in Ecuador and the UK. He feels that Ecuadorian university students are still treated as high school students since the system itself expects teachers to be the ones controlling the process through, for example, taking attendance, rather than allowing students to take control of their own education (lines 490-497).

In the LAM-UCE programme, most teaching encompasses a mixture of formal and teacher-centred pedagogies, akin to what happens in a conservatoire; however, with some exceptions, the repertoire consists of mainly traditional songs which demand the usage of traditional instruments too. When teaching resources for a specific instrument do not exist in books or scores, the methodology includes orality, making it a more student-centred and peer-to-peer learning pedagogy. Usually, traditional music teachers have learned to play by listening to or watching older performers in their own communities. Thus, they replicate these practices in the classroom, and even bring other members of the community to play with them and the students. The same happens in some of the clubs in the LAM-UDLA degree.

This type of pedagogy is closely related to the term ethno-education, also known as intercultural education. For C2, in the LAM-UDLA degree, this is a pedagogy that arts and music education must adopt in Latin America. According to him, the absence of it implies an imitation of cultural paradigms that work for others but not for local realities since they are not concerned with local identities. Local paradigms can be built with knowledge from oral tradition, not libraries (lines 195-238).

In terms of music production, across all the case studies, experimentation is imperative, and the pedagogies used tend to be more inclusive for students with no previous formal music knowledge. In fact, for P3, in the PMM-UPB programme, the DAW is a 'modern instrument' that offers a great opportunity to experiment with music in other way. He notes:

> Normally, what you would do is to learn an instrument, you would say: "This is the G string, OK, now play the G string." […] I turn it upside down, so we start with a finished recording, listen to it and manipulate it. [...] You work in the equalizer, you make it bigger with a compressor or something, or maybe you manipulate it so much that you just use one small sample, like the chorus of the song, and then you add something above and beyond it, like a kick drum, or an extra instrument, or you put out an instrumental pad and try to write an own lyric, an own melodic line to it, with own lyrics and stuff like that. This is in a few words what I do. Upside down, you can call it upside down. (lines 74-84)

Certainly, the previous pedagogies refer exclusively to the theme of functionality as a desired outcome in terms of musical skills. However, a minority of the interviewees recognise that even when the strength of those pedagogies lies in its functionality, they tend to sacrifice artistic values on the way. I2A, from the LAM-UDLA programme notes that they generate very technical, methodical, and scientific musical practices, but

indirectly discourage creative and experimental attitudes, two things that are closely related to an artistic search (lines 203-209).

Furthermore, the second theme found in the field research with regards to pedagogies is interdisciplinarity, mainly understood as two different artistic disciplines working together to create a final artistic product. For example, music working with dance, theatre, or cinema; or even composition, with performance, or production.

For the PMD-PopA programme, its interdisciplinarity relies greatly on the combination of music making with music business skills offered by the Music Business programmes within the Academy, as well as with IT skills related to music. As D4B expresses: “if you are a pop musician, then you have to have an interdisciplinary approach, which means for example, building a website, making a YouTube channel, […] thinking about lighting, video, and things like that” (lines 309-312).

Similar understandings happened in the Ecuadorian case studies. The LAM-UCE programme, being the only one to belong to a Faculty of Arts where degrees in other performing arts are offered, procures to create projects between them considering them as interdisciplinary. With the LAM-UDLA programme this tends to happen with the Filmmaking or Audio-visual Production degrees, since they are the programmes most alike within the university.

Nevertheless, the PMM-UPB programme takes interdisciplinarity to its core identity. It goes beyond musical or artistic disciplines and assumes that popular music is better catered as an academic subject if studied through transdisciplinary research. Transdisciplinarity is not about the disciplines themselves but how students engage with them. It is the opposite to a traditionalist method. For the leaders of the course, transdisciplinarity is not only a methodology or a pedagogical approach, but also an attitude, a mobile identity.

Accordingly, A3A notes: “it is a huge work if you want to work transdisciplinary, but I think it is worth it because you learn a lot, especially about yourself and about your own limitations” (lines 377-379). The most evident outcome of its transdisciplinary projects is the fact that students have become more visible and active in the cultural life of the city building a network that includes local authorities and social agents important for their professional chances after graduation. This is achieved through tutorials, team projects, co-readings, excursions, and interactions between academics internally and externally, as well as with non-academic actors, and the involvement of the students at the core of the transdisciplinary agenda.

In summary, all the pedagogies proposed by Reinhert (2018) are present in dissimilar degrees. Authenticity is mainly understood as depending on the creation of new material, either musical or research driven. In terms of the philosophy of their pedagogies, two main pillars shape it: functionality and interdisciplinarity, with transdisciplinarity being favoured in one of the cases. Attention to these themes is essential in order to reflect carefully on the validity of the aims, purposes, and practical work within each programme since, regardless of any specific aim, music education pedagogies “need to be about leaving opportunities open, not closing them down, offering routes and role models for lifelong engagement, and articulating these possibilities for young people as part of developing and sustaining their musical identities” (Pitts, 2017, p. 168).

The next and final chapter (Chapter 6) reviews the guiding queries of this research to then, after interpreting the findings inductively, propose an internationally minded conceptual model, bringing as well further contributions from the literature. It ends with the limitation, a methodological reflection, suggestions for further project, and the conclusions of the project.

6. Discussion

"The power that the social and human sciences have in the analysis of a convoluted and chaotic reality is the engine that nourishes the collections of knowledge and objective social research"

(Noel Míguez Passada 2019, p. 12).

This final chapter begins by reviewing the guiding queries of this thesis and highlights their relevance. Then, based on an inductive interpretation of the empirical and literature findings, it moves beyond Baker's (2011) and Reinhert's (2018) categories to propose an internationally minded conceptual model as a supportive tool for curriculum design and/or adaptation from which HPME programmes can benefit regardless of the country where they are delivered. Finally, it considers the limitations of the study, and identifies potential aspects for further research that can be built upon the study's findings.

6.1 An Internationally Minded Conceptual Model

The purpose of this doctoral research project was to explore the epistemologies, methodologies, frameworks, and pedagogies of popular music, through the lens of decoloniality, in four specific HPME programmes in two countries located on opposite sides of the history of colonialism, to then find out how they adapt them to their local realities against increasingly globalised PME approaches.

These approaches present tremendous challenges that can be easily overlooked in the name of functionality and profitability. As Kertz-Welzel (2015) notes: "The music education profession has not been aware of the fact that internationalizing music education and therefore also comparative music education are highly political

endeavors because internationalization is connected to globalization and all the power issues related to it" (p. 63).

In this context, one of the most influential ideologies in the design and delivery of formal education is Talcott Parsons' (1949) structure of social action. Nevertheless, his functionalist approach undermines the social structures of ex-colonial countries and current educational needs in general. As Turkel (2005) affirms:

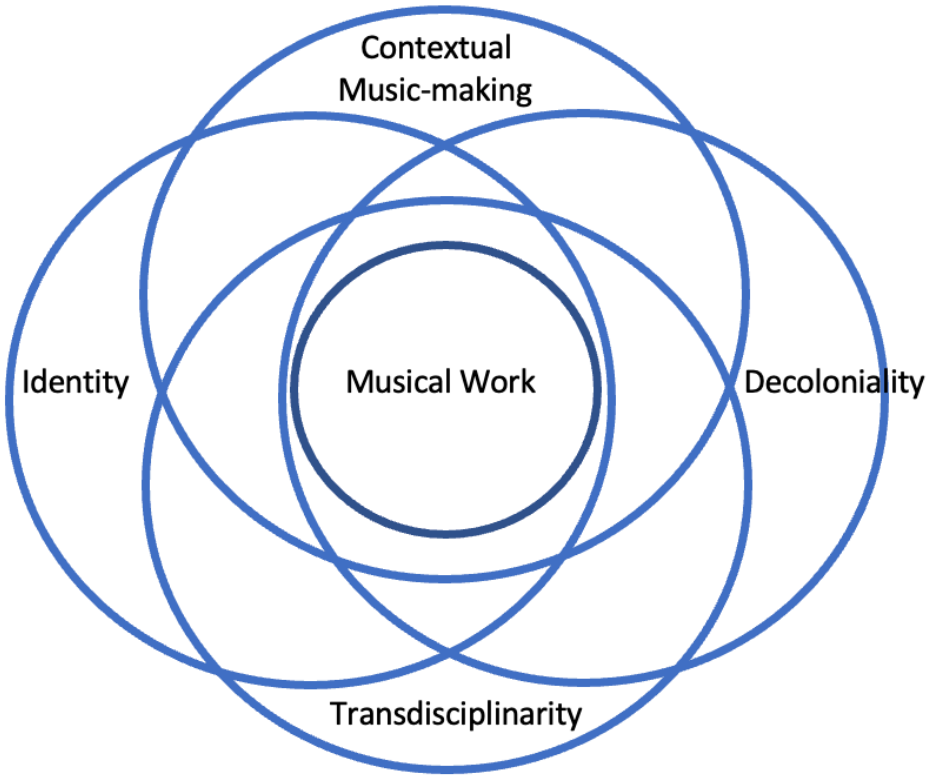
> On the one hand, Parsons stressed the role of generalized values and norms in integrating individuals and institutions in an ongoing process of social differentiation. Generalized values and norms are specified in the elements, relationships, expectations, and culture through which individuals and institutional differentiation is realized. On the other hand, tensions among individuals, institutions, and economic relations characterized growing complexity. (p. 69)

This complexity is neither something to be solved nor controlled by institutions operating in HE. Quite the opposite, the evidence gathered in this research, documentary and on the field, encourages the embracement of this complexity and the nurture of its awareness to identify key pillars upon which HPME programmes can flourish and thrive.

