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Listening To Their Voices: An Ethnographic Study of Children's Values and Meaning Ascribed to Learning World Music in Elementary School General Music

Juliana Cantarelli Vita

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**Listening To Their Voices: An Ethnographic Study of Children's Values and Meaning
Ascribed to Learning World Music in Elementary School General Music**

Juliana Cantarelli Vita

**Thesis submitted
to the College of Creative Arts
at West Virginia University**

In partial fulfillment of the requirements for the degree of

**Masters of Music in
Music Education**

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School of Music

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Multicultural Music Education, Elementary General Music**

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ABSTRACT

Listening To Their Voices: An Ethnographic Study of Children's Values and Meaning Ascribed to Learning World Music in Elementary School General Music

Juliana Cantarelli Vita

The primary purpose of this ethnographic study is to examine the values and meaning children ascribe to learning world music in an elementary school general music program. This research seeks to explore the potential of world music pedagogies for deepening children's understanding of music and its sociocultural context more completely. The participants in this study included fourth-grade students and their music teacher who designed and taught a Music-Culture Curricular Unit on Afro-Brazilian traditions. Data include field notes of music classes collected during seven weeks of observations, focus group and individual interviews with fourth-grade students, audio and video recordings, conversations with the music teacher, documents, and a researcher journal. Children's voices come alive in interview excerpts and narrative descriptions of the music classes. For the children in this study learning world music meant (a) discovering new sonic features, (b) engaging with language and history, and (c) connecting to the world. The values children ascribed to learning world music were (a) making music together, (b) learning about the sonic features of music, and (c) learning about the cultural context of the music. A deeper understanding of the values and meaning children ascribe to music has the potential to promote a holistic music education that features musicianship, creative thinking, and knowledge of history and culture.

DEDICATION

I dedicate this thesis to my family. *O sertanejo é, antes de tudo, um forte!*

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CHAPTER ONE

INTRODUCTION

Listening to Children's Voices

An understanding of children's musical worlds is at the core of this research. Children have their own musical cultures that are relevant to conceptualizations of their musical values, as music performs certain personal and social functions for them (Campbell, 2010a). To better understand their musical lives in-depth, it is necessary to "peel back the layers of children's soundscapes to reveal the elements and influences that constitute their enculturation, socialization, and education in music" (Campbell, 2010a, p. 12).

Campbell and Wiggins (2013) believe that "school-age children, especially between the ages of five and twelve years, are in the midst of a time of singing, dancing and playing music 'for fun'" (p. 16), and their music skills are developed as a result of maturation, experience, and learning opportunities. Children's musical cultures can be found in many settings: at home, on playgrounds, in community centers, and inside school music programs.

Music's meaning can also be sociocultural. Small (1998) believes that "music is of central importance in human life" (p. 9) and that the essence of music lies in taking part in social action. Small (1998) proposes that *musicking* means "to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing or by dancing." (p. 9). Musicking is a way to affirm aspects of identity, explore the nature of human relationships, and celebrate shared understandings as an activity that serves social life and enriches human interaction (Countryman, 2014).

Musicking can function as social action not only for adults but also for children (Harwood, 1998a, 1998b; Marsh, 1999, 2008; Kastner, 2009; Campbell, 2010a; Harwood and

Marsh, 2012). The study of children’s musical cultures is relevant to conceptualizations of their musical identities, and an interest in this body of research has been growing widely. Campbell (2010a) argues that an “examination of children’s music yields rich information to use in tailoring instruction relevant to their needs and interests” (p. 247).

As teachers, it is important to understand children’s musicking in order to provide insightful and meaningful musical experiences for them. Teachers strive within their individual settings for ways not only to enhance their students’ development “*in music and through music*” (Campbell, 2013, p. 13), but also to make music relevant and meaningful, to offer powerful and artistic experiences, and to facilitate the understanding of near and distant people and places. Furthermore, Campbell (2013) advocates for a cultural and musical democracy that honors the expressions of children and the wider world in which they live, arguing that learning is

a byproduct of the music education that we can provide. By connecting familiar music with yet “unknown” music, children can discover the essence of the wider world of musicians, listeners, and lovers of music. They can take their place within the spectrum of cultural understandings and expressions, holding on to the music of their local surroundings even as they follow the fascination of musical styles distant from them. We want our children to know themselves as they musically are, even as we strive for them to be curious and receptive to the world at large—in music and through music (p. 23).

Campbell (2010a) argues that the study of children’s musical cultures is relevant to an understanding of their musical identities and values.

Finally, Campbell (2010a) advocates for the development of a school music curriculum that honors children’s musicking, meaning, and values. Teaching strategies are only authentic when rooted in children’s actual needs and interests. The ways in which children use and value

music should serve as the foundation for the kinds of instructional plans teachers design and deliver to them (Campbell, 2002a).

In Search of World Music Pedagogies

Since the first half of the twentieth century, musics from diverse cultures and styles have occasionally been included in school music (Volk, 1998), and today it is “generally accepted that music curricula in U.S. schools include musical works of diverse cultures and styles” (Abril, 2003, p. 1). The inclusion of more diverse musics has been fostered by collaboration between music educators and ethnomusicologists who argue, “Music education should acknowledge universal musicality, while questioning dominant elitist concepts in musical learning” (Krüger, 2011, p. 280).

Myriad events paved the way for the development of various rationales and approaches for teaching musics from world cultures. One such event was the Tanglewood Symposium in 1967 that brought together ethnomusicologists and music educators (Volk, 1998). The resulting Tanglewood Declaration gave new meaning to the idea of diversity and led to the publication of textbooks and special focus issues of the *Music Educators Journal*. It also led to several conferences focusing on musical traditions from world cultures, with attention to cultural contexts and transmission models.

Early approaches that embraced the idea of understanding world music from a multifaceted perspective (i.e., repertoire, context, behaviors) evolved independently in both ethnomusicology (Rice, 1987, 2003; Nettl, Capwell, Bohlman, Wong & Turino, 2004; Solís, 2004; Wade, 2004) and music education (Barrett, McCoy & Veblen, 1997; Goetze, 2000, 2005; Fung, 2002; Reimer, 2002; Schippers, 2010). In summary, ethnomusicologists were collecting musics, and music educators were teaching these musics. However, the collaboration between

both fields should not be “just about scholars-giving-teachers-traditional-musics-to-teach, but also about attaining understanding regarding the challenges to the mutual aims of musical transmission and preservation” (Campbell, 2002b, p. 255).

Finally, at the intersection of ethnomusicology and music education scholarship, “a newly emergent phenomenon known as world music pedagogy” arose (Campbell, 2004, p. 26). This pedagogy strives to reach beyond the repertoire and the “what” and “why” questions, to the query of “how” (Campbell, 2004). According to Campbell (2004), world music pedagogy is concerned with understanding music *in* and *as* culture. This includes honoring the transmission practices within cultures, such as (a) oral/aural techniques, (b) other notational systems (or the inappropriateness of them), (c) improvisatory methods, and (d) common behaviors within particular traditions (Campbell, 2004). The understanding of musical cultures happens through deep and continuous listening, participatory performance, creative experiences, and the study of cultural contexts and meanings. When developing students’ global awareness, world music educators are likely to

make an important impact in the musical education of students at every age and level of development. The world music pedagogy they profess is sensitive to both music and culture, with culture interpreted as both “old” (original culture of the music) and “new” (instructional culture). The “how” of world music pedagogy requires bridging the two cultures. (Campbell, 2004, p. 27)

Furthermore, world music pedagogy provides musical experiences that extend beyond the purely sonic elements to explore music’s sociocultural context. According to Howard (2014), an ethnomusicological perspective is what has been missing in most curricular practices.

Teachers' paths into the world's musical cultures. The path from outside to inside a musical culture takes time. Teachers might gain insight by studying the music and the cultural traditions that music embodies, but it is not realistic to consider becoming a total insider in the musical traditions of another culture (Barrett, McCoy, & Veblen, 1997).

To promote teachers' understanding of world music pedagogy, professional development courses have been established recently. In 2007, Smithsonian Folkways in collaboration with the University of Washington developed a Certification Course in World Music Pedagogy. The Smithsonian Folkways mission is dedicated to supporting cultural diversity and understanding among peoples through documentation, preservation, and dissemination of sound. It seeks to strengthen people's engagement with their own cultural heritage while enhancing awareness of other cultures. The educational principles promote participation and experiential learning as a powerful means of music education and an understanding of the cultural and historical contexts of music.

Among the educational resources available on the Smithsonian Folkways website (Smithsonian Folkways, 2015) are "Tools for Teaching" that include lesson plans, audio, and videos that inspire the development and delivery of Music-Culture Curricular Units (MCCU). These Music-Culture Curricular Units (MCCU) include a collection of lessons and pedagogical materials designed by participants in the certification course. The Smithsonian Folkways Certification Course in World Music Pedagogy has expanded in recent years and is currently hosted by several universities, including West Virginia University in 2015.

Current practices in world music education, further discussed in this thesis, provide valuable models for teaching world music from a multi-dimensional perspective that encompasses repertoire, context, and behaviors. The practice of teaching world music is on

an upward trajectory in terms of the frequency of appearance in curriculum of children's singing games, polyphonic choral pieces, percussion (especially drumming) experiences, and culturally sensitive arrangements of a wide array of the world's musical expressions for school bands and orchestras. These developments are helped by unstoppable changes in demographics, increasingly looser links between ethnicity and cultural preference and activities (breaking down musical stereotypes), and an increasing number of "world musicians" conversant with the language and approach of both their own and new environments. (Schippers & Campbell, 2012, p. 100)

Authenticity. As teachers sometimes experience a mixture of "excitement and apprehension as they venture into unfamiliar worlds of music" (Barrett, McCoy, & Veblen, 1997, p. 257), challenges and issues may emerge. Authenticity remains a confusing concept for teachers as they take on the challenge of promoting cultures unfamiliar to them and to most students in their classes. Understood as "fidelity between the presentation of the music and the music's meaning within a cultural context" (Barrett, McCoy, & Veblen, 1997, p. 249), authenticity can be perceived as a respectful and responsible way of teaching music with respect to its original culture. Alternatively, authenticity has been understood as music "historically correct" happening "in its original context." However, it is unrealistic to assume that any art form will "be reproduced in a historical correct manner or in original context" (Schippers, 2010, p. 47), especially when adopted in music education settings.

The idea of an "absolutely authentic presentation" might not be realistic for school music education when considering Palmer's (1992) five requirements (i.e., performances by culture's practitioners, use of right instruments, use of correct language, audience made up of culture's members, setting normally used in the culture). Thus, the essence of an "authentic" experience

may reside in different aspects of music: (a) sonic, including the notes, instruments used, and the sound; (b) context, which can be understood in a dynamic way, ranging from the “original context” to a recontextualization; and (c) behaviors and transmission that include the attitude or frame of mind of musicians or audience, and the way that tradition is passed on (Abril, 2006; Schippers, 2010). The task of the music educator is to make choices of “strategic inauthenticity” (Schippers, 2010, p. 52) taking into consideration three possible relationships between the original musical event and the new reality. They may (a) overlap completely (the educational experience is identical to the original tradition), (b) overlap partly (certain aspects correspond to the original tradition), or (c) do not overlap at all (the new experience has a completely new identity).

Statement of Problem

Although there has been a growing interest in adapting and incorporating musics of the world’s cultures in elementary general music programs, music educators have been writing about the role and value of music in childhood primarily from an adult perspective (Robinson, 1996; Nam, 2007; Chen-Hafteck, 2010; McCarthy, 2010; Miralis, 2014). There is a need to explore the meaning that children give to music. Seeger and Seeger (2006) advise, “We may well benefit from getting to know the interior landscapes of the worlds of children” (p. 60). Campbell (2010a) alerts that children’s perspectives have been treated as “afterthoughts” placed on the fringe of the literature, “overlooked and understudied, when their musical works (both those they create and those composed or mediated works they accept, preserve, and transmit), their musical practice, and their words are telling of who they truly are” (p. 102).

More specifically, research regarding children’s perspectives on multicultural music is scarce (Nam, 2007). Regarding the study of music’s cultural and personal meanings, children

have “either been ignored or considered to be so early in the process of discovering [music’s] meaning as to be of little consequence for study” (Campbell, 2010a, 223). Additionally, an understanding of the interconnectedness of music, education, and culture is needed to understand its important influence on children’s musical values and meaning more completely. Children’s voices are missing from the conversation about the inclusion of world music in school music programs.

Purpose of the Study

The primary purpose of this ethnographic study was to examine the values and meaning children ascribe to learning world music in an elementary school general music program. This research sought to explore the potential of world music pedagogies for deepening children’s understanding of music and its sociocultural context more completely.

Research Questions

1. What are the values children ascribe to learning world music?
2. What does learning world music mean to children?
3. To what extent are children expressing their understanding of music and its sociocultural context?
4. How does the teacher incorporate world music pedagogies in a fourth-grade general music class?

Definition of Terms

Childhood embraces multiple age levels. To narrow the term for this research, I am focusing on the years of middle childhood, usually defined as 6-12 years old (McCarthy, 2010).

Children's musical cultures relates to a holistic understanding of the musical activities children participate inside and outside the classroom, and the sociocultural contexts in which they occur (Blacking, 1967; Campbell, 2010).

Music-Culture Curricular Unit (MCCU) is a guide for teachers to incorporate multicultural resources, designed as a curricular experience that includes a variety of components such as singing, moving, listening, playing, creating, reading (note-reading and reading *about* music), and the integration of music across the curriculum.

World music refers to music from various cultures, with an emphasis on the fact that music travels, establishes, and sometimes transforms itself away from its place and culture of origin (Schippers, 2010).

Multicultural is used interchangeably with terms such as “cross-cultural,” “culturally responsive,” “inter-cultural,” “diverse cultural music;” “ethnic music;” “musics of the world;” “world music” and “world musics” (Miralis, 2006). The term describes a perspective that acknowledges and respects a range of cultural expressions from distinct groups (Lundquist, 1991).

Sociocultural context refers to the context in which music happens, that includes the functions, origins, and social aspects attached to and inherent in the music.

Delimitations

The purpose of this study was to examine the values and meaning children ascribe to learning world music in an elementary school general music program. This research sought to understand the potential of world music pedagogy for deepening children's understanding of music and its sociocultural context more completely. The study is limited to children enrolled in elementary school music class in the United States. The music class must include multicultural

repertoire, bringing sociocultural context into play. In addition, the music teacher participating in the study must have experience with world music pedagogy and practice.

The effectiveness of music teacher education is not a focus of this study, nor does this study attempt to evaluate elementary school music programs in any way. I have limited my literature review to research studies on multicultural music education pedagogies and practices and children's musical cultures encompassing their musicking and experiences with world music.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter is divided into three sections. The first section presents a historical overview of multicultural music education in the United States. The second section addresses world music approaches, particularly ones designed for music education. The final section discusses children's musical cultures. This review includes an examination of scholarly articles, pedagogical approaches and models, and research studies.

Historical Overview of Multicultural Music Education

It is fundamentally important to consider the history of multicultural music education in order to understand the roots of world music pedagogy. Multiculturalism is a “societal movement, with roots traceable to the turn of the twentieth century that began to surface as a significant component of school policy” (Campbell, 2002a, p. 28). In the 1940s, the multicultural movement attempted to find ways of reducing prejudice and building interracial cooperation. Multicultural education grew out of this movement, encompassing other groups, such as women and disabled people, who urged the incorporation of their histories and cultures into the school curriculum (Banks, 1995). Its aim was to increase educational equity for all students, striving to reform policy, attitudes, curriculum, assessment procedures, materials of instruction, and instructional styles and strategies.

Music education gained a more global perspective in the 1950s and 1960s with the founding of the International Society for Music Education (Abril, 2003). Educators from around the world began to “expand their knowledge of musical cultures and pedagogies” (Campbell, 1994, p. 67) as a result of its biennial meetings and publications. The establishment of the Society for Ethnomusicology in 1955 also had a great impact on multicultural music education

(Volk, 1998). Ethnomusicologists such as Charles Seeger, Mantle Hood, David McAllester, and William Malm collaborated with music educators, creating new possibilities for cooperation between both fields (Volk, 1993).

The need for multicultural music education was not formalized until the Tanglewood Declaration in 1968, which asserted new core values for music education. The declaration states that

Music from all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures (Choate, 1968, p. 139).

The recommendations of the Tanglewood Declaration were reaffirmed in a special issue of the *Music Educators Journal* of October 1972 entitled “Music in World Cultures.” A foreword by anthropologist Margaret Mead set the stage for an expanded approach, advocating music as a human need in every culture. In this issue—which came with a pair of two-sided vinyl records attached—ethnomusicologists collaborated with music educators from Asia, Africa, the Americas, Europe, and Oceania. In that same year, James Standifer and Barbara Reeder (1972) published the *Source Book of African and Afro-American Materials for Music Educators*. These materials represented “pioneering efforts set against a backdrop of European folk songs (in English), Brahms choral arrangements, Mozart concerti for orchestras, and transcriptions for band” (Campbell, 2002a, p. 30), awakening teachers at all levels to multicultural materials and methods.

From this moment until the end of the century there was a continuous transformation of musical content and delivery (Campbell, 2002a). Between 1972 and 1992, the *Music Educators*

Journal devoted four special issues to “world music” or “multicultural music” (Volk, 1993). In 1989, the textbook *Multicultural Perspectives in Music Education*, edited by William M. Anderson and Patricia Campbell, featured descriptions of musical cultures of various world regions, lessons, photographs and illustrations, diagrams, musical inserts, and an annotated resource list. Their text was “another testimony of the effort of educators working with ethnomusicologists to recommend sources and procedures for teaching a broader sampling of musical cultures” (Campbell, 2002a, p. 30).

Additionally, two conferences facilitated dialogue among music educators, ethnomusicologists, and culture-bearers. The 1984 Wesleyan Symposium, co-sponsored by MENC, Wesleyan University, and the Theodore Presser Foundation, featured discussions and lecture-demonstrations of cross-cultural approaches to music teaching and learning. The 1990 Symposium of Multicultural Approaches to Music Education was a forum that brought together members of MENC, the Smithsonian Institution, and the Society for Ethnomusicology (Campbell, 1995, 1996). The proceedings of the latter can be found in Anderson’s 1991 text, *Teaching Music with a Multicultural Approach*.

Furthermore, professional organizations gradually began to offer sessions featuring musics from the world traditions at their annual conferences. Organizations such as the American Orff-Schulwerk Association, the American Choral Directors Association, and the Organization of Kodály Educators, were “loaded with concerts and clinics meant to showcase and teach a broader repertoire,” although without much emphasis on and attention to a particular pedagogy (Campbell, 2002a, p. 30). The International Society for Music Education conferences provided another “natural forum for offering participants earfuls of the world’s musical cultures and the inherent pedagogical systems through which they are transmitted” (Campbell, 2002a, p. 30).

Presentations focused on more than just repertoire and aimed to bring a “perceptual shift in the understanding of the ways a group of people thinks and behaves” (Campbell, 2002a, p. 30).

