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Paper Presentation Abstract

Ethos and Higher Music Education: A Framework for a New Agenda

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Ethos remains a major unspoken issue in music education research. This paper is based on the premise that university music education courses need to have an ethical, and thus, communal, participatory component in order to combat perceptions of ineffectiveness, apathy, and detached reflection.

Ethics is presented here as “hospitality” (Derrida, 2002) towards the “otherness of the Other” (Levinas, 1996). The presence of the Other, the stranger, is what puts our ethical values and regulated institutionalized thought into question. As Derrida (2002, p. 361) points out: “If I welcome only what I welcome, what I am ready to welcome, and that I recognize in advance because I expect the coming of the *hôte* as invited, there is no hospitality.”

It is exactly this simultaneous presence of the Other “in a community of those that have nothing in common” that serves as the framework for the proposed agenda.

The paper explores four ways in which academic practices can shape ethos:

- Study and research of music learning and teaching in “unfamiliar” formal or informal education settings.

- Learning through practical socialization (and peer-to-peer learning) that is based on the “conversation of multiple voices” (Lapidaki, 2007) and stimulates the creation for new socio-musical behaviours and meanings.
- Development of pedagogical values that aim to prepare students for new roles that anticipate their future lives in the changing social, economic, and political context of music education.
- Democratic collaborations between music departments and schools in culturally distinctive communities that focus on mutual learning processes and pedagogical responsibility - beneficial to the whole community of learners.

The paper concludes with an example from C.A.L.M. (*Community Action in Learning Music*) that provides occasions for music students (not student or preservice teachers) to act ethically within the framework of the course “Introduction to Music Education” since 2000.

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Eleni Lapidaki is Associate Professor of Music, Aristotle University of Thessaloniki. After piano studies at the State Conservatory of Thessaloniki and the Hochschule für Musik, Freiburg (Germany), she received a graduate law diploma from the Aristotle University of Thessaloniki, a master of music education from the School of Music, Ohio State University, and a doctorate of philosophy in music education from the School of Music, Northwestern University. Her

dissertation was awarded with the “*Outstanding Dissertation Award*” by the Council for Research in Music Education (USA). Her publications and conference presentations concern a closer examination of interactions between the artistic, scientific, and pedagogical aspects of temporal experience in music, on the one hand, and creativity, education, and society, on the other. She is a member of the Editorial Boards of *Music Education Research* and the *International Journal of Music Education*. She is the founder of the interdisciplinary research project C.A.L.M. (*Community Action in Learning Music*— <http://calm.web.auth.gr>) that aims to a reconfiguration of music education and music creativity, as the music department and socially, economically, culturally, and politically “excluded” Greek and Cypriot public schools are transformed into creative spaces for collective engagement and music learning. Eleni Lapidaki is the academic advisor for Music Education interventions in the recently funded by the European Union and the National Strategic Reference Framework 2007 -2013 program “Inclusion of Roma Students of Northern, Eastern, Western Macedonia and Thrace in the Educational System.”