Based on key themes identified in the findings, Figure 14 depicts an internationally minded conceptual model of four pivotal horizons to develop sustainable HPME courses and increase their relevance in their immediate societal surroundings, as well as to establish an operational culture of permanent reflection.

Figure 14

An Internationally Minded Conceptual Model for HPME Programmes.



This model can support academic researchers and policymakers towards the design and adaptation of sustainable HPME programmes that direct attention towards how musical cultures and traditions need to be or become part of larger societal environments and structures to survive by preservation and progress. Music education researchers and practitioners working in diverse cultural contexts are required to be connected to develop visions for intercultural music education not only as the basis for developing future education but for no less than societal change (Karlsen, 2019).

6.1.1 Contextual (non-canon) Music-making

Regardless of how popular music is defined, one characteristic that underlies all definitions is that it is popular, that is, it is reflective of the prevailing spirit of its time. In German, the term *zeitgeist* refers to 'the spirit of the time'. Music education has *zeitgeist* if it reflects the music of its time. As Kratus (2019) affirms:

> Historical evidence shows that music education in schools and conservatories during the nineteenth and early twentieth centuries was popular music education, because it reflected the spirit of its time. What is popular in one era is not necessarily popular in the next. Music education today that employs decades-old repertoire and teaching methods has lost its zeitgeist. (p. 460)

HPME cannot lose its *zeitgeist*, otherwise, it would deny its main subject from its core characteristic. This implies that students will be better catered for if the repertoire learned represents current material, and even more, original material created by themselves. This does not mean that 'older' or referential works should not be considered, but they cannot represent the final product or the focus of the learning process. Musical pieces that can be considered as part of a potential 'canon' in popular music, such as jazz standards, or The Beatles and alike, are the signs of the road, not the destination.

Furthermore, the *zeitgeist* element of popular music also needs to be localised. That means that the original and contemporary repertoire is compelled to relate to the immediate realities surrounding the programme and create the space of social praxis. Thus, interdisciplinary, and transdisciplinary efforts within academia must happen permanently. As Regelski (2009) suggests:

> The main curricular question facing 'school music' educators, then, is whether it is "the music" that is to be served—that is perpetuated for its own sake—or

> whether music (in the sense of a conceptual category that includes many musics) and, hence, music education exists to serve the various social needs that bring both into existence in the first place. (Regelski, 2009, p. 78)

Therefore, and not only because of a decolonial urge, HPME programmes are meant to go beyond the idea of functionality of the music alone and move towards attending the musical needs of their societies. For example, instead of teaching students to see the Grammy's as a goal to achieve, local needs should be prioritised. This demands a constant field research on what is happening in the city, in the villages, and in the communities, allowing students to contribute to the harmonic, timbral, melodic, and rhythmic elements of local music and develop their musical language and sounds giving a continuity of those expressions supported by the academia, as well as to its diffusion and legitimacy. Aiming to produced performing artists to be signed to record labels or producing hits to be sold globally is a lost cause; it needs to be the other way around; first, local needs need to be solved, then, the world will be interested in what is happening locally, and international and commercial success can truly take place (Mus2, lines 336-354).

Additionally, a genuine decolonial approach requires a historical perspective of local needs; this means that the study of popular music must cover not only what is needed but also what stopped being needed and why. To reinforce this, Bieletto Bueno (2016) proposes a critical reflection on some of the dilemmas that the study of popular music typically faces with regards to the absence of sound in past musical practices. She argues that the absence of sound, which some music scholars perceive as a "problem", can also become an opportunity to (re)write the history of popular music through a multi- and interdisciplinary treatment that allows clarifying the historical causes of the silencing. This is also part of a contextual non-canon music making.

Likewise, music making is not only related to the activities of composition, production, and performance, but also to the music and media industry practices. A contextualised non-canon music making approach also requires a non-hegemonic music industry approach. HPME in Ecuador and Germany faces the need of bridging theoretical education (*Bildung*) with vocational training and employment prospects (*Ausbildung*). In Ecuador, the vocational focus mainly happens in the private sector, while in Germany, it happens in the HEIs which do not have the name: *Universität.* However, the field findings confirm that both focuses need to be present within the same programme, and as well as Jacke and Zierold (2014) propose, theory needs to be understood as practise, and vice versa.

According to the latest data published, Germany is the fourth largest recorded music market worldwide, and the biggest live music market in Europe (IFPI, 2021). This means that German students can expect to find a solid network of labels, agencies, promoters, and established institutions dedicated to generating music revenue. Because of this, Music Business and Music and Media Economics subjects are top of the agenda in German HPME and are taught with this industry setting in mind. The cases studied confirm this.

Similarly, a few distinctions need to be made in terms of intellectual property. In Germany, the creative industries operate within a solid legal framework of copyright and royalty's collection represented by GEMA, which is also partially financed by a *Rundfunkbeitrag* (a compulsory monthly fee paid by every household). In Ecuador, the legal framework is there, as well as three collecting societies (SAYCE, SOPROFON, SARIME); however, the law is hardly enforced, and the societies find it difficult to operate, claiming that there is not enough funding, but also face a low level of trust among local musicians, academics, and students.

In this context, a delivery of Music Business, Music Economics, or any module belonging to the Vocational Studies as defined by Cloonan & Hulstedt (2012) (section 2.2.2), based on an international approach, would not reflect the reality of Ecuador's music industry. This was confirmed by the observations to the related modules within the LAM-UDLA programme whose content reflected the reality of the US-American music industry but ignored local legal frameworks. This type of approach can alienate students who after completing their studies will deem that knowledge as irrelevant, as confirmed with the focus groups with graduates. To avoid this, a constant field research and transdisciplinary approach, involving the collecting societies and other local institutions, is required. The LAM-UCE degree has one module called Gestion Cultural (Cultural Management) in the fifth semester which is supposed to cover these topics. At the time the field research took place, it had not been delivered yet.

Thus, these modules need to address the local reality within the framework of the current intellectual property law, Código Ingenios, which is highly inspired by the Copyleft movement, the Free Culture Forum (2010), and the Telekommunist manifesto (Kleiner, 2013). It reflects a growing ideology which believes that Latin American countries, instead of trying to become economic enclaves or tax havens, should aim to become havens of free knowledge since one of the main challenges for the future is to understand knowledge as a strategic asset for the development of the region (Gemetto, 2018). With regards to art education, the code proposes specific strategies to strengthen public programs with public support in training and research (Vila-Viñas, Botero, Durán, Gemetto, Gutiérrez, & Sáenz Pedro Soler; 2015, p. 281).

Introducing these types of frameworks, with regards to intellectual property and knowledge as a public good, into Music Business and Economics teaching will inevitably break hegemonic paradigms, opening a myriad of possibilities to experiment

and build new theoretical and practical approaches to music making, producing, and consuming, providing new perspectives on how the local music industry can operate and transcend to a point when regional and international recognition could be achieved.

Finally, a contextual non-canon popular music making implies a contextual non-canon popular musician. Jordán González (2005) provides a powerful theoretical reflexion, based on the Chilean case, defying the systematised academic practices, intrinsically bound to the writing and the installation of repertoire canons, and questioning the antagonistic dimensions that aim to diminish the legitimacy of the popular musician as a professional. The same situation seems to take place in Ecuador and Germany. A truly and honest professional popular musician must be prepared to respond to the popular 'canons' of his or her own surroundings and influence them in a way that allows to keep re-inventing themselves.

6.1.2 Decoloniality as a Pro-active and Inclusive Strategy

> Coloniality is maintained alive in books, in the criteria for academic performance, in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience. In a way, as modern subjects we breathe coloniality all the time and every day. (Maldonado-Torres, 2007, p. 243)

These rather fatalistic words need to be perceived as an urge for awareness rather than a doomed prophecy. Coloniality is a reality, and it always will be. However, an understanding that it is related to a type of mindset rather than to specific historical events, to which colonialism will be the appropriate term for, provides a specific framework to designing HPME practices in a more efficient and relevant manner.

As the findings suggests, decoloniality efforts are already present manifesting themselves with different focuses: the awareness of power dynamics, the practice of conscious and inclusive music making, the freedom of choice, and the conviction of bringing back a pre-colonial legacy. In fact, decolonial and postcolonial discourses are a trendy topic in academia, especially in the ex-colonial powers; however, the field findings point out some of the contradictions that this situation perpetrates and are required to be addressed.

On one hand, the German case studies reflect an awareness of the importance of decoloniality and postcolonial theories to be used as frameworks within their programmes. However, there is an essential element missing that taints the appreciation of these theories as ‘rescuer’ ones, failing to understand the problem of their own practices and relating it to something exclusively happening within the minorities or traditionally oppressed groups. This missing element may be related to the lack of ‘official’ knowledge in their own colonial history.