A few decades later the sentiments of the Tanglewood Declaration were reinforced in *The National Standards for Arts Education* (1994). The new National Standards led to “the adoption of the ninth standard within the *National Standards for Music Education*, which established ‘understanding music in relation to history and culture’” (Knapp, 2012, p. 11). Progress in music education regarding teaching music from a multicultural perspective involves understanding the importance of “the study of music *in*, and *as*, culture” (Volk, 1993, p. 196). The impact of ethnomusicology on multicultural music education continues to be fundamental in music education today (Abril, 2003).

In 2012, a team of leaders in music education gathered at a series of events over two years—a “worthy successor of the famous Tanglewood symposium of 1967” (Marsalis, 2012, p. xiii). Named “Tanglewood II,” the aim was to encourage music educators to examine and re-evaluate music programs, philosophies, and methodologies, as well as address questions regarding the relationship between music education and democracy and the impact of world music (Palmer, & De Quadros, 2012). Tanglewood II concluded that the “answer [for the quality of American public education] is not *more* education, but *more substantive* and *more culturally rooted* education” (Marsalis, 2012, p. xii).

World Music Approaches

As a consequence of multiple rationales for including world music in music curricula, several approaches have emerged in both music education and ethnomusicology scholarship since the second half of the twentieth century. Music education approaches for teaching world music were influenced by ethnomusicologists who examined musical cultures from all possible

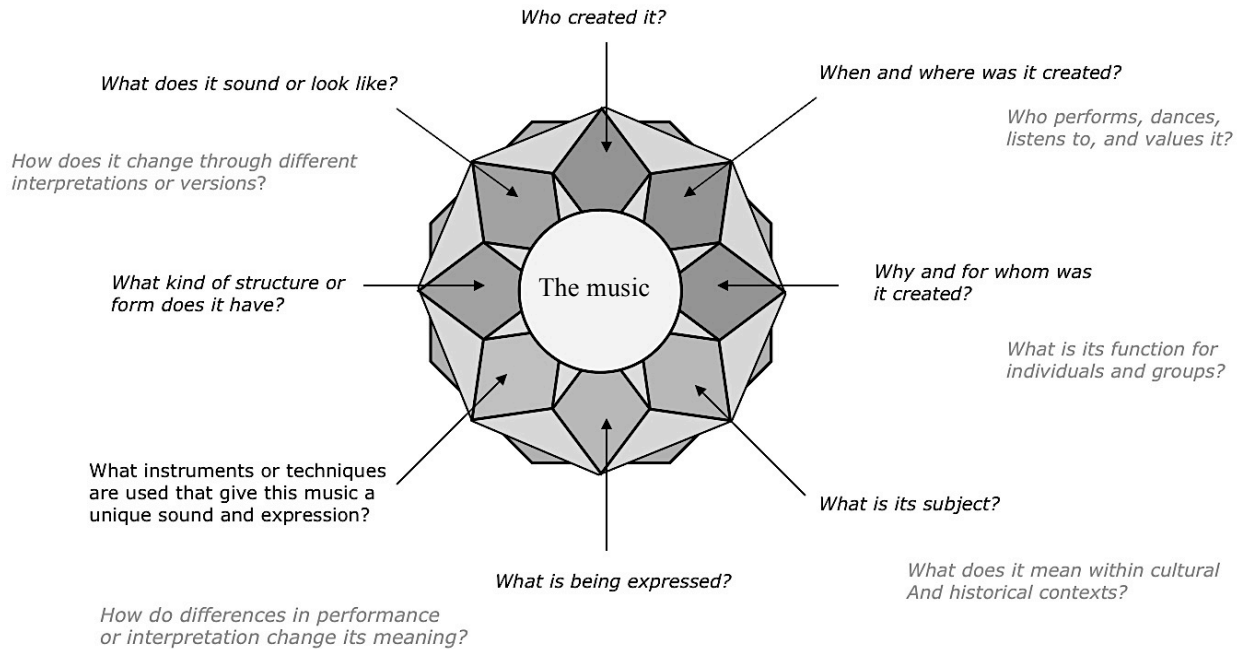
perspectives (Nettl, 2005, p. 131). Motivated by the investigation of the world's societies, music educators began to reach beyond a "songs from every land" approach with its focus on only sonic elements and turn their attention to contextual and social aspects of music as well (Schippers and Campbell, 2012). Several music educators working at the intersection of music education and ethnomusicology developed materials and approaches with a three-part perspective for teaching music that focuses on music's (a) sonic elements; (b) cultural context; and (c) behaviors (Barrett, McCoy, & Veblen, 1997; Goetze, 2000, 2005; Fung, 2002; Campbell, 2004; Schippers, 2010). Their work is moving the profession forward in its thinking about world music pedagogy.

Facets model: Music in context. One of the first music education approaches focusing on an understanding of music in context was developed by Barrett, McCoy, and Veblen (1997). Coming from the standpoint that music "may hold the stamp of a place, yet it may travel, merge, and fuse" (Barrett, McCoy, & Veblen, 1997, p. 244), these authors perceived music in relation to social practice and experience, encompassing broad and complex interactions among musicians and listeners. Furthermore, although music-making is part of every human society, multiple meanings ascribed to music are not universal.

As "music from unfamiliar cultural practices poses a challenge to your ears, mind, and heart" (Barrett, McCoy, & Veblen, 1997, p. 249), the Facets Model presented by these authors functions as an entry point for a new culture (see Figure 2.1). The Facets Model promotes a holistic understanding of music, taking into consideration the (a) cultural context of the music (how and when the music happens, who performs and values it, and how long the tradition has been taking place); (b) behaviors (how and to whom the music is transmitted, how it functions

within the culture, and what is being expressed); and (c) sonic elements (what are the unique sonic elements of that tradition and the structure of the music).

Figure 2.1: Expanded Facet Model Developed by Barrett, McCoy and Veblen (1997).



Eight types of world music experiences. Victor Fung’s approach to teaching world music consists of eight types of experiences related to context, content, and transmission. Fung (2002) identifies four fundamental reasons to include world musics in schools: (a) musics have a cultural context, (b) musics provide experiences beyond sound, (c) musics are changeable and fluid, and (d) diversity is a valuable resource in society. He posits that having an understanding of the various functions music has in the world’s cultures “may help music educators who wish to provide educative world music experiences in their classrooms” (p. 194).

Fung (2002) proposes that any type of world music experience may involve thinking, analyzing, imagining, memorizing, recalling, reflecting, recreating, creating, or a combination of these. He suggests that forward movement in the matter of teaching world music will depend on the continuous cooperation among and contributions of music educators, ethnomusicologists, and

communities around the world. He designed eight types of world music experiences for learners at all levels (see Table 2.1).

Table 2.1: Eight Types of World Music Experiences Adapted from Fung (2002).

Be-there-and-do-it	Being physically transported to the location where the music is occurring, and participate as much as possible.
Be-there	Transporting the participants to the location through virtual participation as an observer.
Do-it-somewhere-else	Recreating the music some place else.
Multimedia	Viewing any type of media from the primary setting.
Attend-a-live-concert	Attending a live concert of music outside of its primary setting.
Listen-to-a-recording	Listening to a recording but with little or no contextual background.
View-a-photo, relevant object, or music notation	Viewing photos of the music-making process, instruments, and relevant artifacts.
Verbalize	Reading, writing, and talking about the music.

Global Voices Series. One important teacher-scholar who advocated for the need to explore and design alternative methods for teaching music from cultures beyond the Western European art music tradition is Mary Goetze. She argues that music educators must embrace the challenge of fostering student’s global awareness and understanding by providing experiences with world cultures while “eliminating the anonymity and ignorance that sustain prejudice” (2000, p. 32). Goetze (2000) believes that to “foster tolerance and appreciation of those who differ from ourselves . . . we need to do more than sing a song or play a composition based on a non-Western melody” (p. 23).

In 1995, Goetze began to implement her ideas in an international vocal ensemble that she founded and directed at the Indiana University School of Music. Her goal for the ensemble was to re-create music from traditions outside the Western European art tradition. In order to maintain the integrity of musical traditions and enhance students’ interaction and understanding of sonic elements, context, and transmission modes, Goetze developed an approach that emphasizes collaboration with culture bearers, the meaning and function of the music, and aural

and oral learning (see Table 2.2).

Table 2.2: Goetze's Approach to Teaching World Choral Music (2000, 2005).

Honor of culture	Collaborating with native musicians from the culture.
Sensitivity to music's meanings	Being sensitive to the meaning and function the music has for people in the culture.
Learning about culture	Using written and video resources as an attempt to discover how the music reflects culture.
Aural learning	Learning music aurally as in the tradition.
Vocal production	Educating students about unfamiliar styles of vocal production.
Visual aspect of performance	Imitating the visual aspects of the performance.
Native performer	Recording of a native performer who pronounce and translates the text.
Re-creating with integrity	Matching the performance as nearly as possible to the model.
Absence of the conductor	Exploring performing music without a conductor.
Information about music and culture	Sharing information about the music and culture with the audience through program notes and spoken comments by the culture-bearer.

Growing out of her work with a world choral ensemble, Goetze and Fern (2005) published *Global Voices in Song*, a CD-ROM series that provides material for the oral transmission of choral music from sources outside the European art tradition. The interactive CD-ROM includes (a) a video of a model performance of the music, a recording of the spoken and written text, and a translation and (b) cultural information about the context and history of the music. To collect songs for this compilation, Mary Goetze tapped into culture bearers living locally, as well as traveled to various cultures, recording audio and video data during her fieldwork.

In summary, the essence of Goetze's (2000) approach consists of "learning and performing diverse music the way it is learned and performed in the culture, and developing an understanding of how the music functions within its original cultural context" (p. 48). Goetze's work was considered a "unique approach to teaching world choral music" with the facilitation of oral transmission of music from a variety of cultures (Gratto, McCauley, & Natter, 2001, p. 23).

Teaching Music Globally. The aforementioned collaboration between music educators and ethnomusicologists became even more meaningful when two companion volumes were released in 2004. *Thinking Musically* (by ethnomusicologist Bonnie Wade) and *Teaching Music Globally* (by music educator Patricia Shehan Campbell) offered a new paradigm, giving teachers at all levels resources and pedagogy to apply in their courses and classrooms. The following discussion will address Patricia Campbell's (2004) *Teaching Music Globally* and the world music pedagogy proposed by and embedded in it.

In the preface of *Teaching Music Globally*, Campbell (2004) suggests that the volume is intended to guide educators as they create and lead experiences to enhance students' development of a "multimusal understanding" (p. xv). An overriding principle is that music is meaningful and useful to all people across the globe. The author makes a case for promoting students' knowledge of "music with a capital 'M,' Music, for its global and cross-cultural manifestations" (p. xvi), discarding the "west is the best" perspective. Campbell (2004) advocates for strong and substantive efforts to "bring students to thorough-going experiences in the music of the world's cultures where the West is just 'one of them'" (p. xvi).

To foster students' knowledge of "music with a capital 'M'" and to bind music, education, and culture together, Campbell (2004) coined the phrase World Music Pedagogy (WMP). The pedagogy she lays out in her book combines the teaching of musical understanding,

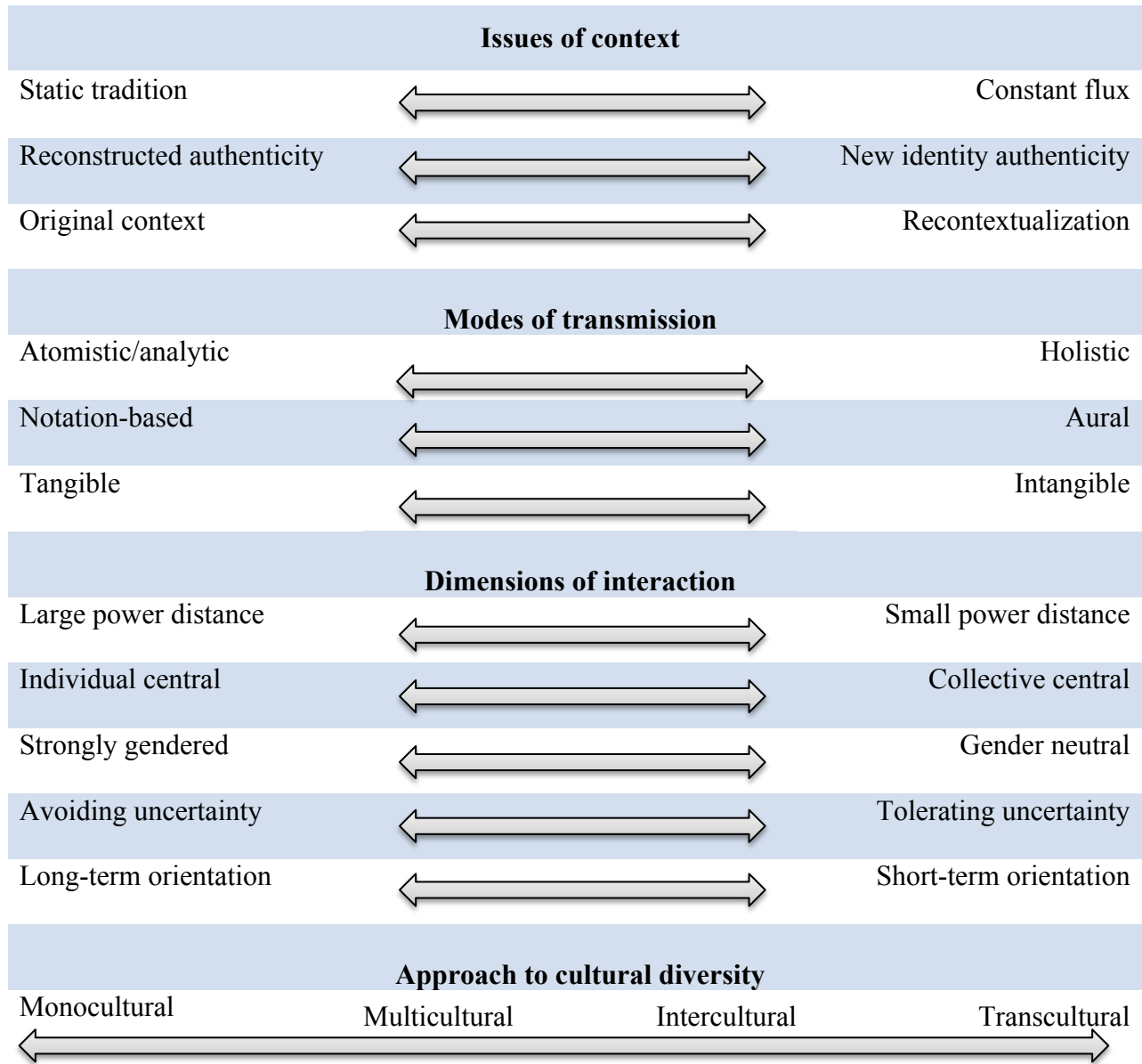
skills, and values across cultures. Her WMP approach recognizes the importance of “deep listening” to music’s sonic elements through five different phases (see Table 2.3). Campbell (2014) recognizes that although specific musical selections and styles “will warrant greater use of some strategies over others...the general intent of the pedagogy—to teach and learn music of the world’s cultures—is readily realized through these stages” (p. 12). These five phases, or stages, may or may not run sequentially. Furthermore, teachers are encouraged to invite culture-bearers into classrooms to enhance the experience.

Table 2.3: Five Phases of World Music Pedagogy Developed by Campbell (2004)

Attentive listening	Initial experiences in listening to music with directed attention to specific questions.
Engaged listening	Involvement in listening through moderate participation with components of the music.
Enactive listening	Deep and continued listening for the purpose of learning the song or musical selection to performance level, with the absence of or only partial use of notation.
Creating world music	Development through creative invention of an aurally-learned musical selection while adhering to the stylistic nuance of the culture.
Integrating world music	Understanding music’s uses, functions, and meanings.

Facing the music: the Twelve Continuum Transmission Framework (TCTF). In his 2010 publication, *Facing the Music: Shaping Music Education from a Global Perspective*, Schippers refines previous views of teaching world music while investigating music transmission with careful attention to the often challenging territories of tradition, authenticity, and context. Considered a “groundbreaking work on cultural diversity in music education” (Campbell, 2010b, p. vii), the book is a compilation of ideas drawn from the application of the aforementioned world music pedagogy (WMP), ethnomusicology, and an awareness of the need for cultural diversity and awareness.

Table 2.4: “Twelve Continuum Transmissions Framework” (Schippers, 2010).



Schippers (2010) argues that this framework can be “a powerful and effective instrument for a better understanding of music transmission processes” (p. 124). The framework is particularly useful as an analytical tool to better understand a certain musical tradition and can be applied to teaching situations, ranging from moments in lessons to full enculturation processes. He proposes recontextualization of music using five strategies: (a) recreation of original context; (b) detailed explanation of the original context; (c) use of aesthetic references of the learners as a

point of entry; (d) use of musical structure as a point of entry; and (e) use of actual music practice as a point of entry. Lastly, Schippers elucidates the need to take into consideration the notion that music “travels,” deconstructing the idea that an absolutely authentic experience is necessary and possible in educational settings.

Studies related to world music education. In the past twenty years, a handful of studies have examined the teaching and learning of world music and multicultural music education. Early studies were directed toward general music education, focusing on students’ attitudes and practices regarding global awareness (Moore, 1993), influences upon attitudes and cultural perceptions of North American Indian music instruction (Edwards, 1994), K-12/elementary music teachers’ multicultural practices (Robinson, 1996), and the inclusion of culture-bearers in elementary music education (Klinger, 1996). A number of studies prevail at the tertiary level with a focus on students’ listening preferences (Fung, 1994); language preferences (Abril, 2003); experiences and understandings (Joseph, D., & Southcott, J., 2010); preferences and perceptions of authenticity (Knapp, 2012); and lastly, values students give to global music in a university-school partnership (Dekaney, Macede, & Pye, 2011).

Children’s Musical Cultures

The terminology, “children’s musical culture,” was first coined by John Blacking (1967) in his study of Venda children. McCarthy (2010) defines it as a holistic way to understand the musical activities children participate in outside the classroom, the sociocultural contexts in which they occur, and how school music education interacts with and informs children’s cultures. An interest in children’s musical cultures first began in the late nineteenth century in disciplines such as folklore and expanded to ethnomusicology in the mid-twentieth century and music education in the late twentieth century (McCarthy, 2010). Since the mid-1990s,

scholarship has been directed toward the examination of children's musical cultures and expressions, advancing beyond mere collecting of their songs (Upitis, 1992) to addressing the question of how children learn songs, chants, and singing games (Schippers and Campbell, 2012).

Children's Musicking. A number of important studies offer insight into the musical world of children, understanding their musicking experiences in natural playground settings (Riddell, 1990; Harwood, 1998a, 1998b; Marsh, 1999, 2008; Campbell, 2010a; Countryman, 2014) and their in- and out-of-school music experiences (Griffin, 2007, 2010; Harwood & Marsh, 2012).

Riddell (1990) investigated the relevance of the oral tradition in school-age children's singing games. She observed children in a school playground setting and compiled a collection of three hundred examples of singing games. Her study explored the significant role of singing games and the informal practices in children's natural settings. She also proposed that children have their own musical society that differs from the way music is often taught in the classroom with little emphasis on oral and aural learning and opportunities to learn from each other.

