Teaching World Music in the Netherlands 1983-2003. A cross-cultural investigation into concepts, ideas and practices of music transmission in culturally diverse environments

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Acknowledgments

The central ideas for this dissertation can be traced back to four previously published articles. The key concepts presented in Chapter One were first explored in "Towards a model for cultural diversity in music education," published in J. Dobbs & A. Kemp (Eds.), *International Journal of Music Education*, Vol 27 (1996). A preliminary study for Chapter Three was published as "Tradition, authenticity, and context," in M. Laitinen (Ed.), *Finnish Journal of Music Education*, Vol. 5/1 (2000). Chapter Four elaborates on ideas published as "Kunst leert Reizen," in N. van der Geest (Ed.), *Buitenbeeld – Winstedatie en taak diversiteit*. (Utrecht: HKU, 1999). And finally, the basis for the most extensive case study in Chapter Seven was laid in the article “Goodbye to GSP? - An invitation to re-evaluate the role of the guru in contemporary transmission of Hindustani music,” published in A. Parikh (Ed.), *Indian Music and the West* (Bombay: Sangeet Research Academy, 1996). I would like to thank the publishers of these articles for their permission to reuse the material in the elaborated form the readers will encounter it here.

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