As most of the German interviewees expressed, German colonial legacy is something that is just recently being discussed in schools or in mainstream media. British, and French colonialism is widely discussed in education compared with the German colonial rule in Africa and the Pacific. The topic is gaining momentum fuelled by young black female writers, such as Alice Hasters, and by various journalists and writers who are also urging for a change in the primary and secondary educational system to tackle this self-denial in the colonial discourse (Hille, 2020).

German HPME programmes would benefit from incorporating modules and seminars that exclusively teach the frameworks of postcolonial studies and decoloniality, making them an official part of their epistemological methodology and pedagogies. However, this cannot be achieved without a genuine diversity within the

faculties, and the inclusion of professors and guest-speakers who are and represent the voices of the people who those frameworks claim to represent.

Indeed, this lack of diversity and inclusion translates into a lack of genuine understanding of the needs and recognition of the oppressed or, as Spivak (1988) writes, the subaltern. The setback can also be seen in non-Western intellectuals, who limit the subaltern to the indigenous dominant groups, and eventually tend to reproduce the hegemonic representation of the "Other". She argues that the "subaltern cannot speak" because of the Western/colonialist mindset that dominates the subaltern, and the intellectual also remains complicit in the "persistent constitution of the Other as the Self's Shadow" (p. 35). Thus, the *vertreten-darstellen* (speaking for-portraying) modes of representation actually silence the subaltern.

On the other hand, the Ecuadorian case studies portray a commitment to nurture a decolonial educational approach but with a dissimilar strategy. Their objective is to preserve indigenous Ecuadorian music by offering an academic environment in which to progress it. Music that was never written, now it is. Instruments that were never built from outsiders of the community, now they can be. Actual musicians and luthiers from indigenous groups have been employed as part of the faculty. As one of the Afro-Ecuadorian teachers affirms, their sounds are the sounds of the mountain, which is not the common *do re mi fa sol la ti* of the 4:40 tempered system; and they have lived and survived in the mountains despite adversity. The educational system shares the responsibility of maintaining them. By officially introducing their knowledge to the classroom, the interviewees do not believe that it will worsen, but the opposite, it will be empowered, and thus, the people this music represents, will be empowered, and with them, the whole country (I1B, lines 74-79).

Accordingly, the importance of bringing local popular music into the academy is a conviction across all the interviewees. When the institution of the university adopts local popular music is a statement that says, "This music is important". It legitimises it and, thus, people recognise it as something valuable and important to themselves. Also, local popular music shall be studied at university as an identity strategy that recognises it beyond being indigenous only, but as a legacy that needs to keep expanding, developing, and breaking the stereotype by nurturing its experimentation (Mus1, lines 262-271).

The legitimacy element touches upon a rooted problem in Ecuadorian society, and in Latin America in general. Local music has had an imbalance with the other genres taught at universities, and when taught, it has been relegated to the lower social stratum, creating cultural and class friction. In fact, this has been experienced by a couple of the interviewees who witnessed how students mainly coming from upper middle socio-economic backgrounds, listening to jazz, rock, blues, and pop, would feel bothered, or even annoyed, when a student coming from a lower social class, born in a poor neighbourhood, would play local popular genres in the corridors of the school. However, when this same music becomes part of a class, the friction dilutes (I2F-grad, lines 65-73).

Beyond the urgency of legitimacy, decolonial discourses are heavily focused on other related concepts such as authenticity, heritage, and rooted indigenous identities. They have been central for the development of current constitutions of countries such as Ecuador and Bolivia, enacted in 2008 and 2009 correspondingly. Higher education is key to embrace them to proactively tackle the social divisions that local popular music faces.

A music programme in a public university has the potential to become a reference of convergence since if a student can afford to pay to study in an expensive university but feels attracted to study in the public one because it offers a wide range of music, then the barriers between different types of music lose protagonism. However, even if the private university offers the same, it would be hard to access for students who cannot pay for it.

A decoloniality approach in HPME appears to clearly be the way forward to revitalise the Ecuadorian music industry by generating content and providing an education that encourages students to research, in detail, traditional and local *musics* which have never been analysed before. This could graduate experts in distinctive material that could be merged, or fusion and generate content that cannot be found anywhere else in the world. The hope is that graduates could perhaps go beyond being a performer of a musical genre and become references or icons (P1, lines 306-317).

Similarly, although Germany does not face the same degree of social class friction with regards to popular music, because of its colonial background, the tensions between ‘us’ and the ‘others’ are ubiquitous. Then, it is not about the popular music that ‘represents’ a particular social class, but a particular group of people depending on their race and cultural background. So, although most students can afford to study a university degree, the divisions between musical appreciations are due to cultural and social capital (Bourdieu, 1984).

In this context, HPME in Germany would benefit from adopting decoloniality since it represents a perspective that provides a theoretical-methodological frame of reference to overcome the imposed “must be” explanations owned by the hegemonic political discourses that affect its current reality and understand the ‘us’ and the ‘others’ in a fairer and more constructive manner.

Targeted efforts of decoloniality as a pro-active strategy are already happening in certain spaces of popular music education in Latin America. For example, Camacho Lagos (2018) provides a resounding thesis about how to play Bolivian indigenous music on piano in a decolonial manner. Likewise, some key specific actions to be applied in class can be modelled from Attas (2019) based on her own teaching experiences in HPME in Canada within a decolonial framework. She suggests:

- Read/teach key texts in decolonization and settler-colonial theory.
- Uncover colonial/Eurocentric elements of a discipline.
- Expose colonial/Eurocentric elements of a discipline (to colleagues/students).
- Meet with indigenous people and resource centres on campus.
- Consider incorporating decolonization into a learning goal or learning outcome.
- Consider whether to assess students' learning in terms of decolonization.
- Include indigenous course content (videos, readings, music, etc.).
- Broaden and/or critique disciplinary approaches to content.
- Teach diverse ways of knowing rather than one single (Eurocentric) way of knowing.
- Connect classroom teaching strategies to decolonization.
- Consider power relationships in the classroom.
- Consider local context (geography, institution, faculty, students, classroom).
- Include a territorial acknowledgment on the syllabus; explain it and speak it on the first day of class and later in the semester as appropriate.
- Let indigenous perspectives (whether general or individual) guide approaches to course content.
- Place indigenous and Eurocentric knowledge on equal footing and make that decision transparent for students.

- Discuss indigenous/settler issues within a discipline.
- Discuss the implications of colonization/decolonization for a discipline.
- Consider the multiple and intersectional identities present among students and faculty. (pp. 133-134)

In this context, delicate attention needs to be given to the differences between Latin American and North American's decolonial approaches. Although both are committed to powerful projects that rewrite history and mobilize the future, Latin American scholars assert that "what is crucial [...] is not find a better place in the existing global coloniality, but to destroy this coloniality and create an *other* world." (Tlostanova & Mignolo, 2009, p. 145); while Indigenous scholars in North America might respond that other worlds are already here. As Beard (2016) concludes:

> [...] the challenge remains to move the academic discussion of the decolonial beyond a critique of the West into one that truly embraces the rich intellectual histories, experiences, knowledge structures, and sovereign nation-to-nation relations of the Indigenous worlds of "Nuestra América" as well. (pp. 210-211).

In summary, decolonial practices in HPME are not about 'getting rid of' the European legacy or 'rescuing' indigenous culture; they are about preservation, legitimacy, self-recognition, social mobility, convergency, and alternative practices. For this, permanent strategies that include teachers from diverse backgrounds need to be established as part of the official curriculum, and not only as extra-curricular activities. Pro-active diversity and inclusivity go hand in hand with a healthier understanding of what decoloniality is and what it can achieve. As Bowman (2007) reflects:

> We need to learn to think of musics as fundamentally social phenomena as actions and events that are always and intimately and constitutively connected to the lives and identities of people. Our musical exclusions, then, are always

> also exclusions of people. These circumstances have far reaching socio-political and pedagogical significance. To declare music's beauty or its supposedly "aesthetic" qualities the essence of music—that is, to say that these more than anything are what matter in understanding and teaching music—is not just a philosophical preference or predilection but a political act with far reaching consequences for concerns like equity and social justice. (p. 118)

6.1.3 Transdisciplinarity as a Socio-Epistemic Educational Future

In the contemporary media discourse, music covers not only the creation and transmission of musical signs but also the contexts of production, distribution, and reception as well as the functions served by the musical text and its production. All of this can hardly be accommodated in a single discipline. Young artists tend to work more and more in various medias, ranging from the traditional to the digital, and as Clüver rightly states: "they will look for institutional spaces where they can become familiar with the assumptions of the developing theories of intermediality and competent in their application, spaces that also accommodate those intermedial phenomena whose disciplinary locus has so far remained uncertain, [...]" (2016, p. 34).

As part of the curriculum debate within the sociology of education, Young & Müller (2010), based on educational policy trends, conceptualise three possible "educational futures" with regards to knowledge. In Future 1, knowledge boundaries are given and fixed rather than socially responsive. In Future 2, traditional boundaries are dissolved shifting the construction of knowledge and learning from concepts towards the knower's daily experiences. Future 3 "emphasises the continuing role of boundaries, not as given entities […], but in defining domain-specific but increasingly global specialist communities as a basis both for the acquisition and production of new knowledge and human progress more generally" (p. 20).