In a study involving African-American girl's handclap games in central Illinois, Harwood (1998a, 1998b) proposed to discover the oral transmission process among children. She posited that the reason for her curiosity about how children transmitted musical repertoire was that learning how children taught each other outside of the classroom might influence her teaching in the music classroom. The specific repertoire of her study was handclapping games in an after-school club for girls. She observed, participated, videotaped, and interviewed the girls and adult staff. Harwood's repeated visits allowed her to establish a rapport with the group as she observed them learning new games and refining skills in familiar ones, discovering related forms of

musical play, and inventing routines taught by the girls.

Marsh (1999, 2008) analyzed more than 600 audio and video recordings of playground singing games and interviewed the performers. Her study explored the use of children's singing games on the Australian playground and examined assumptions regarding the nature of chants, singing games, and their influence on contemporary music education practices. Her findings suggest that children's games are often more complex (rhythmically and melodically) than those they experience in school music class. In her book *The Musical Playground*, Marsh (2008) situates children's songs and games within a global and cross-cultural context.

The purpose of Griffin's (2007) study was to examine how children experience music in their daily lives, both in and out of school, interpreting the interplay between the two contexts. In her study of second- and third-grade children in a large, western Canadian city, Griffin first observed twenty children musicking in multiple spaces in and around the school; second, she focused on three individual girls and their families outside of school. She found that there is a discernable difference between children's in- and out-of-school music experiences. As a result of her research, Griffin (2007) proposed possibilities for listening to children's voices and embedding their ideas in the music curriculum as a way to bridge the gap between in- and out-of-school experiences. These include: (a) encouraging children to keep a journal that reflects their musical interests (text, pictures, drawings, or photographs); (b) allowing children to engage in peer teaching in music class; (c) inviting children to help determine ways to embed music class activities into other routines of the school; (d) providing opportunities for students to talk about their musical interests, likes, and dislikes; (e) having children bring in and discuss various types of music they listen to outside of school; and (f) inviting parents to be a part of children's musical lives in school.

Campbell's groundbreaking book *Songs in Their Heads: Music and Its Meanings in Children's Lives* (2010a) grew out of her study of American school children in diverse settings. She explored children's musical interests and needs "based on their expressed thoughts and actual musicking behaviors" (p. 5) through a combination of nonreactive, unobtrusive observations and interviews with children. Campbell (2010a) advocates that children's voices should be heard as much as the voices of experts, in order to "help to determine something of an educational plan for them, for this is how a musical education can be in touch with their lives and experiences" (p. 6). The book is organized into three major sections: (a) *in music*—narrative tales drawn from children's musical play on playgrounds, in lunchrooms, school buses, toy stores, and classrooms; (b) *on music*—excerpts from her interviews with students between four and twelve years of age; and (c) *for children*—prospects for their musical education and reflections about who they are musically.

Countryman (2014) investigated the nature of children's self-chosen musical play, embracing the concept of music as a sociocultural practice. Beginning with naturalistic, non-participatory observation of children from five to twelve years of age as they played on nine Canadian elementary school playgrounds, she conducted 108 playground visits ranging from 15 to 40 minutes in length over a three-year period from 2011 to 2013. Furthermore, she engaged children in conversation about their play, as well as videotaped examples of play. Out of this experience, she developed four vignettes (or snapshots from the playground) that represent instances of how "play" functions musically and socially from the viewpoint of an adult observer. In her study, Countryman (2014) advocates for the recognition of children as musical agents and creative social actors.

Children and world music. In the last decade, there has been an increased interest in research involving children and world music, promoting the need to understand the meanings and values they give to world music experiences. These studies include the work Nam (2007), Hess (2010), Chen-Hafteck (2010), Martin (2012), and Howard (2014).

Nam's dissertation (2007) investigated children's perceptions about, attitudes toward, and understandings of cultures other than their own. Her research took place in two elementary schools in suburban communities in the southwestern United States, where the researcher observed music classes that included multicultural music. In one school, a group of 33 fourth graders experienced African drumming during the research period; in the second school, a group of 27 children learned songs from a variety of cultures. Nam (2007) developed open-ended questionnaires for all 60 children and conducted in-depth interviews with 13 students at the beginning and end of the three-month period. Children's responses reflected their positive attitudes toward multicultural music, a particular interest in the different sounds of music throughout the world, and a difficulty in learning new languages.

Hess (2010) investigated fourth to eighth grade students' motivation for joining and remaining in an African drum and dance ensemble located in Ontario, Canada. She used a case study methodology to explore students' perceptions of ensemble participation. Students demonstrated different musical, psychological, and social motivation for joining and remaining in the world music ensemble. Based on this experience, Hess (2010) argues that the western, notation-based curriculum needs to be expanded to acknowledge different musics, their accompanying pedagogies, and the important role of context.

Chen-Hafteck (2010) investigated children's responses to a world music program in two schools in New Jersey. A total of 109 children ranging from second- through fifth-grade

participated in a program that featured Chinese music and culture. Through field notes, video data, and conversations with the students, Chen-Hafteck (2010) highlights children's "love of learning" as evidenced through their excitement, curiosity, and engagement when learning about music from a distant culture.

The purpose of Martin's (2012) dissertation was to investigate student preferences of music from around the world. A total of 443 students in third, fourth, and fifth grades from three elementary schools in Southwest Missouri participated. Students' responses on a survey of ten listening examples included questions related to the degree to which they liked each song, would want to hear it again, or would purchase the music. The music teachers in all three settings were interviewed to provide a context for the students' responses. Even though the teachers expressed concern about including world music in the curriculum, students responded positively to multicultural music in all three schools.

An ethnographic study designed by Howard (2014) for her dissertation sought to examine the overlapping and synchronous aims and practices of music education and multicultural education ideals in a fifth-grade general music class. Howard (2014) designed a fourteen-week Music Culture Project to explore five selected musical cultures from African and the African diaspora. Frequent informal conversations and formal interviews with students revealed an understanding of the benefits of a curricular project that features world music experience. Several findings of the study include the impact of interacting with culture bearers and student's perspectives on the development of musical skills and multicultural sensitivity.

CHAPTER THREE

RESEARCH METHODS

The purpose of this study was to examine the values and meaning children ascribe to learning world music in an elementary school general music program. Because a primary goal was to understand the potential of world music pedagogy for deepening children's understanding of music and its sociocultural context more completely, an interpretive theoretical framework was chosen (Creswell, 2012; Phillips, 2008).

This study sought to recognize children's own "idioculture" of musical interests, capacities, and needs (Campbell, 2010a). According to Harwood (1998a), to truly understand something about children, "we need to spend considerable time watching, documenting and attempting to interpret the lived experience of their lives" (p. 52). This resonates with Glesne's (2006) argument that ethnographic methods may lead to a deeper understanding of the setting, participants, and behaviors. Campbell (2010a) poses a challenge to go beyond the study of "child as object" to the study of "child in context" through close and systematic attention to children's cultures and identities. The intention of this study was to scrutinize the images and voices of elementary school-aged children who participate in world music experiences as part of their school general music program.

Ethnography

Ethnographic methods were chosen to explore the questions guiding this research study. Derived from the field of anthropology, "ethnographic research presents a picture of participants in their own cultural environment" (Phillips, 2008, p. 88). The characteristics of ethnography applied in this research study comprised (a) a culture-sharing group; (b) researcher reflexivity; (c) content and rich descriptions; (d) fieldwork; and (e) themes and interpretations (Creswell,

2012). When using ethnography, the researcher hopes to describe a particular culture-sharing group while acting as a participant-observer within the studied group (Creswell, 2012). For this study, a fourth grade general music class that meets twice a week throughout the school year can be understood as a culture-sharing group. According to Creswell's definition (2012), a culture-sharing group (a) is comprised of two or more individuals; (b) interacts on a regular basis; (c) has interacted for some time; (d) is representative of a larger group; and (e) has adopted shared patterns of behaving, thinking, or talking.

School music culture has become a site for ethnographic research. The intention of this study was to examine the culture of an elementary school music program through an ethnographic lens. An ethnographic lens allows for the discovery of unanticipated questions (Zimmerman, 1982) by narrowing and expanding the focus (Glesne, 2006) in order to capture both the whole picture and particularities while gliding "through levels of generality" (Spradley, 1979). This culture-sharing group was studied with particular attention to children's perspectives on learning world music during the course of a seven-week Music-Culture Curricular Unit on Afro-Brazilian music.

Furthermore, a crucial part of the ethnographic task is to "understand what sociocultural knowledge participants bring to and generate in the social setting being studied" (Spindler, 1982, p. 7). Because a primary goal was to study children's meaning, values and sociocultural understandings, ethnographic methods seemed well suited for the research design. As Phillips (2008) suggests, ethnographic methods are appropriate when examining how a group of people "act and react" in a specific setting. My research study examined a culture-sharing group of fourth-grade students acting and reacting to a Music-Culture Curricular Unit incorporated at the school music program. The questions guiding this research were:

1. What are the values children ascribe to learning world music?
2. What does learning world music mean to children?
3. To what extent are children expressing their understanding of music and its sociocultural context?
4. How does the teacher incorporate world music pedagogies in a fourth-grade general music class?

By exploring the dynamics of a particular culture, the ethnographic process attempts to describe and understand, rather than seek to find something (Spradley, 1979). This ethnography seeks to describe and understand the events and interactions of one elementary music teacher and his class of fourth-grade children during a Music-Culture Curricular Unit on Afro-Brazilian music and culture. This study brings into focus the particularities of one school community, a culture-sharing group of fourth-grade children, and the music teacher's pedagogical approach when implementing a curriculum unit that blends musical, sociocultural, and ethnomusicological perspectives.

Setting and Participants

The setting for the study was a general music class in a public elementary school located in Morgantown, West Virginia. A pseudonym was given to the school, "Sunview Elementary School." At the time of the study, the student population consisted of 758 students. The student population was predominantly White (84%), but also African-American (9%), Hispanic (3%), Asian-American (2%), and other (2%). Students eligible for free lunch (i.e., children whose parents' income is below 130% of poverty) comprise a little less than half of the school population (344 students), and students eligible for reduced lunch (i.e., children whose parents' income is between 130% and 185% of poverty) represent 7% of the school population. Sunview

Elementary School's certified teaching staff consists of 43 certified educators, with a total of 79 staff members. School demographics for students and staff members were obtained through school district records.

Demographic information demonstrates the diversity of the student population at Sunview Elementary School regarding ethnicity and socio-economic status. Sunview Elementary School is one of 12 elementary schools in a large district in the state, with 633 full-time teachers and almost 10,000 students in the 18 schools (i.e., 12 elementary schools, four middle schools and two high schools). The school's mission is to provide a high quality education in a safe, child-centered environment enabling all students to become life-long learners and socially responsible leaders who are prepared for college and careers. Sunview is located within a university town with an active local music community. All children in the school (K-5) have weekly or biweekly general music classes with a certified music specialist. The specific site for this research was one fourth-grade general music class that met twice a week.

An important presence in this study was the general music teacher, Mr. Anderson, a highly supportive colleague who readily allotted time to create and develop a Music-Culture Curricular Unit for one of his fourth-grade music classes. Graduating with a double major in voice performance and music education, Mr. Anderson has been teaching K-5 general music and choir at Sunview Elementary for two years at the time of this study. Mr. Anderson has been actively involved in the local Orff-Schulwerk chapter, completing Level I certification of the Orff-Schulwerk Teacher Education Course. He also attended the Smithsonian Certification Course in World Music Pedagogy hosted by West Virginia University, which qualified him to be part of this research study.

The particular fourth-grade class that I observed consisted of girls and boys ranging in age from 9 to 10 years old. Most of the children participated in one or more after-school activity, including basketball, dance lessons, instrument lessons such as voice and violin, and photography. Three boys and three girls from the fourth grade class were selected for a focus group interview that took place at the end of the first week of the Unit, and four other children (three girls and one boy) were selected for individual interviews. While all children were welcome to participate in informal conversations about the musical culture being studied, these ten students were the focus of more in-depth dialogues.

Table 3.1: Students Interviewed

Name (Pseudonym)	Age	Gender	Interview Type
Arthur	9	Boy	Focus Group
Bob	10	Boy	Focus Group
Carl	10	Boy	Focus Group
Deborah	10	Girl	Focus Group
Emily	10	Girl	Focus Group
Flora	9	Girl	Focus Group
Gabrielle	10	Girl	Individual
Helen	10	Girl	Individual
Ian	10	Boy	Individual
Jaime	10	Girl	Individual

Selection strategies. The teacher in the study was selected from among local teachers who participated in a weeklong Smithsonian Folkways Certification Course in World Music Pedagogy hosted by West Virginia University. Teachers were sent an informal email inquiry to determine their availability and interest in developing a special project in their music class for this study (see Appendix A). Mr. Anderson responded with interest and was willing to design a Music-Culture Curricular Unit (MCCU) for one, fourth grade class that met for music twice a week. Afro-Brazilian music and culture was chosen by Mr. Anderson for a Music-Culture

Curricular Unit (MCCU) that took place over a five-week period from January through February. Selection criteria for children who would be interviewed for this study included (a) a letter that was sent home by the classroom teacher to parents; (b) Mr. Anderson's recommendation for who to interview; and (c) my interest in achieving diversity (gender, ethnicity, age). I did not request students who were musically interesting (and interested) or deemed to be "talented." Fourteen out of 25 parents returned West Virginia University's Institutional Review Board consent forms and consented to allowing their child to be interviewed.

Data collection

This research study included the following types of data: (a) field notes of music classes collected in my role as participant-observer; (b) focus group and individual semi-structured interviews with selected students; (c) audio and video recordings; (d) conversations with the music teacher; (e) documents; and (f) a researcher journal. Ethnographers gather data through fieldwork, conducting interviews and gathering artifacts through participation and observation. Glesne (2006) posits that participant observation "provides the opportunity for acquiring the status of 'trusted person'" (p. 49). The researcher role occurs along a continuum from solely observer to mostly participant, as the researcher seeks to "make the strange familiar and the familiar strange" (Erickson, 1973 as cited in Glesne, 2006).

The purpose of using ethnography is not to generalize, but to allow for transferability, showing that findings have applicability in other contexts. The "up-close" nature of ethnography and the "rich description" associated with ethnography give the reader a sense of "being there"—creating the potential for "transferability." Ethnographic fieldwork done in natural contexts has the potential for the researcher to establish closeness to people and events within the context being studied (Krueger, 2006). Data collection typically takes place over an extended period of

time in order to understand the cultural context of the participants being observed. Through observing, listening, interviewing, and being immersed in the setting, the researcher “has access not only to what people report about their perceptions, but also to how those understandings actually guide their work” (Krueger, 2014, p. 135).

Table 3.2: Fieldwork and Interview Timeline

Date	Activity	Place of Activity
January 15 th	Observation 1 (<i>Capoeira</i>)	Music Classroom
January 20 th	Observation 2 (<i>Capoeira</i>)	Music Classroom
January 29 th	Observation 3 (<i>Capoeira</i>)	Music Classroom
February 2 nd	Focus Group Interview	Science Laboratory
February 3 rd	Observation 4 (<i>Maculelê</i>)	Music Classroom
February 5 th	Observation 5 (<i>Maculelê</i>)	Music Classroom
February 12 th	Observation 6 (<i>Maculelê</i>)	Music Classroom
February 23 rd	2 Individual Interviews	Science Laboratory
February 24 th	2 Individual Interviews	Music Teacher’s Office
February 26 th	Researcher as Culture-Bearer (<i>Maracatu</i>)	Music Classroom

Fieldwork. Data collection in ethnography is carried out mainly through fieldwork (Whitehead, 2005). To capture the experiences of the fourth grade music class as they participated in an Afro-Brazilian Music-Culture Curricular Unit, I assumed the role of participant-observer during seven weeks of fieldwork in a bi-weekly fourth grade music class at Sunview. In this role, I began as an observer primarily, although interacting with the students and teachers as appropriate. Observations began in the third week of January, with a total of ten visits by the end of February. As ethnographic fieldwork requires “meaningful face-to-face interaction with other individuals” (Barz & Cooley, 2008, p. 4), by the end of my fieldwork I was actively engaged in the music-making and social interactions taking place during the music classes. Not

only did I observe the Music-Culture Curricular Unit of the fourth-grade music class, I also experienced the sounds, concepts, social interactions, and materials pertaining to this culture-sharing group first-hand (Slobin & Titon, 1992).

Conversations with the music teacher. Mr. Anderson was keen to underscore several of his central teaching aims during short meetings with me the day of his lessons. I preserved all electronic personal communication with the teacher, such as e-mail, text messaging, and Facebook exchanges that occurred before, during, and after his planning and implementation of the unit. Also, regular in-person e-mail and text message discussions transpired between Mr. Anderson and me, often daily. These informal conversations were another important source of data. Most of these exchanges were audio or video recorded, transcribed, and subject to my later reflections. This data was important for understanding the teachers' perspective on incorporating world music pedagogy in his lessons.

Semi-structured focus group interview. Research that values children's voices requires methodologies that place children at the center of the research process (Greene & Hill, as cited in Griffin, 2007). In order to listen to their voices, I conducted a fifty-minute focus group interview with six students at the beginning of the third week. The focus group interview took place in the science lab during the fourth-grade class's morning meeting time. This interview was recorded with a Zoom H4 recorder and videotaped with a Kodak PlaySports camcorder. Backup recordings were completed using the Voice Recorder App for Android. This interview was fully transcribed, including interjections from the interviewer. Portions of the conversations that were tangents were also included, as they provided additional insight on children's meaning and values toward learning world music.

Focus group interviews are particularly useful when the researcher desires “multiple perspectives on a similar experience” (Glesne, 2006, p. 102). After an opening sequence in which the researcher—acting as a moderator—provides an orienting activity, the discussion topic is introduced through an open-ended question (Marsh, 2010). One alternative for orienting participants’ to the topic is to write down their responses and ideas on a white board or flip chart, so that all participants are able to see each other’s responses. To aid in the children’s discussion of their understanding of sonic and sociocultural aspects arising from the Music-Culture Curricular Unit experience, I used a technique of “provocative declaratives” (Vavrus, 2002) as part of the focus group prompts. This technique was effective in provoking different reactions while challenging student’s thinking, and enhancing the discussion as a group (see Appendix C).

Semi-structured individual interviews. Hoping to establish trust over the course of my five-week observation period, I conducted individual interviews at the end of the Music-Culture Curricular Unit. Four students who were recommended by the teacher participated in a 30-minute semi-structured interview. These interviews were recorded with a Zoom H4 recorder and videotaped with a Kodak PlaySports camcorder. These interviews were fully transcribed, including interjections from the interviewer. When individually interviewing these students, it was important for me to establish a set of questions to guide the interview even though I anticipated that I might “zigzag” through them “according to the flow of the conversation and the interests of each child” (Campbell, 2010a, p. 281). This interview protocol was based on Campbell’s approach that includes both general questions about school and home, as well as specific questions about students’ world music experiences in school (Campbell, 2010a) (see Appendix D).

Documents. I kept a copy of all related materials from the Music-Culture Curricular Unit. Documents such as emails, photographs and website links used during the unit, and student journals organized by the teacher were collected for this study to complement and clarify the pedagogical approaches that I observed.