The three futures are epistemologically varied in terms of the emphasis placed on conceptual and social knowledge. *Future 1* is "under-socialised". *Future 2* is "over-socialised", and *Future 3* is “social realist” or “socio-epistemic”. Young & Müller (2010) compare this scenario, *Future 3*, to what the British philosopher Christopher Norris, following Habermas, referred to as the “unfinished project of modernity” (p.20). Ironically, Habermas’ ideas with regards to modernity are exactly the main point of opprobrium for Dussel (1998) and Mignolo’s (2011) decolonial arguments.

Therefore, a genuine socio-epistemic approach needs to be built beyond the concept of ‘modernity’ as understood hegemonically; and transdisciplinarity offers a potential and achievable path for it. In an ideal *Future 3*, contextual knowledge (horizontal) provides a starting point for curriculum content pedagogies but learning outcomes are then linked to the systemised processes (vertical) of conceptual learning, and thus, the application of knowledge can be extended. Applying this to PME, McPhail (2012) states:

> Where effectiveness in learning appears, high elements of popular music practices are adapted for the educational context and forms of visible pedagogy are utilized. By linking the contextual (horizontal) knowledge to other knowledge and concepts within the discipline, students' understanding, and application of knowledge can be extended. The pivotal factor in this process is the teacher's ability to make appropriate connections across knowledge boundaries. (p. 43)

In this context, HPME programmes focusing on performance, composition, and production, such as the ones in Central, UDLA and PopA, can benefit from a transdisciplinary framework nurturing in the students the understanding that every piece of music they consume daily is permeated by an abundance of theoretical and extra-musical disciplines. Equally, in HPME programmes where the study of popular

music is done through social sciences, such as the one in Paderborn, music-making activities prove to be pivotal as a key component of the learning process.

González (2016) suggests a model in arts education considering aesthetics, history, critic, and production the four vital disciplines that make a piece of art. Accordingly, Islas (2016) expands on the concept of abduction as a methodological framework to formally study arts in higher education providing a model formed by inventive and demonstrative components. The first ones have to do with the creative process, and the latter ones refer to the theoretical framework, the process of interpretations and successive contrast, and field work (p. 28). Both models, proposed by Mexican writers, can be efficiently applied to HPME.

Although, on the surface, the findings may support the idea that an 'artistic' programme cannot be 'scientific' at the same time, and vice versa; literature in artistic research reveals otherwise (Borgdorff, 2012; Marcus, 1995; Marin Viadel, 2011). For example, the Institut für Pop-Musik at the Folkwang University of the Arts, located in the same state as UPB, runs a postgraduate master's programme described as an interdisciplinary and practical arts course. In fact, Diederichsen and Jacke, who have also been publishing together (2011), are members of the advisory board. Cases like this can also provide more insights into the fact that the artistic and the scientific are not necessarily exclusive.

Likewise, transdisciplinarity can help to deal with the challenges presented by the cultural omnivorousness and music gentrification realities within HPME programmes by including of non-academic agents, even if that implies a rupture of traditional academic practices, to constantly maintain those realities in check.

For this purpose, Gloor (2006) names a new concept for working and developing careers as COINs: Collaborative Innovation Networks. "In a COIN,

knowledge workers collaborate and share in internal transparency. They communicate directly rather than through hierarchies. And they innovate and work toward common goals in self-organisation instead of being ordered to do so" (p. 4). This approach needs further consideration within HPME since it is closely related to the understandings of music creativities provided by Burnard (2012). In this context, the inclusion of other voices is a fundamental. As A3A notes: "They are going to change things, not us on our tables writing books. We don't have any influence in industries or societies, it is only for us, that is the bubble" (lines 424-426).

Similarly, Rancière (2010) urges artists and educators to stop understanding artistic audiences as passive, instead, they should be seen as emancipated spectators. This opens the possibilities of involving audiences as part of the learning processes within HPME environments. Jacke (2018) expands this idea and affirms that in popular music, "creativity means keeping open the possibility of interpretation through *Leerstelle*, the empty spaces requiring the imposition of meaning from an implied reader. These empty spaces [...], can actually be described as creative spaces" (p. 206). Experimentation is imperative, and transdisciplinarity allows this to happen. As de Assis (2013) asserts:

> Musical works participate […] in two different worlds: one related to their past (what constitutes them as recognisable objects), another related to their future (what they might become). [...] From this perspective, experimentation, methodologically conducted through experimental systems, might allow for "making the future" of past musical works, something of which "interpretation" is far less capable. Moreover, artistic experimentation has the potential to bring together the past and the future of "things," enabling and concretely building

> (constructing) new assemblages— something that non-artistic modes of knowledge production cannot do. (de Assis, 2013, p. 160)

6.1.4 Identity through Aesthetics and Resilience

When talking about the challenges that students must face in their family environments when choosing to study music, Reeves (2015) evidences the fact that individuals who study music usually start doing it based on family identity, regardless of their cultural capital position, rather than to develop a valuable character or skill. Undoubtedly, more research is needed as to determine the reasons why students choose to study in HPME, but one thing is certain: studying music is a matter of identity, either personal or familiar. Then, the concept itself is compelled to shape curriculum design.

Following a Kantian tradition, Costa Paris (2015) develops three considerations with regards to personal musical identity. First, the importance of beauty is indispensable to be able to know reality. Second, related to educational praxis, the appreciation of beauty in music induces emotions that originate an active response to it, strictly personal, where aesthetic judgment is of great importance. And third, complete music education, through experience it, includes aesthetic education; thus, the personal musical identity will be determined by the set of these experiencing through which the encounter with ‘the beautiful’ has been carried out. Because of these, education should facilitate situations in which the manifestation of beauty does not go unnoticed. Furthermore, Jacke (2019) extends the argument beyond the music itself and calls for an aesthetic education in popular music culture covering all the mediatic considerations for its production, distribution, and reception.

Similarly, the Ecuadorian composer of experimental music, Mesías Maiguashca (2001), who is also based in Germany, compares the aesthetic task to a religious or

philosophical one, whose aim is to give a meaning, to interpret, to give a general vision, to give a reason to be. He highlights the fact that specific to the aesthetic task is the playful aspect (*jouer* in French, *spielen* in German) and the desire to "express" the interiority of an individual. In the aesthetic task, rationality gives way to intuition, the pragmatic to a creativity not linked to utility. This directly challenges PM pedagogies who heavily rely on the cultivation of a utilitarian creativity.

The field findings confirm this in various levels. For example, the term *chaucha,* an Ecuadorian slang word that refers negatively to performing a show on a freelance basis which does not require much seriousness, was repeatedly mentioned by the Ecuadorian interviewees. There was a sense that education enforces this mentality, leaving students at the level of manual workers who learn how to play a specific repertoire in a traditional way, but are not encouraged to create their own one, or even experiment their own techniques.

Creativity is the most used term when conceptualising art. In fact, the art of “music is revealed as the exemplary locus of diverse modes of creativity: social, distributed, and relayed. In this way it offers unparalleled grounds for rethinking creativity itself” (Born, 2005, p. 34). However, Sovansky, Wieth, Francis & McIlhagga’s (2016) argue that not all musicians are creative. They express:

> If a musician wants to have higher divergent thinking, the creation of music into their regular musical practice routine should be incorporated. Similarly, if music educators want all musicians in their program to be more creative, higher importance should be placed on teaching all students to arrange, compose, and improvise music, not just jazz and composition students. (p. 34)

Likewise, as Towse (2006) writes, there is no consensus on what creativity is and how it can be created or improved. However, one thing is irrefutable: creativity

requires more than simply playing music. Jörissen, Ahlers, Donner, & Wernicke (2019), and Ahlers (2019) present pivotal arguments on the application of creativity in popular music through technological interfaces.

Comparably, creativity is not only visible as an aspect of musicians' identities with regards to their musical practices, but to the process of forming, negotiating, and mediating their identity as professionals. It becomes a necessary tool for enabling music graduates to (re)negotiate their work identities creatively in contemporary work circumstances (Juuti & Littleton, 2012; Weller, 2013).

Thus, resilience training represents an efficient methodology to enhance creativity within HPME programmes. Ground and aspirational narratives from the field findings suggest that more attention needs to be given to nurturing students' resilience as a key skill by creating a culture of experimentation within the programmes themselves. As Holmes (2017) notes:

> […] musicians should be encouraged to develop as 'artistic entrepreneurs', whatever career path they eventually choose – that is, to use creative entrepreneurial thinking in their instrumental and/or vocal learning and performance; this is an approach that might apply equally to composers. To do so involves developing the confidence and security to think innovatively, improvise, experiment, discover their own level of sensitivity to environmental factors (which may well be inherited) and find their own approaches to risk taking. The capacity for change relies on openness and recognition of the key role of the imagination in dealing with uncertainty. (p. 126)

In a societal context, in Ecuador, located on the colonised side of the colonial spectrum, there is a sense that local identities need to be 'rescued' through popular music expressions which have been discriminated against for centuries. Thus, the

concept of identity is closely linked to a sense of heritage. In a decolonial approach, this heritage searches for pre-colonial practices and meanings, and explores the colonial influence not on political grounds but on aesthetic ones through resilience.

In Germany, located on the colonising side of the spectrum, there is a sense that local identities need to be ‘maintained’ versus the globalisation of music after the Second World War. For this, Larkey (2000) suggests that expressions of German popular music, such as *Schlager*, *Volkstümliche* (folk like), and *Volksmusik* (authentic folk) resort to the usage of lyrics in local dialects to keep existing. Regardless of the colonial heritage, musical identity reflects a “struggle for a sense of place” (p. 18).