Researcher journal. It is fundamental for the researcher to reflect upon the progress of the study and his or her role in it (Vasil, 2015). A researcher journal is an essential tool for monitoring potential bias in qualitative research. In using an interpretive qualitative research framework, the researcher serves as the primary instrument for collecting and analyzing data (Glesne, 2006). Relying on my field notes and observations as the primary source of data, my researcher journal was a place to process data immediately, clarify and summarize data, and check for accuracy of my interpretations. I understood that I might have biases that could affect my interpretation. My researcher journal was a place and moment for me to question my assumptions, to reflect continuously upon my role in this study, and to engage in ongoing data analysis.

Confidentiality

I sought approval for this study from the West Virginia University's Institutional Review Board (IRB) to ensure that participants were aware of the purpose and method of the research (see Appendix B). In an effort to protect privacy and ensure confidentiality, I chose pseudonyms for the school, the teacher, and each child who was interviewed. Participants had the choice to drop out of the study at any time and to withdraw any information given. All data were kept securely on my computer and backed up in Dropbox, Google Drive, all of which were password protected. Data will be retained for five years after the thesis defense and then will be destroyed.

Data Analysis

Data collection in ethnography is often closely intertwined with analysis. Ethnographic analysis takes on a “cyclical pattern of returning to the data to examine and compare with new insights as the study progresses” (Krueger, 2014, p. 136). For this study, data were analyzed by means of reviewing field notes, my researcher journal, and interview transcripts during and after the fieldwork. As I revised and organized data, I kept the research questions close at-hand while maintaining mind and ears open to the data I was collecting. I embraced ethnographic data analysis as a process of discovery, continuing inquiries, inference making, and open-ended learning (Whitehead, 2005). Continuously revisiting the data allowed me to have a clearer perspective when interpreting the data. Firstly, I used my research questions as a guide to initially review and organize my field notes and interview transcripts. Secondly, I viewed ethnographic data analysis as an interpretative, reflexive, and constructivist approach. I used several categories to analyze and assess my collected data, while remaining flexible for the creative process (Whitehead, 2005).

Inspired by Creswell (2012) and Corsaro (1981, as cited in Hubbard & Power, 2003), the process I used for analyzing observational field notes and my researcher journal comprised of (a) creating and organizing data files and folders in cloud services; (b) carefully reading through field notes and jotting margin notes regarding my research methodology, personal notes, and emerging themes and codes; and (c) establishing themes that connected to my research questions. Themes that emerged from observational field notes, my researcher journal, and conversations with the music teacher provided the organizational scheme of chapter four. Chapter four is organized in a narrative style followed by analysis, moving from “descriptive details to theoretical abstraction and vice versa” (Glesne, 2006, p. 183). This organizational manner,

commonly used in ethnography, allowed me to “move back and forth” through various levels, narrowing and expanding the focus as a “zoom lens” (Spradley, 1979).

When analyzing focus group and individual interviews, I looked for patterns and themes as I read through the transcribed responses, following Glesne’s (2006) advice to “amalgamate” responses. When interpreting students’ responses regarding their world music experiences, I assumed the role of “translator of culture” (Glesne, 2006), attempting to understand their world and translating their responses and lived experiences in a meaningful way. All interview transcriptions were organized side-by-side in a table containing questions, students’ responses, and my codes that led to the organization of chapter five. Additionally, I developed descriptive portraits of each child interviewed as suggested by Glesne (2006).

Trustworthiness

Trustworthiness was achieved through triangulation of data, member checking, and consideration of researcher reflexivity. Triangulating the data improved the validity of this study and the internal trustworthiness of how data were collected and analyzed (Phillips, 2008). Multiple forms of data, such as field notes, interviews, documents, and audio and video recordings, supported themes that emerged from the data. In order to improve accuracy, I invited the music teacher in the study to review an early draft of Chapter Four on February 23, 2016. The teacher offered valuable corrections concerning his teaching pedagogy and the development of the Music-Culture Curricular Unit. Lastly, acting as a reflective researcher involved ongoing interpretation of the data, questioning decisions affecting the research process and methods of data collection, and taking into consideration any potential for my bias as a member of the Brazilian culture being studied. I recorded voice memos to myself shortly following each of my observations, and I continually and critically questioned how my assumptions did or did not

align with my observations of and interviews with the children and teacher.

Researcher Lens

I have always been interested in pedagogies that incorporate musics from different cultures. Additionally, listening to children's voices and paying attention to the ways in which they experience music has always been an interest for me, especially when facing the challenges of learning different musical cultures. After reading Patricia Campbell's (2010a) *Songs in Their Heads*, I also became strongly interested in discovering student's own values of music. This project is a culmination of these areas of interest. Campbell (2010a) argues that an "examination of children's music yields rich information to use in tailoring instruction relevant to their needs and interests" (p. 247), bridging the gap between children's "real life" and the music classroom. I am also looking forward to discussing challenges and issues related to the incorporation of world music, aiming to understand the intersection between ethnomusicology and music education.

CHAPTER FOUR

PROMOTING MUSIC IN AND AS CULTURE

Several approaches to promoting music in and as culture have emerged in music education. These approaches for teaching world music were influenced by ethnomusicologists, who examined “musical cultures from all possible perspectives” (Nettl, 2005, p. 131) in order to understand “music in and as culture” (Campbell, 2004, p. 26; Rice, 2014, p. 9). “Music in culture” comprises music’s sheer sound, its sonic elements and musicking featured in the culture; whereas “music as culture” encompasses sociocultural aspects embedded within the musical culture, with an emphasis on understanding the “circumstances of the music, its composition, its performance, and its reception by listening audiences—then, and now, here and there” (Campbell, 2004, p. 216). Motivated by the investigation of the world’s societies, music educators began to reach beyond a “songs from every land” approach with its focus on only sonic elements, and turn their attention to contextual and social aspects of music as well (Schippers and Campbell, 2012).

This chapter addresses research question four: “How does the teacher incorporate world music pedagogies in his fourth-grade general music class?” The organization of this chapter comprises two major sections: (a) the music teacher’s background and beliefs, approach to world music in music education, and his path into Afro-Brazilian musical culture; and (b) the construction, content, and teaching of the Music-Culture Curricular Unit. Consideration will be given to the both musical aspects (music in culture) and sociocultural behaviors (music as culture) that are embedded within each featured musical tradition.

Mr. Anderson's Background and Beliefs

Mr. Anderson was born and raised in West Virginia, surrounded by Bluegrass and Old-Time music. He describes his family as musically active:

My dad is an accomplished (not necessarily famous) bluegrass musician who plays all around the state (banjo, guitar, voice), and my brother and I were both involved in all sorts of musical activities since childhood (choir, piano lessons, band, jazz band, show choir, musicals, etc.). My mom is not actively involved in music-making but was always extremely supportive of the arts and took us to many concerts, shows, etc. She also travels to bluegrass festivals with my dad and loves them. (Personal communication, February 29, 2016)

Although he has been involved with his “roots” music since childhood, Mr. Anderson pointed out that he has always been interested in learning music from the world’s cultures. He described himself as someone “open to the world” who loves traveling and learning foreign languages.

While pursuing a double major in voice performance and music education, Mr. Anderson went above and beyond requirements, electing to participate in many world music courses and ensembles. During his undergraduate program he participated in Gamelan, Taiko, Brazilian and Steel Drum ensembles, taking additional academic seminars in West African music and participating in a study abroad trip to Ghana in 2012. He also took an independent study course analyzing Ted Solis’ (2004) *Performing Ethnomusicology*. Mr. Anderson remained involved with West Virginia University’s African Music and Dance Ensemble after graduation and recently attended the Smithsonian Course in World Music Pedagogy hosted by West Virginia University. His interests and knowledge in world music have made him a leader and advocate for world music in the county. At the time of the study, he had been assisting with an after-school

African Drum and Dance ensemble at a neighboring elementary school for over two years.

Regarding his musicking, Mr. Anderson explained that he “noodles around” on the piano and guitar in his free time, mostly playing repertoire from twentieth-century Western European art music, world music, and independent and alternative American music. This exemplifies well Mr. Anderson’s background as someone who describes himself as “a classically trained singer [who has been] involved in many types of world music (gamelan, Zimbabwean [Shona] *mbira*, *berimbau*, Sub-Saharan African drumming and dance, steel pans ensemble)” (Personal communication, February 29, 2016).

Mr. Anderson’s Approach to World Music in Music Education

Mr. Anderson’s background and interest in world music carry over to his teaching. He described his school’s music program as based on performance and listening experiences, with the intent of developing knowledge and skills in the musical expressions of the world’s cultures. Considerable emphasis is given to dancing in his program, but not at the exclusion of singing and playing of standard classroom pitched and non-pitched percussion instruments. He expressed his openness to varied pedagogies in his program—especially ones that include movement and the use of varied repertoire—with a particularly interest in Orff-Schulwerk and Dalcroze Eurhythmics. He stressed that he has a very movement-heavy curriculum, asserting that his students “do a lot of movement because it really resonates with them, and they are quite good at it” (Personal communication, February 25, 2016).

Mr. Anderson described his general music classroom culture as “diverse, Orff-centric exploration in controlled creative chaos” (Personal communication, February 25, 2016).

Throughout the unit on Afro-Brazilian music and culture, Mr. Anderson made an effort to nurture a democratic learning environment, giving children a voice in constructing their

education. In reference to the particular fourth-grade students involved in this study, Mr. Anderson described them as a

diverse group of learners, in ability levels (both musically and academically), gender, ethnicity, socio-economic status, and approach to music. Many students are actively involved in music outside of our classroom, be it through school orchestra, private instrument lessons, private voice lessons, dance, etc. However, many also receive only my class as their formal music-making experience. They are a particularly social group who likes to have discussions and be actively involved in decision-making for our class. Where their music education history is concerned, it has been primarily Orff with a heavy influence on movement (both with me and previous teachers). I find them to be enthusiastic, occasionally to the point of losing focus; however, they always respond well to reminders and redirections. I am particularly in-tune with this class given that I always see them at least twice a week because of PLC [Professional Learning Community] morning time, and during our study, three times a week. (Personal communication, February 29, 2016)

Listening to students: ownership and intellectual freedom. Although Mr. Anderson tries to “keep it [multicultural repertoire] as authentic as possible to the culture” (Personal communication, January 22, 2016), he stressed the importance of giving students freedom and ownership when experiencing musics from the world’s cultures. His actions corroborate his constructivist teaching philosophy. I observed Mr. Anderson letting students create their own dance moves for a traditional Afro-Brazilian dance and adapting a traditional call-and-response form to include students’ arrangement ideas since “they wanted to sing it differently” (Personal communication, January 22, 2016).

Mr. Anderson has established a learning environment that fosters students' "intellectual freedom" (Personal communication, January 22, 2016). He provides students with a balance of music and culture that he believes will help the development of their intellectual freedom and nurture their curiosity. The blend of intellectual freedom and curiosity, according to him, will culminate in their desire to "pursue the performance more," once they question, understand, and embrace the cultural aspect of music (Personal communication, January 22, 2016). This intellectual freedom was fostered through open discussion during class when students had a chance to raise questions, make points about what they had learned that day, and share further thoughts about repertoire and culture. Mr. Anderson reported that, during those moments, he learned not only about his student's interests but also found that they had intriguing and mature questions that would further the class' understanding of music and culture. He reported that

despite those "what do we have for lunch today?" kinds of questions, they [students] do have a lot of great questions, such as the kid who wondered how easy would it be to do it [*capoeira*] at home, and the student who asked if he went to Brazil would it be easy to find *capoeira*. (Personal communication, January 22, 2016)

Understanding music as sonic, context, and behavior. From several conversations before, during, and after the implementation of the Music-Culture Curricular Unit, Mr. Anderson was keen to underscore his central teaching aims: to help students understand music sonically, contextually, and behaviorally—embracing the "ethnomusicological aspects" of music (Personal communication, January 22, 2016). His teaching goals are to expose students to an array of musics associated with culture through a variety of teaching strategies and media. He explained that

Not only do we learn to play, sing, and dance the music, we learn about the music itself,

about the people and culture associated with it, the meaning, the way the music is learned, archived, and disseminated. We learn by playing instruments, moving, singing, listening, watching, discussing, and feeling. (Personal communication, February 29, 2016)

Mr. Anderson also pointed out that most of his teaching experiences during his undergraduate courses and student teaching were “performance-based,” and that most of his lessons included active music-making. Although he agrees with the importance of active music-making and performance, his current practices emphasize the social and contextual aspects of music. Mr. Anderson tries to integrate “about music—the ethnomusicological aspects” as a way to promote “intellectual reference, and greater sociocultural understanding” (Personal communication, January 22, 2016). He expressed that his incorporation of ethnomusicological aspects has helped students preserve and recognize sonic and performance features of music.

Mr. Anderson’s Path into Afro-Brazilian Music and Culture

Mr. Anderson’s path into Afro-Brazilian culture began in his undergraduate years at West Virginia University. He reported that he knew a little bit about *capoeira*, *maculelê* and *maracatu*—the selected genres for the Afro-Brazilian unit—from his time in college, especially during the Brazilian ensemble experience. Becoming even more familiar with Brazilian music and culture during West Virginia University’s Smithsonian Folkways Certification Course in World Music Pedagogy, he decided to explore some of that repertoire with his students during the semester prior to this study.

Because “the music of an unfamiliar culture is first encountered at a distance” (Barrett, McCoy, & Veblen, 1997, p. 249), Mr. Anderson’s journey to become knowledgeable of the Afro-Brazilian musical tradition unfolded gradually through his understandings of the music’s

functions within the culture. After defining the musical culture for the Music-Culture Curricular Unit, Mr. Anderson started looking for culturally valid repertoire. Abril (2006) highlights that “coming to understand a new culture and its contextual dimensions can be a rewarding process in itself” (p. 38). Mr. Anderson borrowed a collection of Brazilian songs, *Lenga la Lenga* (Beineke & Ribeiro de Freitas, 2006), from a teacher in the county. This book was the entry point for his search for repertoire. To delve deeper into the culture, he looked for additional recordings of those chants and games performed and sung by Brazilians. From there, Mr. Anderson focused on Carolina Soares, a prominent *capoeirista* whose recordings were frequently used in the MCCU.

Mr. Anderson researched the translation and meanings of songs, acknowledging that valuable translations of text “can reveal literal meanings, enhancing the pairing of tune and text when returning to the original language” (Barrett, McCoy, & Veblen, 1997, p. 251). On occasion Mr. Anderson checked translations and pronunciation with me. The search for the meaning of the specific repertoire he had chosen led Mr. Anderson to scholarship on the topic as well.

I found a Ph.D. dissertation that was a compendium of *capoeira* and *maculelê* songs—there are like 175 of them—in Portuguese and English, and they have them organized by themes, with a giant glossary of *capoeira* terms. From there, I looked up some articles, like the Grove Music article, the Wikipedia article, and that’s when I started learning more about the different styles of *capoeira* (*Regional, Angola, and Contemporânea*). As I heard references of these words on the tunes that I had been listening to, I wanted to know what was the difference between them. Then I found the one that resonated with me the best: *de Angola*, because the dance and the music seemed more appropriate for my kids. (Personal communication, January 22, 2016)

With the intention of immersing himself continuously, Mr. Anderson created a Pandora station with *capoeira* and *maculelê* songs that he could listen to in his idle time. Additionally, he purchased a *berimbau*—*capoeira*'s main instrument—and learned how to play through listening and imitation. He reported that he “knew there were three main tones (buzz, open, high), and from there I just listened and copied, playing along” (Personal communication, January 22, 2016). He also benefitted from applying Campbell's (2004) stages of “deep” listening when immersing himself in learning the repertoire. First, as a “sound awareness” exercise, he surrounded himself with recordings that seemed appropriate to becoming familiar with that repertoire and culture. Second, he listened attentively while focusing on musical elements and structures. His next step was to play along with recordings, characterized by Campbell as “engaged listening.” Lastly, he used recordings as a stylistic guide to performance, eventually playing without the recording as he became comfortable—the “enactive listening” phase.

The path Mr. Anderson followed to move from the outside to the inside of Afro-Brazilian culture corroborates Abril's (2006) suggestions for identifying practical starting points when looking for multicultural music and materials, as he: (a) looked for reputable and reliable publications that included biographical and contextual information; (b) worked with a culture-bearer to check translations and meanings; (c) immersed himself in the culture with recordings, and learning about the culture; and (d) selected materials in the original language, taking into consideration behavioral characteristics of the performance in the original culture.

The Music-Culture Curricular Unit

The Music-Culture Curricular Unit (MCCU) was designed with the intention of teaching music in culture and music as culture and was comprised of experiences from three genres within Afro-Brazilian musical traditions that are interrelated historically: *capoeira*, *maculelê*, and

maracatu de baque virado. To set the stage for understanding the main characteristics of Afro-Brazilian musical tradition, Mr. Anderson began the unit with a focus on *capoeira*. From there, lessons turned to *maculelê* and finally to *maracatu de baque virado*, which I presented as a culture-bearer at the end of the unit. The decision to focus on Afro-Brazilian music and culture was based in part on the teacher's own knowledge and skills, the opportunity to interact with me as a culture-bearer, as well as on the interests and needs of the fourth grade children.

Capoeira. *Capoeira* is an Afro-Brazilian martial art that combines elements of dance, acrobatics, and music. Usually referred to as a game, this martial art was developed in Brazil in the early 17th century by West African descendants with native Brazilian influences. *Capoeira* was granted a special protected status as “intangible cultural heritage” by UNESCO in 2014 (BBC News, 2014). Known for quick and complex moves, *capoeira*'s history begins with African slavery in Brazil as Portuguese colonists began exporting slaves to their colonies, coming mostly from West Africa (Souza, 2006). Similar to African song forms, the songs of *capoeira* are generally call-and-response: the song leader begins, followed by the response by the chorus. The dance happens in a circle—*roda de capoeira*—where every participant sings the typical songs and claps following the music. Two *capoeiristas*—*capoeira* players—enter the circle and play the game according to the style of the song. The game ends when one of the *capoeiristas* decides to leave or call the end of the game and new players become leaders. Considered the “soul of *capoeira*,” the *berimbau* was also part of the lessons. Mr. Anderson introduced this single-string percussion instrument attached to a bow at the beginning of the unit, and each lesson ended with a *roda de capoeira*.

Maculelê. The second Afro-Brazilian tradition Mr. Anderson approached in the Music-Culture Curricular Unit was *maculelê*, a tradition fairly similar to *capoeira* in style. Although

sometimes practiced by itself, *maculelê* is quite often practiced alongside *capoeira*. Usually referred to as a theatrical expression, *maculelê* also happens in a circle as two players—or fighters—sing and strike their machetes (or sticks) in a musical combat. The origins of *maculelê* are not clear; this tradition might have emerged during slavery time in Brazil when slaves in sugarcane plantations gathered to play this as a game to vent their anger and frustration while practice fighting (Biancardi, 2006). The other possible origin comes from a mysterious legend in Brazilian’s folklore, in which a young boy named “*Maculelê*” died defending his community and was honored with a “mock” combat dance named after him (Biancardi, 2006).