To avoid divisive narratives with regards to heritage and coloniality, embracing identity and its implicit need of creativity through the experience of aesthetics and the nurturing of resilience allows HPME to foster individual and communal musical identities as a cultural borrowing which makes it aware that “changes in musical tradition don't mean the loss of cultural identity but articulates the way it changes with circumstances” (Frith, as cited in Haynes, 2005, p. 376).

To conclude, these four elements, proposed as an internationally minded conceptual model, pursue to constitute a global and, at the same time, local HPME philosophy that can assist HPME programmes to become more sustainable and relevant, as Jorgensen (2002) affirms with regards to philosophy itself, “offering important critical perspectives on the practices that accompany them, and thereby providing keys to other possibilities in music” (p. 44).

6.2 Limitations and Methodological Reflection

As Parkinson (2014) rightly articulates, a doctoral thesis is the research product that presents years of compelling and uncertain learning process in the form of an organised and assembled manner. As such, it conceals the chaos of the research journey. Nonetheless, the realities of the journey must be considered as part of an assessment of its limitations. He also suggests three types of limitations: "prior to beginning active research; those resulting from unforeseen impediments to the research process; and those emerging from a critical re-view of the theoretical and methodological frameworks of the study after active research has ended" (p. 219).

Prior to begin the research, there was one limitation that remained present throughout the journey: the domain of the German language. The researcher completed a B1 level in German, and undertook conversations and one official interview in Germany, as well as translating as many documents as necessary (with the help of a translator tool); however, a higher domain of the language would have surely facilitated a deeper analysis of the German literature and mindset. Although this is not a reason to undermine valid research findings, as it is common practice the other way around, the limitation was there, and it was managed to minimise its negative impact as much as possible.

A major unforeseen impediment to the research process, right in the middle of it, was the COVID-19 pandemic. The field research in Ecuador was completed in the semester immediately before the pandemic started. It consisted of a series of interviews and observations on campus. The original plan was to do the same with the German case studies; however, once in Germany the pandemic was officially declared. The field research was put on hold for a semester. After one semester, the pandemic restrictions were extended, so the methodology had to change. The interviews were

made online knowing that the format would not greatly affect their outcome, and the observations were put on hold for another semester. However, the restrictions were again extended, and observations were made online. Unfortunately, this proved to be extremely difficult and limiting, and focus groups were not possible to take place. This limitation was a major setback, but again, it was handled in a way that its negative impact was minimised by focusing only on the interview findings in both countries.

Another aspect worth mentioning stemmed from reflecting upon the methodology design. The fact that the directors for one of the cases (UPB) were also the supervisors of this project resulted in the impossibility to have them as interviewees in the field research. Undoubtedly, the other members of the programme interviewed provided plentiful data, however, not having the Directors themselves was a challenge when comparing the situation with the other case studies. This challenge was constricted by gathering information from their writings and informal conversations.

After the research was completed, a critical review of the frameworks made it possible to find a limitation that could be considered to build upon for future studies: the role of graduate's feedback into the revision and potential changes in the curriculum. Focus groups took place only with graduates from the LAM-UDLA programme. Since LAM-UCE does not have graduates yet, and it was not possible to undertake focus groups in Germany, this part of data was archived for future projects.

Likewise, another suggestion for future research will be to consider more variants within the institutions to be studied. These variants can and should overlook more administrative issues, such as: administration, politics and culture of a specific faculty or degree and its position within its university in general; as well as an in-depth analysis of the profile of the members of the faculty and geo-demographics of the

students and graduates. This will provide more information into the rationale of a music programme and its delivery.

6.3 Conclusions

This study is relevant to several research fields; however, it is mainly located in the areas of PMS, PME, the sociology of HPME, and decoloniality. It makes a significant and original contribution to knowledge in each of these areas.

In respect to PME, this research exposes the distinct understandings of popular music as a conceptual construct depending on cultural background. In this sense, a taxonomical distinction between popular music and music is highly suggested in the naming of HE programmes. The defenders of non-differentiation seem to be people who are never part of a minority, which turns the argument into a matter of power and politics. For example, the Deutsches Musikinformationszentrum (MIZ) in 2019 released a comprehensive report called *Musikleben in Deutschland* (Music Life in Germany). Although popular music is the most played and consumed in Germany, there is not a single mention of it. The whole report deals with the classical tradition and music education geared for orchestra employment. That strategy of music education is very limited. Therefore, a decolonial distinction in academia is important because it allows minorities and powerless groups to become visible.

Moreover, the internationally minded conceptual model proposed is directly related to the sociology of HPME. First, it aims to influence curriculum design. “Curriculum communicates what we choose to remember about our past, what we believe about the present, what we hope for the future" (Pinar, as cited in Fetter, 2011, p. 41). Based on the findings, music theory is one of the compulsory elements in the

curriculum of any HPME programme regardless of its specific focus, As Fleet (2017) puts it:

> That a popular musician may not need notation skills in order to create musical works is not contestable, but it should not be confused with the trajectory of a popular musician in an undergraduate programme, who has chosen to enrich their understanding in a scholarly environment. (p. 173).

Special attention needs to be made to the fact that this theory must not come from a single source, school, or tradition, but an inclusion of theory from other traditions shall be pursued. As Dean (2019) points out: “whilst it is widely appreciated that popular music is rarely composed or performed using stave notation (unlike WEAM), performing popular music from notation does not make it any less ‘popular’, in terms of style and reception.” (p. 75). However, notation is not the only way how theory can be applied. Orality and its diversity of formats need to be included in the curriculum.

Furthermore, in a HPME programme, the creation of original musical material is essential. For this, composition and songwriting ought to be included in the curriculum at early stages, questioning the fundamental understanding of what a composition or a song is (Moore, 2012). Songwriting needs to be understood not only as a compositional set of tools to be taught, but also as a methodology of character development (Mei Yin So, 2012). Its holistic advantages are still beyond current understandings because it has been vastly overlooked as a rich field of research (Hughes & Keith, 2019; Bennett J., 2015).

With regards to music production, it also needs to be present being aware of the costs that traditional approaches incur. For this, it would be better if open-source DAW (Digital Audio Workstations) software, such as Reaper or Audacity, is accepted and encouraged academically, to nurture more experimentation. This is the case for

the LAM-UCE programme, but it cannot be considered directly related to the socio-economical background of the students, or to a lack of institutional funding. Open-source DAW software is a sustainable alternative for teaching music production. This argument is supported by the fact that graduates from other programmes, who studied with 'industry standard' DAWs, such as ProTools or Logic, find it difficult to purchase these products at the very beginning of their professional career.

Likewise, the success of HPME programmes, regardless of the country, must not be assessed based on employability markers used in non-artistic careers since "the demand for artists' services in the labour market is uncertain and difficult to define" (Towse, 2006, p. 880). Most graduates will be working in self-employment on short term contracts rather than regular jobs. This is a reality across borders.

Unquestionably, HPME is a much more complex undertaking than developing musicality or competence. No technique can reduce education to training, the content to a method, thinking to a formula, or creativity to a recipe. An emphasis on reflective, collaborative practice is essential. Sufficient intellectual courage is required to break with the comfort of epistemological, pedagogical, and historical routines and to be able to install HPME in the mobility and uncertainty of borders (Fernández & Casas, 2019).

HPME programmes require to be spaces of debate, of analysis from various perspectives, and to expand the importance of the role of the community, as well as improvisation and creativity. Psychological attacks in which only the naturally talented survive, a common attitude in the music scene, must be banished from the classroom. Research, within the faculties themselves, must be fostered considering the needs, problems and expectations of their teachers and students. This will provide relevant data and information that can lead to efficient changes (Springer, 2016).

HPME ought to overcome the social-musical duality, scientific-artistic, teacher-student, ethics-lack of it, thus understanding the best education as a “moral enterprise” (Allsup and Westerlund, 2012). It is urgent to reflect upon the role of HPME programmes from the methodological and conceptual basis, to recover the potential of music as a decisive practical experience in shaping the character and dispositions of people. An unpredictable world needs critical people who, based on a true reflective education, play an active role in the constant search for a better one (Fernández & Casas, 2019, pp. 10-11)

In this context, PME can become braver about its potential and impact for society. If popular music is academised for reflection; then, it needs to lead change by producing subjects (students) who can mould new practices and structures. HPME can facilitate environments to experience the impact of those mouldings.

In connection to decoloniality, this research advocates for it and proposes that it should permeate everything and everywhere; however, it needs to be positively understood and avoid making it a political discourse. Decoloniality needs to be assumed as closely related to moral and ethical principles where the teacher is central. These principles include fairness, truthfulness, integrity, empathy, and diligence. They shall not conflate political aspects, which social justice education risks doing by replacing them with power, privilege, identity, and diversity (Colwell, 2015). Nonetheless, an awareness of the internationalisation of educational models, common in HPME, as a matter of power, privilege, identity, and diversity is also necessary. Not considering these issues, is leaving the minorities and powerless groups out of the equation, perpetuating the privileged position of the powerful ones.

By going beyond deconstruction, and including a decolonial perspective, HPME can be a genuine encounter between the subject (person) learning and the subject

(discipline) learned ensuing a transfer that surpasses hegemonic logics. “The relations of asymmetry characterized by the Global North, where colonizers and colonized are located as civilized and barbarian, respectively, find other correlates mediated by the fundamental knowledge of both parties for the process of research” (Noel Míguez Passada 2019, pp. 11-12).