Maracatu de Baque Virado. The last Afro-Brazilian musical tradition approached in the Music-Culture Curricular Unit was *maracatu de baque virado* (“turned beat”), also known as *Maracatu de Nação*. The origins of this *maracatu* lie in the reenactment of the ceremonies of Kings of Congo, who were slaves that occupied leadership roles within the slave community (Guerra-Peixe, 1956). The traditional *maracatu* groups perform parading with a drumming group of 80-100 players who also sing in response to the master singer, joined by a group of dancers, including the king and queen. Dancers and characters dress and behave as the Portuguese royal court of the Baroque period, mocking the Portuguese court. It was not until the 1990s that this tradition gained national and international visibility (Cruz, 2012). Similar to the other musical traditions approached in the MCCU, *maracatu* is a highly syncopated type of Afro-Brazilian music that makes use of a call-and-response structure. The dance happens as a ceremonial practice, as dancers reenact the royal court manners and movement. Most *maracatu loas* (chants and songs) refer to slaves’ journey across the sea from Africa to Brazil and to their struggles as they fought for freedom. Considered the “heart of Pernambuco state,” the *alfaia* drum was an important part of this lesson. The *maracatu* workshop that took place at the end of the Music-

Culture Curricular Unit encompassed chants, dance, and instruments from this tradition.

Promoting Music In and As Culture

The Music-Culture Curricular Unit was unique in that it focused on repertoire from three traditions from one specific musical culture chosen for their shared sonic features, sociocultural constructs, and historical similarities. In response to a criticism that the “rich cultural context of particular musics is often given short shrift in elementary music classes” (Howard, 2014, p. 63), Mr. Anderson aimed to dedicate a larger than usual amount of time to discussing and presenting sociocultural constructs associated with the selected musical cultures.

When planning and teaching the unit, Mr. Anderson’s purpose was to promote children’s “understanding of music in and as culture” (Campbell, 2004, p. 26). Students had the chance to explore traditional Brazilian instruments such as the *berimbau* (one-string bowed percussion instrument), *alfaia* (drum), *apito* (samba whistle), and *atabaque* (hand drum). Themes that emerged throughout lessons on each tradition are discussed herein with consideration of (a) music in culture (musicking and sonic proprieties of sound) and (b) music as culture (sociocultural behaviors, such as function, meaning and context of music).

Music in culture. Throughout the unit, Mr. Anderson fostered the understanding of “music in culture” by involving students in a variety of musicking experiences: (a) movement, as students enacted, created, and improvised their own movements; (b) deep listening exercises, as students focused their listening to discover timbres and patterns; (c) playing instruments; and (d) singing.

Movement. Mr. Anderson focused on movement as the musical entry point of lessons. He had students working in pairs to practice and create *capoeira* and *maculelê* movements, stressing the difference between “defensive and offensive” movements in *capoeira* and drawing students’

attention to the quality of their movement in *maculelê*. Mr. Anderson also modeled the intended movement several times, emphasizing that touching was not allowed in this *capoeira* style—and necessary for the safety of the class. During *maculelê* lessons, Mr. Anderson took the time to present variations on the basic movement they had learned on the first day. Students carefully clicked sticks—as their machetes—with their partners while keeping the beat and moving their feet back and forth, but rapidly creating and innovating their movements. During *maculelê* lessons, students had a chance to practice the movement with the sticks while their teacher performed *maculelê atabaque* patterns on a tubano drum.

Since Mr. Anderson approached each new tradition with movement as the musical entry point, I followed this same procedure during my *maracatu de baque virado* workshop (see also Figure 4.1).

Figure 4.1: “Banzo”

The figure shows a musical score for the song "Banzo". It consists of two staves. The top staff is labeled "Voice" and contains a melody in 4/4 time. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Below the staff is a long horizontal line with "Oo" written underneath it. The bottom staff is labeled "Vo." and contains a rhythmic pattern. It starts with a five-measure rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics "Ma - ra - ca - tu" are written below the notes. The final part of the staff has a complex rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics "ma - ra - ca ma - ra - ca ma - ra - ca - tu" are written below these notes.

I tell students we will imagine getting on a boat to travel. After brainstorming possible wind sounds, students and I get in a boat shape, I dim the lights, and we are ready to pretend we are taking a boat trip. Students rock back and forth, reacting to the wind on the boat. I start to sing “Banzo” as they create wind sounds, rocking back and forth. We open up the circle once again, and I tell them we are going to practice the footwork for *maracatu de baque virado*: “forward, forward, back, back.” Students echo back “forward,

forward, back, back” while moving their feet back and forth. As they get comfortable with the footwork, I add the basic arm movement, swinging bent arms alternately and begin singing the loa they will learn next. (Field notes, February 26, 2016)

Deep listening exercises. Throughout the unit, Mr. Anderson fostered “attentive listening” (Campbell, 2004) to help students recognize different *berimbau* sounds and their nuances. Students focused on the quality of sound and texture and discovered that the *berimbau* had three different types of sounds (buzz, high and low). He tells students he wants to start a new *capoeira* game (or a new style of *capoeira* game), but he also wants to review what they have learned so far to make sure that it was “really good,” and that they could perform *capoeira* really well before moving on.

Mr. Anderson (*holding up the berimbau*): “Who remembers what this is called?”

Students (*all at once*): “*Capoeira!*”

Mr. Anderson: “*Capoeira* is the entire style we are doing, but this instrument is called...”

Students: “Banjo! Guitar!”

Mr. Anderson: “It’s on the board...”

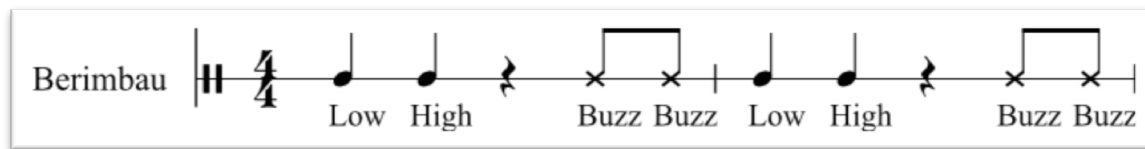
Students (*all at once*): “*Berimbau!*”

(Field notes, January 20, 2016).

That was the beginning of a long conversation about the main instrument in *capoeira* — the *berimbau*—how it works and is put together. He flips his *berimbau* around as he explains the parts of the instrument: “We’ve got a stick; we’ve got a wire. You bend the stick, string the wire and tie it; that way you have the tension.” He plucks the string a couple of times.

Mr. Anderson went on to explain the three sizes of the *berimbau* and that all three play different patterns in a *roda de capoeira angola*. For their class, however, he is going to use just the main pattern—also known as *Capoeira Angola Toque* (see Figure 4.2). He shows them the wooden stick *berimbau* players used along with the *caxixi* (another unique instrument from Brazil). Lastly, he explains how to change the pitch of the *berimbau* string.

Figure 4.2: *Capoeira Angola Toque*

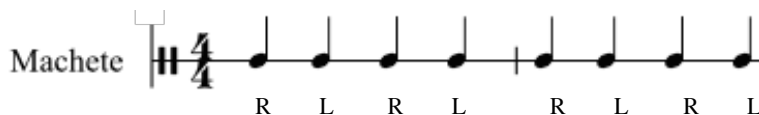


Mr. Anderson also had moments of “playing around with tempo,” speeding up and slowing down as a way to engage students in listening to the tempo played by the *berimbau* while creating their *capoeira* movements. Most students reacted immediately as Mr. Anderson alternated between fast and slow. I observed a couple of students doing moves similar to those found in children’s movies (such as “Kung-Fu Panda”), mainly when Mr. Anderson played the *berimbau* slower. Students were musically involved through “a means of interactive engagement with the music” (Campbell, 2004, p. 91), reacting to the tempo while following the pattern played by the *berimbau*, and imitating its sound using vocal sounds. Mr. Anderson emphasized the importance of listening in many ways during the unit.

“Keep listening to the *berimbau!*” he challenges. Students find new partners and repeat the activity as Mr. Anderson reinforces the importance of listening and responding to sound. “Your moves don’t show we are listening! Are you listening?” He slows down the pattern, and students begin to respond physically to the sound of his *berimbau*. (Field notes, January 20, 2016)

Playing instruments. Throughout the *maculelê* lessons, Mr. Anderson gave students a chance to experiment with patterns originally played by machetes—played now with sticks for a classroom version of *maculelê*—and *atabaques* that were nicely adapted for tubano drums. Since the instrument is part of the movement, Mr. Anderson reserved time to connect to the movement in *capoeira*, stressing that although both seemed similar, students were to play their sticks with their partners. When reviewing and practicing the stick pattern (see Figure 4.3), Mr. Anderson had students seated on the floor, playing “in the air” and connecting to speech as they chanted “partner, click, click, click” on the beat.

Figure 4.3: *Maculelê* Foot Pattern

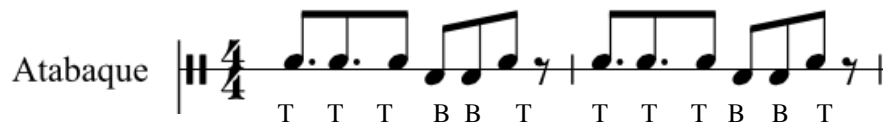


When teaching the drum part (see Figure 4.4), Mr. Anderson made use of words and body percussion as a device for aural-kinesthetic focus, adopting a non-notational approach. Students first practiced with body percussion on their legs while he reinforced the idea that “bass” should be played on the knee and tone on the upper part of the thigh. If students were not following the pattern, Mr. Anderson adapted the musical language—bass became “knee” and tone became “leg.”

Mr. Anderson says, “Our *maculelê* pattern today is a pretty short pattern and it repeats a lot. But, before we move to drums, let’s practice on our knees.” Students repeat attentively after Mr. Anderson plays and says, “tone, tone, tone.” He repeats this short pattern until students seem confident enough to move on. By the time he presented the entire pattern, “tone, tone, tone, bass, bass, tone,” students were confidently echoing back while playing on an imaginary drum on their laps. Mr. Anderson models on the tubano

drum, and students join in by playing on their knees. Noticing some students who were having trouble with the pattern, Mr. Anderson stops playing his drum, and says: “leg, leg, leg, knee, knee, leg.” Students echo back. Students are split into seven groups, and each student from the group takes a turn as the *atabaque* player. (Field notes, February 5, 2016)

Figure 4.4: *Atabaque* Pattern.



Student’s last experience with instruments in the unit was during the *maracatu* workshop, as they practiced the three instrument patterns of *maracatu de baque virado* with body percussion. They played the *abê* pattern (see Figure 4.5) rubbing their hands back and forth, the *agogô* pattern (see Figure 4.6) patting and clapping, and the *alfaia* pattern (see Figure 4.7) while stomping and patting. After practicing each pattern, students had the chance to perform those patterns on the actual instruments. In addition to performing on instruments, they were also excited to “unlock” the patterns using Orff Schulwerk building blocks based on word rhythms provided by Mr. Anderson. The *agogô* pattern (see Figure 4.6), for example, became “seashell-seashell-syncopa-seashell.”

Figure 4.5: *Abê* Pattern.



Figure 4.6: *Agogô* Pattern.

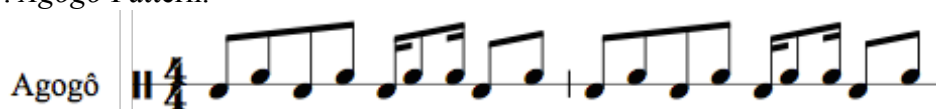
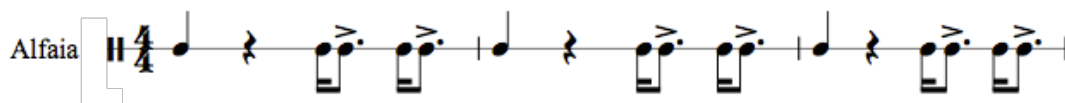


Figure 4.7: *Alfaia* Pattern.



Singing. After learning and reviewing clap patterns and creating movements, Mr. Anderson shared pieces of repertoire. “A Hora é Essa” was the first song introduced in the unit, and “Canarinho da Alemanha” was the second. Mr. Anderson explained the meaning of each verse—in a blend of literal and contextual translation—breaking down the lyrics and practicing speaking each phrase without the melody. He addressed the language of the response first, verifying students’ pronunciation and intonation of Portuguese by having them sing phrase-by-phrase. Mr. Anderson also made sure that students were comfortable singing and saying the words in their own way. He told me that he “did not care if the words were perfect yet, because if students make little mistakes it’s fine; they should make them loud and proud; that way I will know what we have to work on” (Personal communication, January 27, 2016). He wrote the lyrics on the board and sang unaccompanied (see Figure 4.9).

“Canarinho da Alemanha, que matou meu curió (2x)

O segredo da lua quem sabe é clarão do sol

Canarinho da Alemanha, quem matou meu curió (2x)

Eu jogo capoeira, mas meu mestre é o melhor

Canarinho da Alemanha, quem matou meu curió” (2x)

Mr. Anderson asks (*as he pointed to the board*): “Are there any words you might think you know already? Some of them we’ve heard before, but there is one that I am sure we know.” *Capoeira* stood out as a word, and when Mr. Anderson asked what that meant, Belle replied almost immediately, “Well...that’s what we’re doing.”

Mr. Anderson: “Can you say *Canarinho*?”

Students: “*Canarinho...*”

Mr. Anderson: “*Da Alemanha*”

Students: “*Da Alemanha*”

Mr. Anderson then put both words together (“*Canarinho da Alemanha*”) and students echoed back twice. When noticing the majority was able to pronounce those words, he added the melody of that line.

Mr. Anderson (*singing*): “*Canarinho da Alemanha*”

Students (*echoing back*): “*Canarinho da Alemanha*”

Mr. Anderson (*singing*): “*Canarinho da Alemanha, quem matou meu curió?*”

Since students had trouble pronouncing the words, Mr. Anderson stops the melody, and works on the words in a similar way he had done previously, saying word by word and then larger chunks, before adding the melody. (Field notes, January 20, 2016)

Figure 4.8: “Canarinho d’Alemanha” Song.

Canarinho D'Alemanha

Transcribed by Juliana Cantarelli Vita

Ca - na - ri - nho d'A - le - ma - nha, quem ma - tou meu cu - ri - ó?

Ca - na - ri - nho d'A - le - ma - nha, quem ma - tou meu cu - ri - ó?

When teaching the only *maculelê* song used in the unit, “Sou Eu” (see Figure 4.9), Mr. Anderson immersed students in the whole song with a listening activity in which students played

the sticks and danced while he played the drum patterns. This engaged listening activity involved students' participatory consciousness, as students were making music in response to the drumming. Fourth graders found their place in this *maculelê* song through "the making of it" (Campbell, 2004, p. 92), and were able to sing and hold on to the song they had only heard in one lesson.

Figure 4.9: "Sou Eu" Song.



Music as culture. Throughout the unit, students recalled contextual information when Mr. Anderson asked questions related to the music they were learning. During all three *capoeira* lessons, Mr. Anderson discussed the function and meaning of the music as well as the context (i.e., where and when *capoeira* happened) before teaching the actual dance and song. Mr. Anderson approached "music as culture" through (a) presenting social aspects and cultural contexts and (b) ending each class with a *roda*, or circle time, to "put it all together."

Presenting social aspects and cultural contexts. Students seemed attuned to Mr. Anderson's practice of presenting social aspects and cultural contexts of the music even before they experienced it for the first time. As they learned about *capoeira*, Mr. Anderson reinforced ideas related to culture, heritage, dance, and fighting struggles. He carefully explained how traditions that were once totally prohibited have become an intangible cultural artifact, as happened with *capoeira* in Brazil.

With students gathered in a circle, Mr. Anderson introduced *capoeira* for the first time.

“Can you say *capoeira*?” he asks, before starting the next activity. He then goes on to explain that *capoeira* is an “intangible cultural artifact” of Brazil, which leads to a conversation about what something intangible meant. He explained that *capoeira* is a dance, game, and fight at the same time. At the end of this lesson, Mr. Anderson leaves time for questions. John wants to know if people in Brazil still use *capoeira* as a fight, to which Mr. Anderson replies that *capoeira* is used in Brazil in the same way karate is used in the United States, as a way to practice skills more than to fight. He also explains that they will be focusing on the game aspect of *capoeira* only, for educational purpose (Field notes, January 15, 2016)

Taking time to explain the function of *quilimbo*s and *quilombolas* (freed slave communities hidden in the woods), is another instance of Mr. Anderson reinforcing the important function of *capoeira* and *maculelê* to help slaves secretly fight for freedom. Students were amazed with the story and history behind *capoeira*; through the dance-like game, slaves were actually practicing a fight while not being caught by the slave master. They also seemed very intrigued by the legend that surrounds the *maculelê* tradition. By choosing two traditions that are historically, culturally, and socially tied together, Mr. Anderson cultivated in students a broader understanding of Afro-Brazilian context and its social aspects.

Roda time: Putting it all together. At the end of each class, Mr. Anderson and his students enacted a *roda de capoeira* and *maculelê*, in which two students pretend-fight while applying moves they created that day; others in the circle clapped and sang both songs they learned (“A Hora é Essa,” “Canarinho d’Alemanha,” and “Sou Eu”). The two students in the middle of the circle find two other players to replace them as the song comes to an end. *Roda* moments have an educational function, in which players develop communication and creativity

through play (Souza, 2006). In these *roda* experiences, music complies with social norms, and players are key informants that give continuity to that tradition (Souza, 2006).

Discussion

Mr. Anderson's teaching during the Music-Culture Curricular Unit reflected an ethnomusicological perspective—understanding music in and as culture—adopting and adapting several practices and models for teaching world music as developed by Fung (2002), Goetze (2000, 2005), Campbell (2004), and Schippers (2010). The world music experiences fostered by Mr. Anderson throughout the Music-Culture Curricular Unit resonate with several approaches developed by music educators working at the intersection of music education and ethnomusicology. The Afro-Brazilian unit involved thinking and talking about the various functions of music, analyzing the structure of music, imagining as students created their own movements for the dance, and reflecting upon their experience, following Fung's (2002) suggestions for approaching world music. When approaching context, Mr. Anderson applied the process of recontextualization proposed by Schippers (2010). Although not able to recreate the original context, Mr. Anderson provided a detailed explanation of the original context, using aesthetic references and actual musicking as a point of entry. Throughout the unit, Mr. Anderson carefully shared sociocultural and contextual information about Afro-Brazilian music. Like Goetze (2000) advocated, he was sensitive to the meaning and function the music has for Brazilian people, and he planned lessons that reinforced a combination of musical understanding, skills, and values across each tradition (Campbell, 2004, 2016).

Mr. Anderson's practices of giving students ownership and intellectual freedom corroborate the idea that world music experiences can lead to "curiosities concerning individual and collective meaning-making through their [students] musical practice" (Campbell, 2004, p.

92). Goetze's (2000) goals for learning and understanding music, such as honoring the transmission and music's functions as a way to promote global awareness, are also alive in Mr. Anderson's pedagogy. Mr. Anderson embraced the idea of fostering students' global awareness and understanding by providing experiences that go beyond singing and playing "a composition based on a non-Western melody" (Goetze, 2000, p. 23). During the Afro-Brazilian unit, students had the chance to develop "tolerance and appreciation of those who differ from ourselves" (Goetze, 2000, p. 23) through many in-class conversations. In each lesson, Mr. Anderson embraced challenges of musical transmission and preservation, reaching beyond the repertoire, especially during the *roda* time at the end of each class. Following Schipper's (2010) advice to make choices of "strategic inauthenticity" (p. 52), Mr. Anderson reconstructed behaviors, transmission, attitudes, and frame of mind as way to capture the essence of the traditions being studied.

The Music-Culture Curricular Unit offered a set of learning experiences that embodied three major traditions within the Afro-Brazilian musical culture. By performing, questioning, identifying, and reflecting on similar sonic and contextual aspects among the three traditions, students were able to experience musical characteristics that pertained to all three traditions—call and response, syncopation, and nuanced vocal styles. The purpose of the unit was to deepen children's experience with the rich sociocultural contexts and behaviors embedded in Afro-Brazilian culture. Students had the chance to develop "intellectual freedom" while engaging in a thoroughgoing exploration of each musical tradition.

CHAPTER FIVE

CHILDREN'S VOICES

Focus Interview Vignette

I tell them: "It's in the southern hemisphere," and they suggest we should take a look at the map. Noticing there were no maps hanging on the wall, Flora complains that it was "sad, so sad" that room didn't have a map of the world. Luckily, there was a globe sitting right next to our table. As they looked at and flipped around the globe, Bob asks for a hint. I then make the connection for to them: "Where is the music that you are learning from?" They all say at the same time, excitedly: "Brazil!" That prompted them to find Brazil on the globe. Arthur points out that there is no upside down in the world (the sense of North being always on top). Arthur flips the globe upside down and shows the others how a space ship could come from "the bottom" of the globe, and that the north then turns into the bottom. Finding out that I was from Brazil, after the globe talk, Arthur and Bob ask me if I could teach them a song from Brazil that they didn't know yet. They kept asking me a lot of questions about my research and myself. Questions such as "Does Mr. Anderson know you are Brazilian?" or "Is that why he chose to do Brazilian songs?" and "What are you studying to be?" Finally, Arthur asked me: "So, you're in music and stuff...do you know Mr. Gardner [a school custodian]? He can really play the banjo."

Connecting Familiar with "Unknown" Music

The vignette above captures briefly children's engagement with and interest in connecting the music from "their world" to unknown music and provides a glimpse of the unique personal and social functions music plays in their lives. Children have their very own musical cultures that are relevant both to the conceptualization of their values, and to the meaning they ascribe to certain experiences.

The Music-Culture Curricular Unit described in Chapter Four featured repertoire rich with significant musical, cultural, and historical content. The musical and sociocultural aims of the project were to allow fourth-grade children opportunities to explore beliefs, behaviors, and traditions related to cultural context, musicians, and the people within the selected musical culture. This chapter turns to an examination of children's values, meanings, and their understandings of the cultural context that surrounds the repertoire approached in the Afro-Brazilian music and culture unit. To gain an in-depth understanding of the musical lives of the fourth-grade class involved in this study, it was necessary to "peel back" the layers of their soundscapes in order to uncover the elements and influences that constitute their education in music (Campbell, 2010a).

Giving children a voice to express values and meanings brings with it a cultural and musical democracy that honors the expression of children. Encompassing learning holistically through connecting familiar music with yet "unknown" music, the fourth-grade class in this study had a chance to discover the essence of the "wider world of musicians, listeners, and lovers of music" (Campbell, 2013, p. 23). Furthermore, as students "held on" to the music of their local surroundings, they followed with fascination the musical traditions distant from them, growing curious and receptive to the world at large. Finally, listening to their voices has the potential to facilitate the development of a school music curriculum honoring and rooted in children's actual needs and interests.

This chapter addresses three of the research questions in this study: (1) What are the values children ascribe to learning world music? (2) What does learning world music mean to children? (3) To what extent are children expressing their understanding of music and its sociocultural context? Children's questions, comments, and conversations concerning sonic

features of music, cultural context, and transmission are discussed herein. Three major sections are used to organize the discussion: (a) conversations with the music-makers, (b) meaningful world music experiences, (c) and values children ascribed to learning world music.

Conversations with the Music-Makers

The following is an overall description of the children interviewed in the focus group and individually, followed by five interview dialogues with selected children that were conducted over a period of seven weeks. Although all children were involved in the Music-Culture Curricular Unit and were welcome to enter into conversations about the musical cultures being studied, only ten children participated in more extended dialogues. Children were selected by the music teacher or volunteered to talk with me; I did not request students who were musically interesting (and interested) or who I deemed to be “talented.” These children were between nine and ten years of age, represent a variety of socioeconomic and ethnic-cultural groups, and are a fair balance of both genders. Only a few knew that I was a music teacher, and no one knew, at first, that I was from Brazil.

Focus group. Brief descriptions of children’s personalities and their unique characteristics are described herein. An excerpt from the focus group interview with Arthur, Bob, Carl, Deborah, Emily and Flora follows and offers a glance at the rich conversation about students’ musical lives.

Arthur. Arthur is a ten-year old boy full of energy. He has been enrolled at Sunview Elementary School since kindergarten, and he expresses pride to be born and raised in the state of West Virginia. Of all the other students, Arthur seemed to be the most “attuned” to the music of his cultural roots; not only did he define John Denver’s “Country Roads” (one of the most well-known tunes in the state) as “world music,” he also seemed to know some of the school

staff who were involved with Bluegrass and Old-Time music, which is a rich musical tradition of this area.

Bob. Although very shy, Bob was keen to share his love for technology and his dream to have a channel on YouTube. Considering himself a “gamer,” this nine-year-old boy demonstrated a preoccupation with authenticity, always wanting to know if people in Brazil “really played” the musical traditions he was learning about in his music class. He also expressed his desire to perform and play at home the music and games he learned throughout the unit.

Carl. Carl is a ten-year-old fourth grader with “a lot to say.” He was always keen to share his worldview during both the focus group interview and lessons in class. He seemed very interested in politics and was the most argumentative of all students, raising interesting commentaries and thoughts that seemed beyond his years. He already knew some Brazilian music even before the unit began, and he considered that music to be “world music.” He also seemed the most attuned to social and cultural aspects of the Afro-Brazilian musical culture they had just begun to learn about in music class.

Deborah. Deborah is a very bright and shy ten-year-old girl. As an Asian-American, Deborah always connected the music she was learning in the unit to the music of her background. She perceived “world music” as Chinese music, and she seemed the most interested in learning and talking about historical and linguistic aspects of learning world music.

Emily. Emily proved to be very forthcoming in the interviews and was the most talkative in the group of the girls. She confessed that, after the unit, her dream was to visit Brazil. She demonstrated her interest and understandings in regard to the contextual aspect of music, being particularly drawn to the history of the Afro-Brazilian traditions she was experiencing.

Flora. Her bright eyes are expressive of the events and emotions she conveys. She seemed so expressive, and she could not sit still during our interview, expressing she could “think better” if she moved around.

Focus group excerpt. As I was setting up, I had a chance to “set the tone” for our conversation by talking about students’ lives. They shared thoughts about their fourth-grade classes, including their art class that was going to take place right after our conversation), to which some replied, “I love it!” Others said, “It is not the best in the world, but I like it.” They all wanted to know more about the microphone I was using to record our conversation and why I had so many devices (as I was using the camera on one side, and a microphone on the other). I followed Marsh’s (2010) recommendation for designing an initial question to focus the group’s attention to the topic, and Vavrus’s (2002) provocative declarative technique to set the tone and get the interview started.

Q: So, as you are talking about many musics, what is the first thing that comes to mind, or that you think of, when you hear the term “world music?”

Arthur: I think about “Country Roads” (*by John Denver; this is one of the most well known tunes in this state*).

Bob: Since he has already said about country music, I am going to say pop...like “pop music” because it’s popular around the world, I guess.

Arthur: Like hip hop!

Carl: Actually, for some reason, I do think of Brazilian music.

Q: Why do you think that?

Carl: Brazil just has very exciting music, so that’s what I think of when I think of world music!

Emily: I just think of, like, music in different languages...

Deborah: I think, like, Chinese music.

Flora: I think it's music...*(in a whispering voice)*

Q: Music? Any kind of music?

Flora: Yeah, like, music in general!

Q: Cool! Tell me about the Brazilian culture that you learned in your music class. Just tell me some things that you are learning.

Arthur: We are learning how to, like, musical-kind-of-fight, and we are learning a song that goes with it. How does it go again? *He then tries to sing one of the melodies they learned "roda-roda..."*

Emily: Their culture...

Q: What about their culture?

Emily: Like, how they dance and how they turned into, like, they're practicing fighting but not actually hitting, they are just...dancing in it.

Arthur: Sometimes people are actually fighting, but when people started looking they kind of slow it down and make it look like it's music. *He moves his arms as in capoeira.*

Emily: Like it's a dance...

Deborah: They're telling us how they learned to fight in secret, so I'm learning some history, right?

Carl: We were learning a martial art and how many rebellions started, and learning about slavery.

Q: Why do you think they—the slaves—were learning a martial art?

Carl: Well...because, really, the fact they were in slavery...they were being slaves so they had to rebel or else Brazil wouldn't be what it is today.

Bob: We're learning...how to go along with the song.

Arthur: Mr. Anderson said it's more about the movement...Like, on the song, the faster it goes, the faster you have to go...the beat.

Flora: We are learning the *capoeira*!

Q: What about *capoeira*?

Flora: Well, it's kind of like fighting, but people are not touching.

Q: Why do you think they are not touching?

Flora: They are not touching the other person.

Arthur: Because they don't want to get caught. And if you hit somebody too hard and you hit the wrong person, they are gonna hate you.

Emily: And probably people would catch you...

Deborah: if you start touching each other, they start figuring out you're not dancing.

“World Music Is...Music.” Students in the focus group had an interesting discussion about the meaning of the term “world music.” Their responses not only echo their beliefs and the ways they perceive music, but also resonate with scholars’ discussion and definitions of the term—and more importantly, the *idea* behind the term. Their responses encompassed music from their “roots,” pop music, as well as music from other places and in another language.

World music educators and scholars have discussed the use of the term “world music.” Wade (2004) advises, “It is...time for us to move on from the term ‘world music’” (p. 130), suggesting that “global music” seems more appropriate as it includes the study of music as it “flourishes in some places in the globalized contemporary world—whether that music springs from a particular long tradition or results from global interaction” (p. 130). Children’s responses corroborate the usage of the term “world music” by the music industry. Although the term was

first coined by ethnomusicologists in the early 1960s, it became a convenient term for the music industry to label traditional musics from around the world, including popular music (Wade, 2004). Miralis (2006) points out the complexities of multicultural education and some of the terms used to describe the implementation of multicultural perspectives and the inclusion of world musics in music education. Students' answers reflect Schippers (2010) idea that world music is more than a "form of music" or a "variety of different instruments;" world music is a phenomenon of musical instruments, genres, and styles establishing themselves outside of their culture of origin (p. xvii).

Individual interviews. Brief descriptions of students' personalities and their unique characteristics are described herein. Excerpts of the individual interviews that I conducted with four students follow. The dialogue offers a chance to listen to children's voices as they express values and meaning they ascribed to learning world music. Patterns that emerged from these conversations will be discussed later in the chapter.

Gabrielle. Born in Michigan, Gabrielle has attended Sunview Elementary since kindergarten. She shared her love for dancing, reading, and writing, but she emphasized she does not "get along with math." Gabrielle considers herself to be "really good at musicals" and would like to be an actor when she grows up. Because of her background, the aspect of the unit she gravitated toward the most was movement and dance. Gabrielle was quietly seated on a chair while I organized blank papers and colorful markers to use in our interview. Swinging her legs relentlessly, she was intrigued by the microphone and camera. She gently said she had "just turned ten" that very same day. I wished her "happy birthday," and we were ready to begin our interview.

Q: Do you remember any of the activities Mr. Anderson did in your music class this past month?

Gabrielle: The Brazil dancing.

Q: Do you remember how it was called?

Gabrielle: I forget what it was called, but I knew we did that kind of dancing.

Q: What kind of dancing was it?

Gabrielle: One was like fighting...And there is lots of partnering.

Q: Do you remember any of the songs Mr. Anderson did?

Gabrielle: One was called...I forgot; there were so many that we did.

Q: What about instruments? Did he bring any instruments?

Gabrielle: Yeah...He did some drums (*referring to atabaques*), that big thing with a stick (*referring to the berimbau*).

Q: What was your favorite tune from Brazil?

Gabrielle: The one we did on the laps, and then went on the drums and did it...it was tone, tone, tone, bass, bass, tone (*see Figure 5.1*).

Figure 5.1: *Maculelê* Pattern Demonstrated by Gabrielle.



Q: That's very cool. Was that "sou eu, sou eu, sou eu maculele, sou eu?"

Gabrielle: Yeah! It goes like this "sou eu, sou eu..." (*see Figure 5.2*).

Figure 5.2: "Sou eu"



Q: What are you discovering about Brazilian culture that you did not know before?

Gabrielle: I didn't know anything about Brazil before Mr. Anderson did that, and I discovered they like to sing and dance.

Q: Which of the experiences [activities/songs/dances] you described helped you understand or discover something new about the culture?

Gabrielle: The one with the sticks, that we had partners and we had to move our feet.

Q: Do you remember how it was called?

Gabrielle: Macu...*Maculelê!*

Q: How is the music of Brazil different from other music that you listen to and/or perform?

Gabrielle: It has different words because it's in Brazil; they have really different dance movements than we have, probably a little harder for us since we don't live in Brazil; they like to do it with lots of partners and "Sashay the Donut" is in a big group (*referring to a folkdance they had learned in music class in the past*).

Q: What did you learn about yourself through these experiences?

Gabrielle: They were fun because I like to dance, and I like to try new things.

Q: Good! So you learned you like to try new things?

Gabrielle: Yeah!

Q: Do you think it is important to learn music from Brazil?

Gabrielle: Yeah...

Q: Why?

Gabrielle: Yeah, because you can learn different things, and you can pass them on to other people because it is something different from how we dance.

Q: And why is it important to pass on to new people, do you think?

Gabrielle: Because whenever you pass them on a lot more people know about it and how to do it, and then they'll pass it on to someone else.

Q: What did it mean to you to learn music from Brazil?

Gabrielle: It was very different. I liked it because I just like to dance, and I like to learn what the words mean, like the Brazil words what they mean in English. It looks like you're learning another language, almost, through the music.

Q: What more would you like to learn about Brazil's music and culture?

Gabrielle: What they had out there; did they use a lot of different stuff like the long stick with a string? And more songs and dances.

Helen. Helen had just turned ten a little before our individual interview. She started at Sunview in second grade, and she expressed her love for painting and photography many times during our conversation. Although a bit shy, she was willing to share that her favorite part of the unit was the different instruments Mr. Anderson had presented. As I explained the sequence of our interview, Helen behaved as a grown-up, with arms sometimes crossed, sometimes busy cleaning her glasses. She was excited to share that she just turned ten and loved photography. We had a short but fun conversation about her love for the arts and her parents' enthusiasm of her development in photography. She began talking about the unit even before I started my questions.

Q: Let's make a list of the activities and songs that Mr. Anderson did in class this past month or so. What were some of the dances, songs?

Helen: "Sou eu"

Q: Do you know what this means?

Helen: I'm here.

Q: Any other?

Helen: I know so many, but I don't remember the names.

Q: You can sing a little bit, if you want.

Helen: I don't remember it, but it was the one, like, get in a circle. I remember actually how it was pronounced, but I don't remember the name.

Q: *Capoeira*? We did "Canarinho da alemanha, quem matou meu curió." *She joins me as I sing the melody (see Figure 5.3).*

Figure 5.3: "Canarinho d'Alemanha" Song.

The image shows two staves of musical notation for the song "Canarinho d'Alemanha". The top staff is labeled "Voice" and the bottom staff is labeled "Vo.". Both staves are in 4/4 time and feature a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are written below each staff: "Ca - na - ri - nho d'A - le - ma - nha, quem ma - tou meu cu - ri - ó?". The bottom staff includes a triplet of eighth notes in the first measure.

Helen: Ah...Hmm... "Canarinho da Alemanha." I remember that one, wasn't it like the third or first?

Q: And do you remember what this song ("Canarinho da Alemanha?") is about?

Helen: Wasn't that the one with the *berimbau*?

Q: Yeah, you're absolutely right. And what was your favorite activity or song?

Helen: "Sou eu"

Q: What did you like about that activity?

Helen: I liked the movements and the sticks. Everyone was so noisy, so I liked the noise and the beat that it had. It is catchy.

Q: What are you discovering about Brazilian culture that you did not know before?

Helen: They did this...They did it also for dancing. They used it for fighting in Brazil.

Q: Why did they have to fight?

Helen: Weren't they slaves, or something? So they tried to fight back, or something.

Q: Cool! Which of the experiences [activities/songs/dances] you described helped you understand or discover something new about the culture?

Helen: "A hora é essa..."

Q: Cool, why?

Helen: Because it really meant something to me; it makes me feel something like, that I can't ever feel means...I like playing instruments, I like to hear them, and Mr. Anderson had the *berimbau*; I like the noise of it, so...reminds of the beach or something, like the desert or something...

Q: So the *berimbau* kind of brings you an image?

Helen: Yes!

Q: How is the music of Brazil different from other music that you listen to and/or perform?

Helen: I think that Brazilian music has more of a meaning to it, and our music, now, doesn't really mean anything. Doesn't give you feelings of something, doesn't make you imagine something, like anything. But Brazilian music has more of a saying or a feeling to it.

Q: What did you learn about yourself through these experiences?

Helen: That I like instruments a lot; I have two violins now. One broke and I got a new one.

Q: Did you like singing these songs, as well?

Helen: Yes. *Capoeira* was kind of hard, but after you sing it a couple of times you start doing it, and you can catch yourself sometimes singing it.

Q: Do you catch yourself singing *capoeira*?

Helen: Yes.

Q: Have you tried any of this at home, or outside of school?

Helen: I did “sou eu, sou eu” outside, on the snow, with the sticks.

Q: Do you think it is important to learn music from Brazil? Why?

Helen: Yes, because whenever I get older I want to travel a lot more than I do now.

Q: And do you think learning these musics will help you?

Helen: Yeah, if I ever go to Brazil and I meet some of the people that did these songs I would know how to sing them like them, and then I wanna learn the whole language...

Q: But you did so well remembering what “sou eu” means, it’s a tricky one.

Helen: Yes, it was like: “it’s me, it’s me, it’s me, *Maculelê*...”

Q: What did it mean to you to learn music from Brazil?

Helen: It means a lot, because music helps me understand a lot of, like languages, like things that I never really experienced; it makes you just relax, and just sit down, and sing...

Q: And you experienced the sound of the *berimbau*, the sound of the sticks, right?

Helen: Yes.

Q: What more would you like to learn about Brazil’s music and culture?

Helen: I would have liked to know more into instruments that they have, like, what kind of different drums do they have, like, you showed us the *alfaia*... That was fun. I just like to relax in the swing.

Ian. Although very active and talkative during all lessons of the unit, Ian seemed to be a little shy to share his ideas. This ten-year-old boy was a fan of sports and declared to be part of a basketball team that “traveled around the world” to play. He was fascinated by the “slow-motion fight,” and appreciative of the *roda* moments at the end of each lesson. Ian started off the

conversation very quietly and speaking very softly. While I tried to break the ice talking about his important basketball team, Ian softly pinched his cheeks rhythmically.

Q: We just had a Brazilian unit, right? Let's make a list of some of the songs and dances Mr. Anderson taught us?

Ian: I don't really remember...