Finally, the process of transferring knowledge from HE to the creative industries or educational institutions in charge of policymaking is not as straightforward as one might expect. ‘Knowledge’ as defined by academics is not the same thing as understood by the music industries or policy makers. To encourage knowledge transfer instead of resistance, Williamson, Cloonan & Frith (2011) suggest three principles: 1) Academic researchers should be public intellectuals; 2) Academic researchers should have the arrogance of their expertise; and 3) Academic researchers must be advocates of knowledge. This research followed these principles and hopes to find its way not only to policy makers or industry practitioners, but to the ones who are in the front line of HPME, the educators; with the hope of sparking change on an individual level, which then, will resonate in an institutional one.

The future cannot be effectively predicted, but it is possible to rely on studied trends to calculate how societal changes impact music education. The aspiration of the proposed conceptual model is to be used as some sort of “forward-thinking paradigm” for the “advocacy, philosophy, and curriculum” of HPME programmes and “enable music educators to make proactive, data-driven decisions about impending innovations, rather than hasty, impulsive reactions to events that have already occurred” (Branscome, 2012, p. 113).

With regards to the current situation due the COVID-19 pandemic, while in Germany, students’ applications have increased, desertion has not changed, and

faculty positions have not been cut, the situation in Ecuador is painfully different. Up-to-date conversations with faculty members confirm that student's desertion, in both case studies, is around 30 to 40 per cent; the LAM-UDLA full time faculty was reduced by a third, and many at LAM-UCE are still waiting to be paid. The main reason for the students to drop out rates is economical. Either themselves or family members have become jobless due to the pandemic. The near future does not look promising. In this context, music education will be one of the most affected within HE, but surely this can also represent a big opportunity to reinvent itself.

Ecuador is the second smallest of the Spanish-speaking countries in South America. It is three quarters the size of Germany, and it has one quarter of its population. Politically, Ecuador was never a direct colony of Germany; however, the lessons learned from how HPME takes place in each of them are vital for a better understanding of the colonial legacy on both sides of the spectrum. They confirm how music constantly challenges and disrupts the perceptions of the selves and the others. As Mansfield (1923) puts it: "All we need concern ourselves about is to see sharply to it that we have, as Shakespeare would express it, music in ourselves" (p. 588).

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Appendix I List of Faculty Interviewees and Coding

Ecuadorian case studies			
LAM-UCE Programme			
Name	**Specific Role**	**Component**	**Code**
Julián Pontón	Director / Harmony	Director	**D1**
Gladys Noguera	Piano	Instrument	**I1A**
Jackson Ayoví	Workshop and Ensamble of Afro-Ecuadorian Instruments	Instrument	**I1B**
Julio Andrade	Guitarra Quiteña (Quitenian's Guitar)	Instrument	**I1C**
Jorge Campos	Composition	Compostion	**C1**
Nicolás Araúz	Itinerario of Producción	Production	**P1**
Pablo Guerrero	Itinerario de Musicología	Musicology	**Mus1**
LAM-UDLA Programme			
Name	**Role**		**Code**
Jay Byron	Director / Harmony I	Director	**D2**
Mauricio Vega	Itinerary of *Performance* / Bass	Instrument	**I2A**
Jonny Ayala	Guitar / Workshop of Blues / Ensemble	Instrument	**I2B**
Claudia Martínez	Programme of Ensambles / Guitar	Instrument	**I2C**
Leonardo Eras	Saxofón / Big Band	Instrument	**I2D**
María Fernanda Naranjo	Vocal Department	Instrument	**I2E**
David Tamayo	Club de Guitarra Quiteña (Quiteña's Guitar Club)	Instrument - club	**I2F-grad**
Alexis Zapata	Graduate / Club de Vientos Andinos (Andean Winds)	Instrument - club	**I2G-grad**
Lenin Estrella	Itinerary of Composition / Armonía	Composition	**C2**
Isaac Zeas	Itinerary of Production / Songwriting	Production	**P2A**
Daniel Pérez	Itinerary of Production	Production	**P2B**
César Santos	Music History / Club de Investigación (Research)	Musicology	**Mus2**

German case studies			
PMM-UPB Programme			
Name	**Role**		**Code**
Ulrich Letterman	Music Theory	Composition	**C3**
Thorsten Drücker	Production / Artist coaching	Production	**P3**
Michael Ahlers	Former Liaison Officer	Admin	**A3A**
Nils Kirschlager	Liaison officert / Lecturer	Admin	**A3B**
Dominic Nösner	Research Asistant / Music Events Management	Admin	**A3C**
PMD-PopA Programme			
Name	**Role**		**Code**
Udo Dahmen	Director Popular Music Department	Director	**D4**
David-Emil Wickström	Director BA / Ethno-musicologist	Director	**D4A**
Heiko Wandler	Director MA / Musicologist	Director	**D4B**
Alex Schwarz	Music Education	Education	**ME4**

Appendix II Interviews and Observations Protocol

Interviewer: _____ Interviewee: _____

Date/Time: _____ Place: _____

Personal questions
1. Let's talk about your journey as a music educator up to this point, how did you get to where you are now?
2. What is your understanding of the following concepts? a. Popular Music b. Academisation of Music c. Interdisciplinarity in Music Education d. Postcolonialism and Decolonialisty in Music Education

Programme questions
3. Now let's talk about the programme. Why and how was it conceived and how does it work now? / What is your role within the programme and your teaching pedagogies/philosophy.
4. How do you think the previous concepts are present within the programme?

Closing question
5. What do you think are the most important problems facing the teaching of music in higher education right now?

Observer: Date of observation:

Time: Place:

Lecturer:

Module:

# of attending students: Semester:

Descriptive content
1. How is the layout of the classroom (include details of the surroundings, instruments, equipment and material used)?
2. What were the main topics discussed in this class?
3. What are the main activities developed in this class?

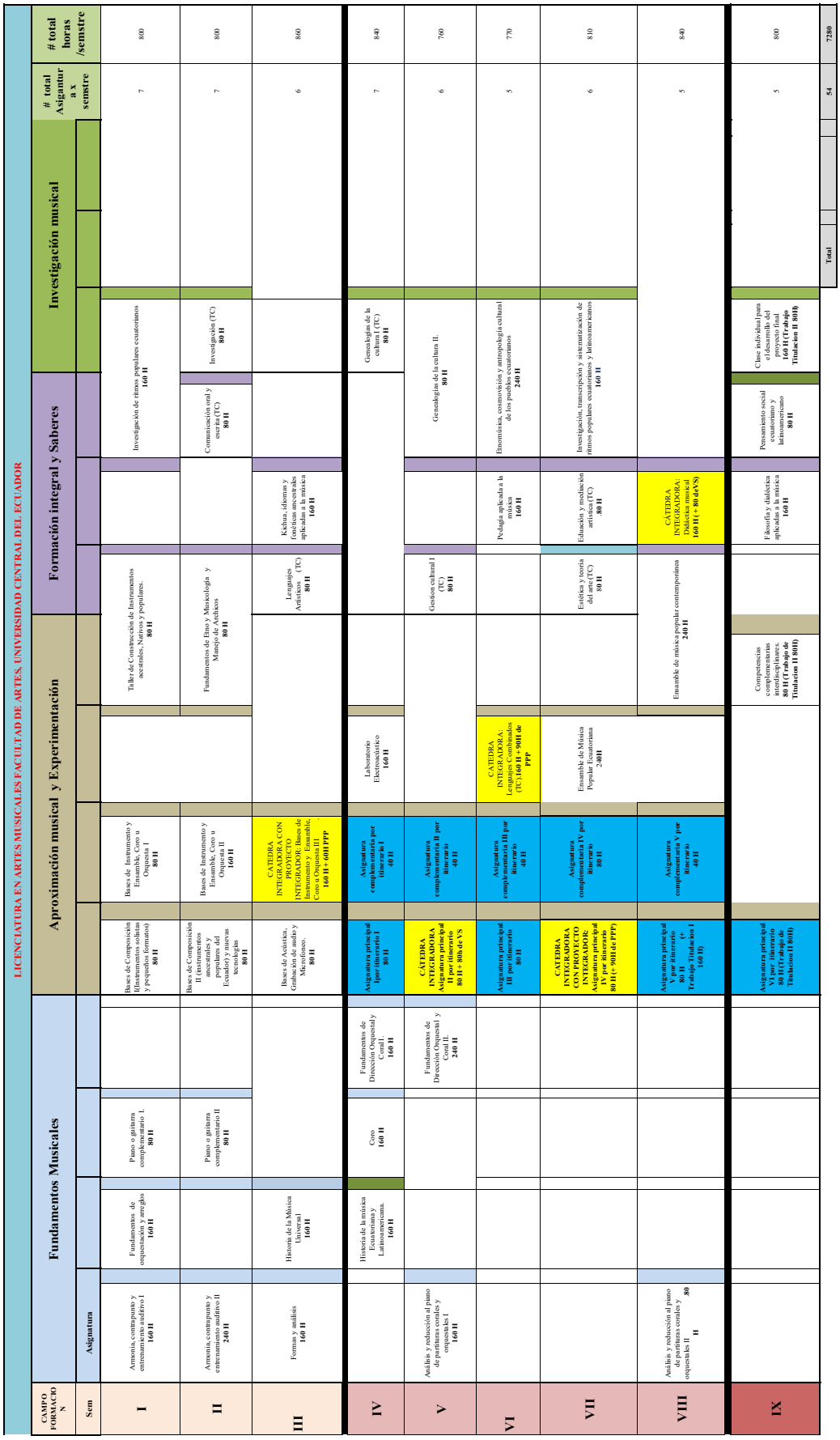
Reflective content
4. What were the main striking issues or themes at this setting?
5. What questions could be asked concerning the place, actors, activities observed?
6. What else came across as salient, interesting, illuminating, or important? Keywords used:

Appendix IV Interviews Transcripts and Analysis Tables

Files available at https://abnerperezmarin.com/phd-thesis-material

Appendix V Programmes Curricula

V.1 LAM-UCE programme (2019)



Consideraciones generales:

1. Las prácticas pre-profesionales se realizan en el III, VI y VII por las cátedras integradoras y la Vinculación con la sociedad los semestres V y VIII por las cátedras integradoras.

2. Las modalidades de Trabajo de titulación propuestas por la carrera son a) Proyecto de investigación y b) Producto o presentación artística que se realizan en 8° y 9° semestre.

3. La carrera requiere aprobar a) Idioma extranjero (suficiencia B2), b) Aprobar educación física

4. El trabajo de titulación se lo hace desde el VIII (160 H) niveles y en el IX nivel con 240 horas

5. Existen dos Proyectos integradores en los niveles III y VII

Tabla resumen de la malla de la carrera de música FAUCE

Unidades curriculares	# Asig.	Carga horaria: Componente de docencia AP	AC	TD	Componente de aplicación / Autónomo PAE	AA	TOC	TOTAL (horas)
Básica	20	480	480	960	480	960	1440	2400
Profesional	29	704	704	1408	704	1408	2112	3520
Titulación	5	112	112	224	112	224	336	560
Prácticas pre-profesionales	-	-						240
Prácticas de Vinculación								160
Trabajo de Titulación	-	-						400
TOTAL	**54**			2592	1296	2592	3888	**7280**

Organización de aprendizaje

U.O.C.	CD	PAE	AA	Relación
BÁSICA	1	0,5	1	1 - 1.5
PROFESIONAL	1	0,5	1	1 - 1.5
TITULACIÓN	1	0,5	1	1 - 1.5

ARTES MUSICALES
ESCUELA DE MÚSICA

V.2 LAM-UDLA programme (2019)

UNIDAD DE FORMACIÓN BÁSICA

Período 1	CR	Período 2	CR	Período 3	CR
MUS-1111 INSTRUMENTO I	4.00	MUS-1221 INSTRUMENTO II	4.00	MUS-2331 INSTRUMENTO III	4.00
MUS-1116 ARMONÍA I	2.00	MUS-1226 ARMONÍA II	2.00	MUS-2336 ARMONÍA III	2.00
MUS-1118 ENTRENAMIENTO AUDITIVO I	2.00	MUS-1228 ENTRENAMIENTO AUDITIVO II	2.00	MUS-2338 ENTRENAMIENTO AUDITIVO III	2.00
FGL-0192 LENGUAJE Y COMUNICACIÓN DIGITAL	4.00	MUS-1223 ENSAMBLE A	2.00	MUS-2333 ENSAMBLE B	2.00
ING-0111 INGLÉS INTERMEDIO I	3.00	FGL-0180 INVESTIGACIÓN Y TEXTOS ACADÉMICOS	3.00	MAT-0014 LENGUAJE CUANTITATIVO	3.00
		ING-0222 INGLÉS INTERMEDIO II	3.00	ING-0333 INGLÉS AVANZADO I	3.00
Total de Créditos por período:	15		16		16

UNIDAD DE FORMACIÓN PROFESIONAL

Período 4	CR	Período 5	CR	Período 6	CR
MUS-2441 INSTRUMENTO IV	4.00	MUS-3551 INSTRUMENTO V	3.00	MUS-3661 INSTRUMENTO VI	3.00
MUS-2446 ARMONÍA IV	2.00	MUS-1501 COMPOSICIÓN	2.00	MUS-3656 SONGWRITING	2.00
MUS-2448 ENTRENAMIENTO AUDITIVO IV	2.00	MUS-1502 MUSIC BUSINESS	2.00	MUS-1601 ARREGLOS	2.00
MUS-2443 ENSAMBLE C	2.00	MUS-3553 ENSAMBLE D	2.00	MUS-3664 ENSAMBLE E	2.00
FGH-0922 CIENCIA, ENTORNO Y EL SER HUMANO	3.00	MUS-3518 PRODUCCIÓN MUSICAL I	3.00	MUS-3628 PRODUCCIÓN MUSICAL II	3.00
ING-0444 INGLÉS AVANZADO II	3.00	FGH-0912 ECONOMÍA, ETHOS Y SOCIEDAD	3.00	MUS-4725 HISTORIA DE LA MÚSICA	3.00
	16		15		15

UNIDAD DE INTEGRACIÓN Y APLICACIÓN

Período 7	CR	Período 8	CR
MUS-4702 ITINERARIO 7MO	3.00	MUS-4882 ARTEMPRENDIMIENTO	3.00
MUS-4701 ITINERARIO 7MO	3.00	MUS-4803 ITINERARIO 8VO	1.00
MUS-4704 ITINERARIO 7MO	1.00	MUS-4801 ITINERARIO 8VO	3.00
MUS-4738 PRODUCCIÓN MUSICAL III	3.00	MUS-4802 ITINERARIO 8VO	3.00
MUS-4703 ITINERARIO 7MO	3.00	PPP-4374 PRÁCTICAS PREPROFESIONALES	1.00
TITA-3741 INVESTIGACIÓN ARTÍSTICA	2.00	TITA-3742 PROYECTO ARTÍSTICO	3.00
	15		14

CAMPOS DE FORMACIÓN

- FUNDAMENTOS TEÓRICOS
- COMUNICACIÓN Y LENGUAJES
- EPISTEMOLOGÍA Y METODOLOGÍA DE LA INVESTIGACIÓN
- INTEGRACIÓN DE SABERES, CONTEXTOS Y CULTURA
- PRAXIS PROFESIONAL
- UNIDAD DE INTEGRACIÓN CURRICULAR

ASIGNATURAS DEL ITINERARIO

- ITINERARIO EN PRODUCCION
- ITINERARIO EN PERFORMANCE
- ITINERARIO EN COMPOSICION

ASIGNATURAS DEL ITINERARIO

MUS-4701 ITINERARIO 7MO					
MPR-4770 TÉCNICAS DE PRODUCCIÓN EN ESTUDIO	CR 3.0	MPF-4773 ENSAMBLE AVANZADO I	CR 3.0	MCO-4770 MÚSICA PARA MEDIOS	CR 3.0
MUS-4702 ITINERARIO 7MO					
MPR-4771 PRODUCCIÓN APLICADA	CR 3.0	MPF-4774 GRABACIÓN EN ESTUDIO	CR 3.0	MCO-4771 ORQUESTACIÓN	CR 3.0
MUS-4703 ITINERARIO 7MO					
MPR-4772 FUNDAMENTOS DE MEZCLA	CR 3.0	MPF-4772 ARMONÍA APLICADA	CR 3.0	MCO-4772 SONGWRITING AVANZADO	CR 3.0
MUS-4704 ITINERARIO 7MO					
MUS-4777 HERRAMIENTAS TECNOLÓGICAS DE PRODUCCIÓN MUSICAL	CR 1.0	MUS-4776 INTERPRETACIÓN AVANZADA I	CR 1.0	MUS-4778 DIRECCIÓN ORQUESTAL	CR 1.0

MUS-4801 ITINERARIO 8VO					
MPR-4880 PORTAFOLIO	CR 3.0	MPF-4882 ENSAMBLE AVANZADO II	CR 3.0	ESPM-2142 PROYECTO FINAL DE COMPOSICIÓN	CR 3.0
MUS-4802 ITINERARIO 8VO					
MPR-4881 MEZCLA Y MASTERIZACIÓN	CR 3.0	MPF-4883 PROYECTO FINAL PERFORMANCE	CR 3.0	MCO-4881 COMPOSICIÓN AVANZADA	CR 3.0
MUS-4803 ITINERARIO 8VO					
MUS-4886 PRODUCCIÓN EN VIVO	CR 1.0	MUS-4885 INTERPRETACIÓN AVANZADA II	CR 1.0	MUS-4887 SUPERVISIÓN MUSICAL	CR 1.0

Sigla BANNER
CAC-2092
DIRECCIÓN DE A&B — CR 3
Nombre de la asignatura
Créditos

Total horas: 5888 **Total créditos:** 122 **Resolución de aprobación:** RPC-SO-26-No.413-2018 **Resolución de actualización:** RPC-SO-35-No.618-2019

V.3 PMM-UPB programme (sample for Studium Generale WS-19/20)