Q: How about one of the games?

Ian: Like with the bean bag. And he did this slow-motion fighting thingy.

Q: What else?

Ian: We did a thing with the sticks.

Q: Did he show you any instruments?

Ian: Yes, I don't remember what it is called; it's like a long thing.

Q: Can you describe it to me?

Ian: It's this long thing, with a circular thing and long strings. And then he would have something like a guitar, but he would be doing "this" with it. *He demonstrates how to play the berimbau.*

Q: I think the name of that instrument starts with the B. Berim...

Ian: *Berimbau!*

Q: Do you remember how the slow-motion fighting thingy was called?

Ian: No.

Q: Or any of the tunes that he did with it?

Ian: Not really...

Q: There was one song that I observed: "a hora é essa, a hora é essa..." *I start singing, he sings along.* Do you remember that one? (*See Figure 5.4*).

Figure 5.4: "A Hora é Essa."



Ian: Yes.

Q: Was it related to the slow-motion fight, or to the sticks?

Ian: It was slow motion.

Q: So we had some singing, right?

Ian: Yeah...With the slow motion fight...

Q: How about with the sticks?

Ian: We have movement with it.

Q: Did we have a song?

Ian: Yes!

Q: Do you remember the song?

Ian: Not really. It was played on his radio or something.

Q: Oh...so he played a recording of it?

Ian: Yes...

Q: Did you play any instruments during the stick song?

Ian: I was playing the sticks.

Q: Did we play any drums that day?

Ian: Yes, before we played the sticks, and then we played drums!

Q: Did we get to play anything with the slow-motion fighting? We didn't play anything, he just showed us, right?

Ian: No, he didn't just show us; we did this in a circle, and everybody would sing around the circle and there were two people slow-motion fighting, but we wouldn't really be hitting anybody. It's like slow-motion fake fighting.

Q: Oh, how awesome! And what was your favorite activity or song?

Ian: Probably the sticks, but it is kind of tied between the sticks and the motion.

Q: So you liked both?

Ian: Yes!

Q: So where is this from, again?

Ian: I don't remember...I think it starts with a B.

Q: Oh, I think they're from Brazil. What do you think?

Ian: Yeah, Brazil.

Q: So...what are you discovering about Brazilian culture that you did not know before?

Ian: Well, for the slow-motion thingy, it's for slaves, so they can get away; they were dance-fighting so they wouldn't be caught fighting.

Q: Which of the experiences [activities/songs/dances] you described helped you understand or discover something new about the culture?

Ian: Probably the sticks; I'm not sure.

Q: How is the music of Brazil different from other music that you listen to and/or perform?

Ian: The drums here and in Brazil are different, and they sing different kinds of songs, different accents.

Q: Different drums or the same drums?

Ian: Probably the same drums, but they play it differently.

Q: What did you learn about yourself through these experiences?

Ian: I learned some stuff about Brazil music.

Q: Do you think is it important to learn stuff about Brazil music?

Ian: Yeah!

Q: Why?

Ian: I'm not really sure.

Q: Do you think it's important to learn songs from another culture or another country?

Ian: Yes, it could help you just in case you go there, when you get older.

Q: Why do you think it could help you?

Ian: It can probably help with the language there.

Q: What did it mean to you to learn music from Brazil?

Ian: To know what kind of stuff they do, which instruments they use.

Q: Was it a meaningful experience to you?

Ian: Yeah.

Q: What more would like to learn about Brazil?

Ian. I don't really know how they talk. Like, with an accent. Like in China, they talk differently from English; it's kinda hard to figure it out.

Jaime. Jaime was raised on a nearby farm, and she expressed her love for animals. Confessing that she dreams about becoming a veterinarian, this ten-year-old girl was attuned to the cultural aspects of music as she reminded me that slaves had to pretend-fight to free themselves from slavery. Our conversation began somewhat musically. Since they had just watched the Disney movie *Mulan*, Jaime was singing songs from the movie. She quietly asked me what was my favorite part of that movie, and we had a short conversation about it. She talked about her love for animals, and then we were ready to start our conversation.

Q: Tell me about an activity you participated in during the Brazilian unit.

Jaime: He's done a lot of Brazil music; sometimes he does American music but not a lot.

Q: Do you remember some of the activities?

Jaime: Not really, I don't know what they're called.

Q: But do you remember any instrument, or is it mostly singing?

Jaime: Mostly singing, not really much instruments.

Q: Not much instruments?

Jaime: Some instruments, but not all the time.

Q: Interesting! Did he do any dancing or any movement?

Jaime: Yes, a lot of movement.

Q: Can you tell me about these movements?

Jaime: We do a lot of partner movement, like with your friends or something.

Q: Did he have a specific tune for each movement?

Jaime: Yes, a lot of these were on the beat and stuff like that.

Q: What was the movement about? What did you have to do?

Jaime: Sometimes we had to use our feet or hands, and stuff like that.

Q: Did you have any activities you have to be in a circle or was it mostly partners?

Jaime: Kind of both at the same time; we did this one that we pretended to fight and had the bag with the money and the other one got the money, but he actually didn't give us the money.

Q: Was it like a pretend fight?

Jaime: Yes, it was a pretend fight...it wasn't real fighting.

Q: Where is this fight from?

Jaime: Brazil, I think where the African-Americans were slaves, and they were pretending they

were dancing, but they were actually learning fighting to go off of slavery!

Q: What was your favorite activity or song?

Jaime: The one we were pretending to fight; that one was my favorite one.

Q: Did he show you guys any instruments?

Jaime: He showed us the drums, maracas, and tambourines.

Q: After you did this pretend-fight, did you guys do any other movements with the drums, or with mallets or sticks?

Jaime: He would ask some of my classmates if they wanted to play the drums and they would go and play the drums.

Q: What are you discovering about Brazilian culture that you did not know before?

Jaime: I don't know, really.

Q: Did you know that they had to pretend to fight?

Jaime: I don't know, out of these experiences...probably that they would do so many dances and stuff, and pretend to fight.

Q: Which of the many dances and stuff helped you understand or discover something new about the culture?

Jaime: Probably the singing and stuff!

Q: How is the music of Brazil different from other music that you listen to and/or perform?

Jaime: The music I listen to, sometimes it will start slow and then it will go really fast. Brazil music makes me dance.

Q: So, do you think you dance more with Brazilian music or not?

Jaime: Yes, probably do dance more with Brazil music.

Q: What did you learn about yourself through these experiences? Did you learn that you like to

dance, or that you like to pretend fight, things like that?

Jaime: Probably that I like to dance more than I usually do.

Q: So is it important to learn music from other cultures, you think?

Jaime: Yeah!

Q: Why is that?

Jaime: Because you should always learn the experiences every day and stuff, and not just learn one, in case you need it when you go to Brazil somewhere and there is a dance, you can do the dance, too.

Q: What did it mean to you to learn music from Brazil?

Jaime: I really don't know. Probably something new from another culture

Q: What more would you like to learn about Brazil's music and culture?

Jaime: Maybe someone of my family went there, but I'm not sure.

Meaningful World Music Experiences

As stressed by Campbell (2010a), “musical meaning has been of interest across cultures and through the ages” (p. 223). This section attempts to examine the dimensions of meaning that fourth-grade students ascribed to learning world music. Each child brought his or her unique perspective to learning world music. I aim to report and translate the ways they described the meaning they found in learning world music.

The meaning embedded within music's multiple facets (i.e., music in culture and music as culture) is connected to music's contextualization and the subjective meaning individuals ascribe to it. According to Green (1988), music is meaningful both intrinsically and for how it is personally and socially situated. For children, “musical meaning is deeply related to function” (Campbell, 2010a, p. 226), and meaning is found within their musical experience as listeners,

performers, or composers. An analysis of interviews and excerpts from conversations with children shed light on the notable patterns and commonalities that exist among students. For these fourth-grade students, learning world music meant (a) discovering new sonic features, (b) engaging with language and history, and (c) connecting to the world.

Discovering new sonic features. Children found meaning in the discovery of music's sonic elements. As Green (1988) pointed out, music is meaningful because of itself. Natalie reported to me that the Afro-Brazilian unit indicated how diverse music could be. She was discovering "lots of things" about Brazilian music she did not know before, such as "the *berimbau* and the use of that in their songs" (Focus Group Interview, February 2, 2016). Arthur also pointed out that the world music experience was a way to "learn lots of new instruments...instruments that we don't use here in West Virginia" (Field notes, February 12, 2016). Ian also expressed that the world music experience was meaningful "to know what kind of stuff they do, which instruments they use" (Individual Interview, February 17, 2016).

Moreover, students reported that this experience was a means to learn *about* music as a sonic entity. Their intrigue with the *berimbau* was the most featured element reflected in their journals. Another sonic aspect that stood out was the acoustics of the *berimbau*, as shown in the field note excerpt and student journals below (see Figures 5.5; 5.6).

Mr. Anderson tells students they haven't spent a lot of time talking about how the *berimbau* was put together yet, but that he would like to take a moment to show them. Jimmy asks, "How do you bend the stick?" To which Mr. Anderson replies "You put it down, you step on it, and you put a tie on it. And then, to make it a bit louder, you attach this gourd." He plays on the string a couple of times now with the gourd attached to it. He also shows them the bamboo stick *berimbau* players use, along with the *caxixi*, another

unique instrument from Brazil. Bob, very intrigued, asks, “What is that thing for again (pointing to the gourd)?” Mr. Anderson calmly explains again that the gourd makes the sound project better. (Field notes, January 29, 2016)

Figure 5.5: Student’s Journal Featuring the *Berimbau*.

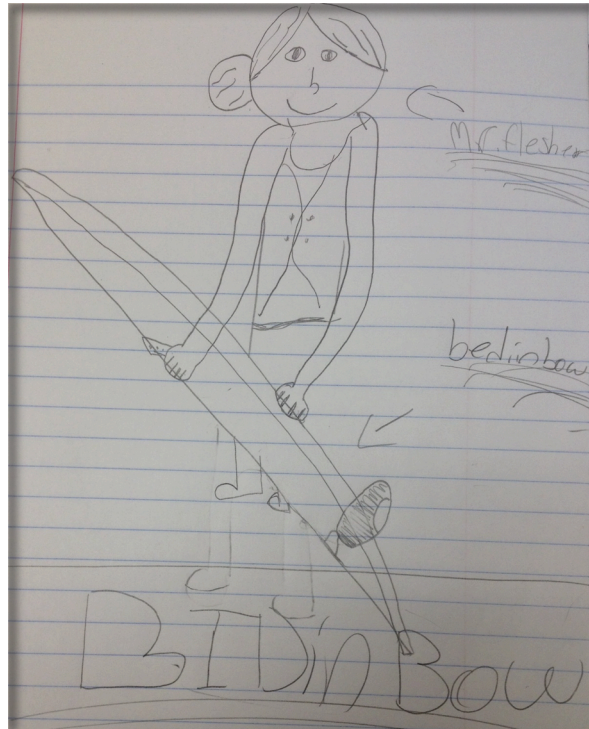
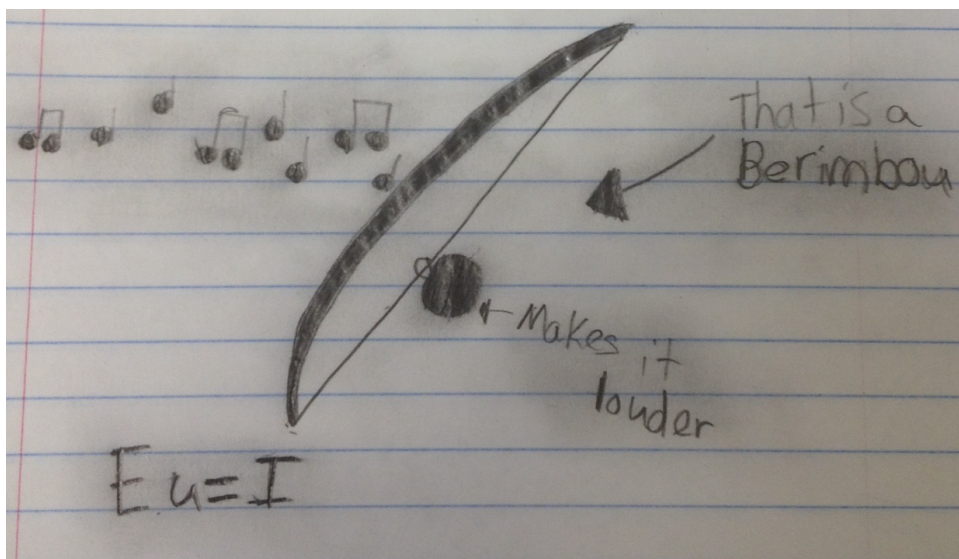


Figure 5.6: *Berimbau* Patterns and Acoustics Reported on a Student’s Journal.



Engaging with language and history. The second aspect students highlighted as meaningful was the chance to engage with language and history through the world music experience. Engaging with language through music was a common theme for almost all children. Ian, for example, commented to me during his interview that what he wished to learn more about was “the way [Brazilians] talk, with an accent and stuff...like in China, they talk differently from English. It [music] can probably help you with the language there” (Individual Interview, February 24, 2016). Helen reported, “Music helps me understand a lot of, like, languages, like things that I never really experienced...Now I wanna [sic] learn the whole language” (Individual Interview, February 23, 2016). Gabrielle expressed her engagement with language through music: “It looks like you’re learning another language...through music” (Individual Interview, February 23, 2016).

When asked why it was important to learn musics from other cultures, Deborah gently responded, “Well, they’re telling us how they learned to fight in secret, so I’m learning some history, right?” For Helen, too, the Afro-Brazilian Music-Culture Curricular Unit was a means to learn about the historical meaning of the music, as she highlighted reflectively, “I think that Brazilian music has more of a meaning to it...and it makes you imagine something. It has more of a saying because of its history.” Some students attempted to demonstrate the language they were learning by including song lyrics in their journals (see Figure 5.6).

Figure 5.6: Student’s Journal With *Capoeira* Lyrics in Portuguese.

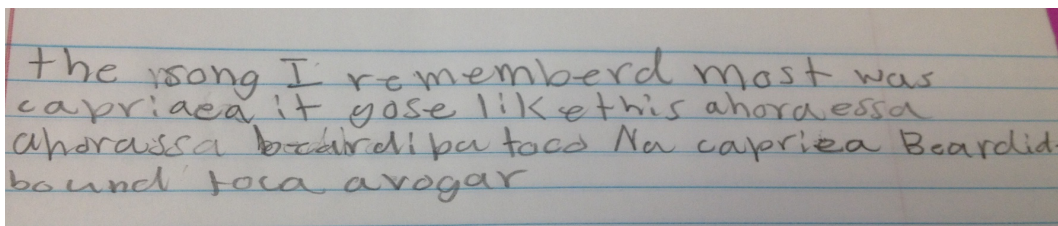


Figure 5.6: “The song I remembered most was capriaea [*capoeira*] it goes like this a hora essa a horassa beardipa [*berimbau*] toco na capriaea [*capoeira*] beardipa [*berimbau*] a vogar.”

Children in this study highlighted the connection between music's meaning and historical context. For them, musical meaning "may be found in its association with, or as a symbol of, some extramusical event" (Campbell, 2010a, p. 226). Comparisons of music with language demonstrate music's meanings regarding both the structure of sounds and their designative and connotative meanings. Chomsky (1975) posits that music and language overlap in important ways and are both seen as human universals.

Connecting to the world. The last aspect students reported as meaningful to them was that world music experiences fostered a connection to the world. During the focus group interview, Helen expressed, "If I ever go to Brazil, and I met some of the people that did these songs, I would know how to sing them like them" (Focus Group Interview, February 2, 2016). Jaime reported, too, that participating in the unit allowed her to connect to the culture of a place. She highlighted, "When I go to Brazil somewhere and there is a dance, I can do the dance, too" (Individual Interview, February 17, 2016). Emily showed how the world music experience could be a means for connecting to the world, as she believes "it's always nice to know a little bit about how they do things in their way...Like, how to do their dances and not just go there and not really know anything about it" (Focus Group Interview, February 2, 2016). Flora exclaimed that the world music experience meant a way "to learn more about a country so you could be smarter!" (Focus Group Interview, February 2, 2016). Summarizing the world music experience, Deborah revealed, "It changed my life already...Because you know, you know more languages, and you can play games that you've learned from that culture" (Focus Group Interview, February 2, 2016). Students' responses confirm Green's (1988) assertion that music is meaningful for how it is personally and socially situated—which does not mean that music becomes solely a byproduct.

Values Children Ascribe to Learning World Music

Campbell (2010a) asserts, “Getting a grasp on what music means to children is coming to understand what they know and value” (p. 223). Understanding how fourth-grade students valued this world music experience is a way of acknowledging what children need to know to become more “fully musical—and fully human” (Campbell, 2010a, p. 223). The purpose of understanding functional perspectives—or meaning—of their world music experience is important to further understand children’s values. Conversing with students about their musical interests was a way to understand the values children ascribed to learning world music. From my analysis of interviews and fieldwork observations of children, three themes emerged related to the values children ascribe to learning world music: (a) making music together, (b) learning about the sonic features of music, (c) learning about the cultural context of the music.

Making music together. The first valued aspect reported by fourth-grade students was making music together. Students were fascinated by the fighting style of the game, as they got to take part in an activity related to a cultural tradition unlike their own. Students were engaged with world music and experiencing music through active music-making in school as well as during times when they took the repertoire out of school.

Active music-making. Students reported several times how much they valued learning world music for the active music-making involved with it. As Bob reported in the focus group interview, learning world music “is important because you can have a lot of fun with it and you can make it into more than one thing...like, it’s a fighting style, but it’s also a game!” (February 2, 2016). Ian expressed that what he valued the most in this experience was that “Mr. Anderson didn’t just show us...*we* did this in a circle, and everybody would sing around the circle, and there were two people slow-motion fighting, but we wouldn’t really be hitting anybody. And *we*

played the sticks, and then we played the drums” (Individual Interview, February 17, 2016). Jaime confessed, “Brazil music makes me dance” (Individual Interview, February 17, 2016). Gabrielle also reported that learning Afro-Brazilian music “was fun, because I like to dance...new things.” Jaime also noted that she did not know anything about Brazil before the unit, but now she posited that “they like to sing and dance.”

Taking the repertoire out of school. Students also reported that their involvement with world music extended beyond the boundaries of school. Students were excited to engage with active music-making in ways that left the music “in their heads.” Emily described the way the Brazilian songs stayed with her outside of school: “I got one of the songs stuck in my head, and I keep humming it at my house” (Focus Group, February 2, 2016). Helen asserted that she caught herself singing some of the *capoeira* and *maculelê* melodies they had learned, detailing how she incorporated melodies and games in her own musicking: “I did *Sou Eu* [*maculelê* song] outside in the snow with the sticks. It was so cool” (Individual Interview, February 17, 2016). Similarly, Arthur stated, “I wanna [sic] try that [*capoeira*] game with my dad and mom” (Focus Group, February 2, 2016). During lessons throughout the unit children also demonstrated their interest in incorporating the repertoire of games and songs outside of school, as shown in the field note excerpt below.