Module	Kontakt-zeit	Selbst-studium	Stunden-aufwand ges.	Leistungs punkte (LP)
1. Semester				
Modul 1: Einführung Populäre Musik und Medien				
Einführung Populäre Musik und Medien + Tutorium	30	105	135	
Wirkung und Funktion von Musik	30	105	135	
Modul 2: Popmusik-Geschichte				
Geschichte der populären Musik 1	30	60	90	
Modul 3: Allgemeine Musikgeschichte				
Allg. Musikgeschichte 1	30	60	90	
Modul 4: Musikwissenschaftliches Arbeiten				
Einführung in die Musikwissenschaft	30	60	90	
Modul 5: Angewandte (Pop-)Musiklehre				
Musiklehre 1	30	60	90	
Modul 12: Medientheorie/-geschichte				
Einführung	30	60	90	
Seminar 1	30	60	90	
Modul 14: Studium Generale				
Seminar 1	30	60	90	
LP Semester				**30**

2. Semester				
Modul 2: **Popmusik-Geschichte**				
Geschichte der populären Musik 2	30	150	180	
Modul 3: **Allgemeine Musikgeschichte**				
Allg. Musikgeschichte 2	30	150	180	
Modul 4: **Musikwissenschaftliches Arbeiten**				
Seminar 1	30	150	180	
Modul 5: **Angewandte (Pop-)Musiklehre**				
Musiklehre 2	30	60	90	
Seminar zur musikalischen Formenlehre und Analyse	30	60	90	
Modul 12: **Medientheorie/-geschichte**				
Seminar 2	30	150	180	
LP Semester				**30**
3. Semester				
Modul 6: **Musikproduktion/Songwriting**				
Einführung in die Musikproduktion	30	60	90	
Seminar 1	30	60	90	
Modul 9: **Musik und soziale Kontexte/Gender Studies**				
Seminar 1	30	60	90	

Modul 10: **Musik- und Medienpraxis/Musikjournalismus**				
Stilkopie-Seminar	30	60	90	
Modul 11: **Berufsfeldbezogene Sprachkompetenz**				
English for students of popular music and media 1	60	120	180	
Modul 13: **Medienanalyse**				
Einführung	30	60	90	
Seminar 1	30	60	90	
Modul 14: **Studium Generale**				
Seminar 2	30	60	90	
Seminar 3	30	60	90	
LP Semester				**30**
4. Semester				
Modul 6: **Musikproduktion/Songwriting**				
Übung 1	30	60	90	
Übung 2	30	60	90	
Modul 9: **Musik und soziale Kontexte/Gender Studies**				
Seminar 2	30	150	180	
Modul 10: **Musik- und Medienpraxis/Musikjournalismus**				
Seminar 1	30	60	90	

Modul 11: Berufsfeldbezogene Sprachkompetenz				
English for students of popular music and media 2	60	120	180	
Modul 13: Medienanalyse				
Seminar 2	30	150	180	
Modul 14: Studium Generale				
Seminar 4	30	60	90	
LP Semester				**30**
5. Semester				
Modul 7: Musikbusiness				
Seminar 1	30	60	90	
Modul 10: Musik- und Medienpraxis/Musikjournalismus				
Übung 1	30	60	90	
Modul 14: Studium Generale				
Seminar 5	30	60	90	
Seminar 6	30	60	90	
Übung 1	30	30	60	
Modul 18: Praktikum			480	
LP Semester				**30**

6. Semester				
Modul 7: **Musikbusiness**				
Seminar 2	30	60	90	
Seminar 3	30	60	90	
Modul 8: **Aktuelle Tendenzen der Popmusik- und Medienkultur**				
Seminar 1	30	60	90	
Seminar 2	30	60	90	
Seminar 3	30	150	180	
Modul 19: **Bachelorarbeit**		360	360	
LP Semester				**30**
LP Studium				**180**

V.4 PMD-PopA programme (sample WS 16/17):

ÄNDERUNGEN VORBEHALTEN

KW		Zeit	Mo	Di	Mi	Do	Fr	Sa	So
43	24.-28.10.	09.30-12.30	**WDH SEP**	**WDH SEP**	**WDH SEP**	**WDH SEP**	**WDH SEP**		
		13.30-16.30				Kick off 3. und 5. Semester			
		17.00 - 20.00		17-18:30 Uhr GEMA GVL Beratung (Peter Seiler)	**Work In Progress Club**	18:00 Uhr Fit for Body			
44	31.10.-04.11.	09.30-12.30	Kick off 09:30 Uhr International Songwriterweek	Allerheiligen	International Songwriterweek	International Songwriterweek	International Songwriterweek		
		13.30-16.30							
45	07.11.-11.11.	09.30-12.30	Artist Development	WPF Sound II	Artist Development	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Hauptfachunterricht		
		13.30-16.30	Artist Development	WPF Sound II	Artist Development	Hauptfachunterricht			
46	14.11.-18.11.	09.30-12.30	Artist Development	MB-Basis PMD	Artist Development	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Nebenfachunterricht Songwriting mit Michelle Leonard	World Drum Day	
		13.30-16.30	Artist Development	MB-Basis PMD	Artist Development	Nebenfachunterricht Songwriting mit Michelle Leonard 18:00 Uhr Fit for Body			
			17-20 Uhr Ableton Special 003 (Schenk), Pflicht für 5/5W 3. Sem						
47	21.11.-25.11.	09.30-12.30	Artist Development	MB-Basis PMD	Artist Development	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Hauptfachunterricht		
		13.30-16.30	Artist Development	MB-Basis PMD	Artist Development	Hauptfachunterricht 18:00 Uhr Fit for Body			
		19.00 - 20.30			**Work In Progress Club**				
48	28.11.-02.12.	09.30-12.30	WPFs MB (Tonträger, Konzerte & Events, Dig. Appl.)	WPF Sound II	WPFs MB	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Nebenfachunterricht Songwriting mit Michelle Leonard	Konferenz Zukunft Pop	
		13.30-16.30	WPFs MB	WPF Sound II	WPFs MB	Nebenfachunterricht Songwriting mit Michelle Leonard 18:00 Uhr Fit for Body			
		19.00 - 20.30		17-18:30 Uhr GEMA GVL Beratung (Peter Seiler)					
49	05.12.-09.12.	09.30-12.30	WPFs MB	WPF Sound II	WPFs MB	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Hauptfachunterricht	World Music Networks	
		13.30-16.30	WPFs MB	WPF Sound II	WPFs MB	Hauptfachunterricht			
		19.00 - 20.30	17-20 Uhr WPF Bandtraining Einführung Prof. Axel Schwarz						
50	12.12.-16.12.	09.30-12.30	WPFs MB	WPF Sound II	WPFs MB	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Nebenfachunterricht	CHOR	CHOR
		13.30-16.30	WPFs MB	WPF Sound II	WPFs MB	Nebenfachunterricht 18:00 Uhr Fit for Body			
		19.00-20.30		17-18:30 Uhr GEMA GVL Beratung (Peter Seiler)	**Producers Club**		CHOR		
51	19.12.-23.12.	09.30-12.30	WPFs MB Erstatztermin	MB-Basis PMD	WPFs MB Erstatztermin	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Hauptfachunterricht	Heilig Abend	1. Weihnachts-feiertag
		13.30-16.30	WPFs MB Ersatztermin	MB-Basis PMD Ersatztermin	GENERALPROBE CHOR	Hauptfachunterricht			
		19.00-20.30			**Work In Progress Club**				
52	26.12.-30.12.	Weihnachtsferien							
1	02.01.-06.01.	09.30-12.30	vorlesungsfrei				Hl. Drei Könige		
		13.30-16.30							
		19.00-20.30							
2	09.01.-13.01.	09.30-12.30	Bandcoaching	WPF Sound II	Bandcoaching	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Nebenfachunterricht		
		13.30-16.30	Bandcoaching	WPF Sound II	Bandcoaching	Nebenfachunterricht			
		19.00-20.30			**Producers Club**	18:00 Uhr Fit for Body 415			
3	16.01.-20.01.	09.30-12.30	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Hauptfachunterricht		
		13.30-16.30	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	Hauptfachunterricht			
		19.00 - 20.30			**Work In Progress Club**	18:00 Uhr Fit for Body			
4	23.01.-27.01.	09.30-12.30	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen	Nebenfachunterricht		
		13.30-16.30	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	WPF Texten (Masen Abou-Dakn)	Nebenfachunterricht			
					Wortdmusic Café	18:00 Uhr Fit for Body 415			
5	30.01.-03.02.	09.30-12.30	WPF Sound II	Bandcoaching	WPF Sound II	WPF Sound II	Hauptfachunterricht		
		13.30-16.30	Bandcoaching	Bandcoaching		8-13 Uhr WPF Musiktheorie III Prof. Alexander Paeffgen			
						Hauptfachunterricht			
6	**Prüfung**	09.30-12.30	Semesterendprüfungen	Semesterendprüfungen	Semesterendprüfungen	Semesterendprüfungen	Semesterendprüfungen	Liveprüfung	
	06.02.-10.02.	13.30-16.30							
7	13.-17.02.	Faschings-woche/ TTTT	WPF Bandtraining (TTTT)	WPF Bandtraining (TTTT)	WPF Bandtraining (TTTT)	WPF Bandtraining (TTTT)	WPF Bandtraining (TTTT)		
8	19.-24.02.	ganztags	IBBC/HAMMELBURG						
9 - 11	27.02.-17.03.	09.30-12.30	WPF Bandtraining Pop Macht Schule						
		13.30-16.30							
12	20.-24.03.	09.30-12.30	WDH SEP						
		13.30-16.30							