After playing the game a couple of times, Bob raises his hand and asks Mr. Anderson: “Is this easy to do it by ourselves?” To which Mr. Anderson replies, “Yes! Find a beanbag, get a recording on YouTube, and you’re all set. (Field notes, January 27, 2016)

Students’ responses and engagement with world music experiences corroborate the “love of learning” evidenced through their excitement, curiosity, and engagement when learning about music from a distant culture, as highlighted by Chen-Hafteck (2010). Their journals reflect an

interest in learning about *capoeira* (see Figures 5.8; 5.9; 5.10).

Figure 5.8: Student's Journal Describing Their Musicking.

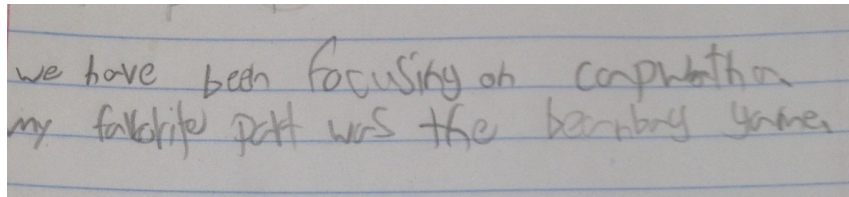


Figure 5.8: "We have been focusing on capwetra [*capoeira*]. My favorite part was the beanbag game."

Figure 5.9: Student's Journal Illustrating *Roda* Moments.

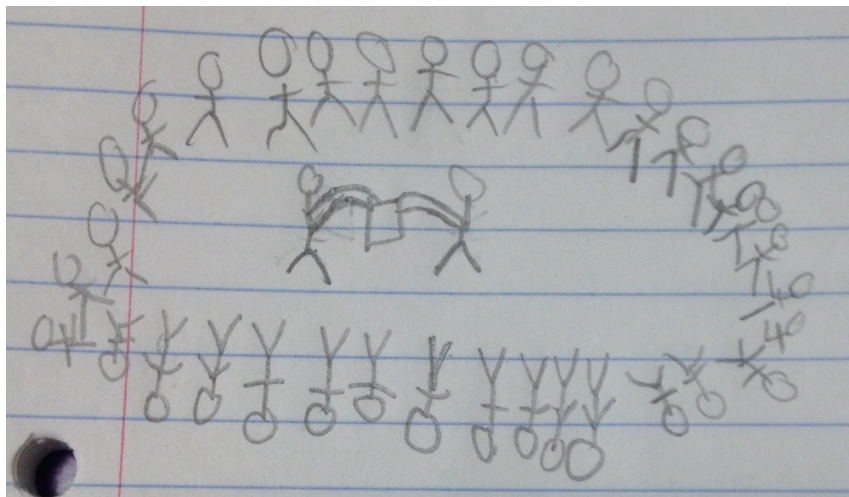


Figure 5.10: Student's Journal Explaining *Roda* Moments.

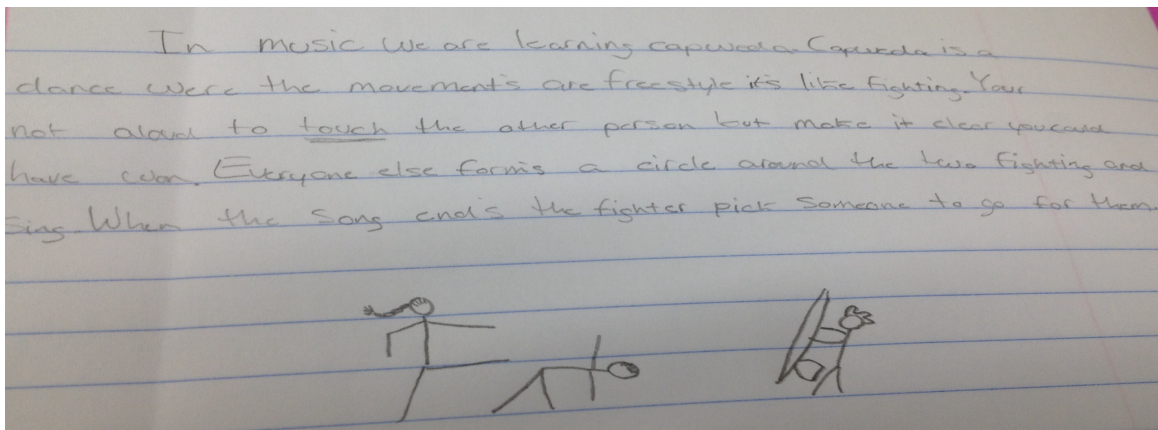


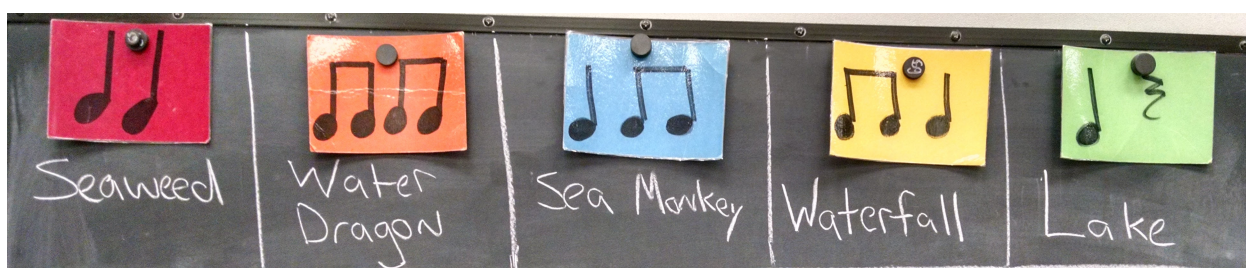
Figure 5.10: "In music we are learning capwera [*capoeira*]. Capwera [*capoeira*] is a dance were the movement's are free style it's like fighting. Your not aloud to touch the other person but make it clear you could have won. Everyone else forms a circle around the two fighting and sing. When the song ends the fighter pick someone to go for them."

Learning about the sonic features of music. Experiencing music was another aspect of learning world music that children valued. The musical sound and its power to involve its listeners and makers was key, while the ideas that surround or spin out from the music served to underscore their values and thus deepen their musical understanding. As students paid attention to the sonic features of the Afro-Brazilian music they were learning, they were able to express their understanding sonically—through sounds and movement. Furthermore, students seemed to value transmitting the unit’s repertoire for its uniqueness compared to their own music.

Paying attention to sonic features and making connections. Children were keen to understand music’s sonic features and unlock rhythms in the music. The field note excerpt below shows their interest and process when “unlocking” a rhythm pattern (see also Figure 5.11).

While doing body percussion for the *agogô* pattern during my *maracatu* workshop, Jed, Bob, and Ian turned to the board to look for the rhythmic building blocks that matched that pattern they just heard and played. “Well, I think that’s water dragon,” Ian says. Jed jumps up, “I got it! Seaweed, seaweed!” All students turn to the board looking for the rhythm cards. Mr. Anderson acknowledges Jed’s discovery: “‘Seaweed,’ that’s exactly right!” They all start chanting, “seaweed, seaweed, syncopa, seaweed,” which encourages them to play the pattern they had just unlocked on body percussion. (Field notes, February 26, 2016)

Figure 5.11: Rhythmic Building Blocks.



Moreover, students recalled patterns and sounds when talking with me about their experience. Gabrielle reported that she really enjoyed learning the song and dance they had done “on our laps and then on drums...it was tone, tone, tone, bass, bass, tone” (see Figure 5.12). Jaime also reached to her musical “depository” to refer to the world music experience with Afro-Brazilian culture; “a lot of the patterns were on the beat [referring to the sticks and foot pattern in *maculelê*]” (see Figure 5.13).

Figure 5.12: *Maculelê* Drum Pattern.

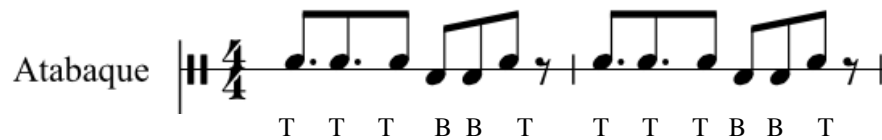
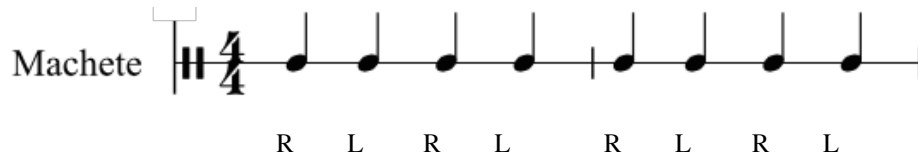


Figure 5.13: *Maculelê* Foot Pattern.



Children valued learning “about the *berimbau* and the use of that in their songs” (Emily, Focus Group Interview, February 2, 2016). Emily commented, also, that she was very interested in learning “their dance along with the *berimbau*.” Helen stated that she valued learning about world music because she “likes playing instruments...I like to hear them and Mr. Anderson had the *berimbau*. And I like the noise of it!” (Individual Interview, February 16, 2016). She also reinforced that what she valued the most about this experience was that she likes “instruments a lot!” Ian reported he would like to learn more about “what they had out there; did they use a lot of different stuff like the long stick with a string [referring to *berimbau*]...and more songs and dances.”

Several students indicated that they valued learning this “musical-kind-of-fight and songs that go with it” (Arthur, Focus Group Interview, February 2, 2016). Carl exclaimed it was “unbelievably important” to learn music from other cultures and traditions because, according to him, “if you don’t know the music you really won’t know the rhythm of the actual place...because the rhythm of the place is actually the life of it” (Focus Group Interview, February 2, 2016). Gabrielle was able to compare dances from her culture to this new experience, as she said, “It [Afro-Brazilian dance] is something different from how we dance...in Brazil, they do it with lots of partners, and Sashay the Donut is in a big group” (Individual Interview, February 17, 2016).

Transmission matters. Some students reported they valued learning and “passing on” the music learned in music class. They seemed very concerned with transmitting the repertoire. During her individual interview, Gabrielle pointed out that “whenever you pass them [songs, dances, games] on, [a] lot more people know about it and how to do it, and then they’ll pass it on to someone else” (February 16, 2016). When asked why the transmission was important, she answered: “They have really different dance movements than we have, probably a little harder for us since we don’t live in Brazil.”

Learning about culture. Students’ understanding of music in its multiple dimensions reflects the pluralistic perspective of this globalized society (Campbell, 2010a). Their musical understanding and experience was furthered by knowing about the music, who performs it, why, where, when and how, and in what ways a musical culture thinks about and values the tradition (see Figure 5.14). Children valued learning about (a) cultural context and behaviors embedded within music, and (b) the authenticity of the experience.

Figure 5.14: Student's Journal Demonstrating Their Concern With Culture.

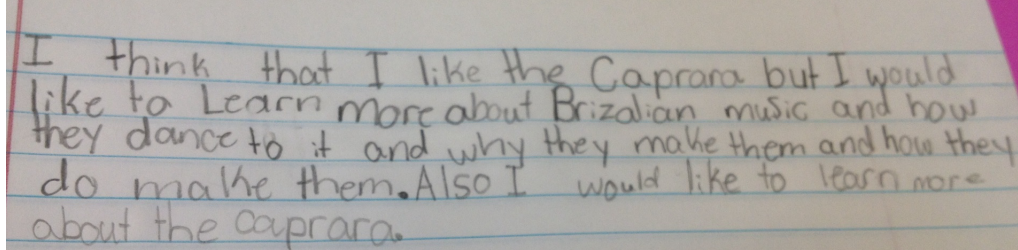


Figure 5.14: "I think that I like the Caprara [*capoeira*] but I would like to learn more about Brizalian [Brazilian] music and how they dance to it and why they make them and how they do make them. Also I would like to learn more about the caprara [*capoeira*]."

Context and behaviors. Students clearly valued learning about the cultural context, specifically where Afro-Brazilian traditions reside. Their interest manifested itself in comments about how important it is to learn about music's culture and the meaning that people from the culture give to that tradition. Bob's assertion corroborates this idea as he explained that "with the background history and culture you can learn why it was made, and for the reasoning, and see all the roots, and if they actually used it or not" (Focus Group Interview, February 2, 2016).

Some students remembered and referred to the unit using information and knowledge about the context and behaviors of *capoeira* and *maculelê*. Emily explained to me that she had learned "so much" about Brazilian culture through the unit and valued learning "how they dance and how they turned into, like, they're practicing fighting but not actually hitting" (Individual Interview, February 16, 2016). Carl also reported that he was interested in learning about the culture and behaviors involved with Afro-Brazilian musical traditions, clarifying that slaves were "actually fighting but when people started looking, they kind of slowed it down, and made it look like it's music, like it's a dance" (Focus Group Interview, February 2, 2016). Helen reported that she had discovered there were slaves in Brazil who tried to fight back with a dance that was "used for fighting" (Individual Interview, February 16, 2016). Deborah expressed her cultural understanding about the repertoire when she explained that *capoeira* was a secret fight that

resembled a dance “because if you start touching each other, they start figuring out you’re not actually just dancing” (Focus Group Interview, February 2, 2016).

Several students talked about the importance of learning why and how *capoeira* and *maculelê* traditions took place and the necessity of music for the empowerment of slaves. Carl pointed out, “People were ready to fight...Because it is like: we are ready to fight for freedom! They were slaves right? So, learn *capoeira*, fight for *capoeira*, learn *capoeira*, and use it against slave owners” (Focus Group Interview, February 2, 2016). Ian also highlighted that the music they were learning was “for slaves, so they can get away...they were dance-fighting so they wouldn’t be caught fighting” (Individual Interview, February 17, 2016). Flora, Emily, and Deborah explained that the function of *capoeira* and *maculelê* was “to practice fight” and that slaves were learning to fight “without anyone finding out,” to use “against slave owners, so slaves can be free” (Focus Group Interview, February 2, 2016). Lastly, students declared they were learning about slavery, and how that impacted Brazilian culture. Carl elucidated, “The fact they were *in* slavery, they were being slaves so they had to rebel or else Brazil wouldn’t be what it is today” (Focus Group, February 2, 2016).

Moreover, several students reported that learning about culture helped improve their performance and understanding of the music. Emily explained that she valued learning about culture because it helped her understand music holistically. She pointed out “well, if you didn’t really know the background of it, you would basically just be like singing and dancing and...you now could see why they do it.” Flora reported she valued learning about the “reasoning and roots” of music because she could then “understand the music more...more *about* it” (Focus Group Interview, February 2, 2016). Deborah agreed with Flora’s idea, explaining that when learning the “about culture part,” one could “dance better and know more of the culture. And you

can do songs better and...do all the things you do, but way better” (Focus Group Interview, February 2, 2016).

Authenticity. The matter of authenticity often circulates in teachers’ heads as they take on the challenge of promoting cultures unfamiliar to them and to most students in their classes. Likewise, students in this study seemed to be concerned with the authenticity of the world music they experienced in class. Helen reported that she found it important to “know how to sing their songs like them” (Individual Interview, February 16, 2016). After finding out that I was from Brazil, Bob wanted to make sure that they were learning and playing *capoeira* “the right way.” He was curious if *capoeira* was part of my childhood, if it was prohibited when I was a child, and if Brazilians still played *capoeira*. Timmy also expressed his concerns with authenticity. In several of the “intellectual freedom” discussions during the unit, Timmy—supported by other students—asked if they were doing “the real thing” or if it was just adapted for their class. Likewise, Carl expressed concerns with the authenticity of the experience, questioning Mr. Anderson—and even me, once he found out I was from the culture—in various situations, “If I go to Brazil, will I see the same thing we’re doing here?” (Field notes, February 12, 2016).

The discussion brought up by the fourth-graders confirms what several scholars have pointed out: students perceived authenticity as a respectful and responsible way of learning music in relation to its culture, without a concern for reproducing the original context. They wanted to ensure that (a) they would “sound like” the musicians from that culture; (b) the music was legitimately used in the culture, and in what ways; and (c) the music was learned and played the way musicians from that culture would teach and play. Schippers (2010) argues that it is unrealistic to consider that any art form will “be reproduced in a historically correct manner or in original context” (p. 47) especially when adopted in music education settings.

Discussion

Children have their own musical cultures that are relevant to conceptualizations of their musical values, as music performs certain personal and social functions for them (Campbell, 2010a). In launching my conversations with these children, I was curious about the means by which they received world music at school and how they might define their values and meaning ascribed to the experience of learning world music. Children's perceptions of their musical studies at school were of interest to me, including their reactions to specific types of experiences. Moreover, I understand and acknowledge that children bring unique perspectives to learning world music and that the meaning and values they ascribe to these experiences are their way of communicating ideas and feelings.

Students seemed very excited about connecting their music with the "unknown" music featured in the Music-Culture Curricular Unit. For these children, learning world music meant discovering new sonic features, engaging with language and history, and connecting to the world at large. Furthermore, conversing with students about their musical interests was a way to understand the importance of world music experiences for them, and how they valued making music together, learning about the sonic features of music, and learning about the cultural contexts of music. Students showed their excitement in "passing on" the music they learned at school—including the repertoire from the multicultural unit. They also expressed concern over the matter of authenticity, as they wanted to "sound like" musicians from the Afro-Brazilian traditions, learn the function of that music, and understand the way music was transmitted in its original cultural context.

CHAPTER SIX

SUMMARY AND CONCLUSIONS

This study examined values and meaning children ascribe to learning world music in an elementary school general music program. This research sought to understand the potential of world music pedagogies for deepening children's understanding of music and its sociocultural context. I placed children's perspectives at the core of this study with a goal of getting to know their "interior landscapes" more completely (Seeger & Seeger, 2006, p. 60).

Participants were fourth-grade students and their teacher Mr. Anderson, who was selected from among local teachers who participated in a weeklong Smithsonian Folkways Certification Course in World Music Pedagogy hosted by West Virginia University. Mr. Anderson willingly designed a Music-Culture Curricular Unit (MCCU) for one of his fourth grade classes that met for music twice a week. Fourth-grade students participated in both focus group and individual interviews. All were welcome to participate, but ten students became the focus of more in-depth conversations. Data collected for this study included field notes taken during fieldwork, focus group and individual interviews, conversations with the music teacher, artifacts, and my researcher journal. My researcher role evolved from solely observing and taking notes to mostly participating, as I sought to establish trust with my participants and gain access to their ideas.

The insights that emerged from this study were corroborated by multiple sources. As explained in Chapter Four, children were active participants in music lessons designed by the teacher and a workshop by the researcher acting as a culture-bearer at the very end of the unit. These lessons and workshop aimed to interweave music's sonic elements, behaviors, and sociocultural contexts. Mr. Anderson created and taught the lessons, and I documented the teaching-learning processes that unfolded while tracking the impressions and perspectives of

children. Chapter Five described children's values, meaning, and their understandings of the cultural context that surrounds the repertoire approached in the unit, directly addressing research questions one, two, and three.

Lessons from Listening to Children's Voices

This study offers insight into children's perspectives on learning world music, examining their "musical world and allowing their voices to be heard" (Campbell & Wiggins, 2013, p. 2). The musical practices and words of the fourth-grade students involved in this study communicated who they truly were musically. Since childhood is marked by children's growing awareness of cultural and societal meanings and symbols, children use and recognize the multiple aspects attached to music as they mature (Campbell & Wiggins, 2013). Children's responses embrace the idea that music's meaning is intrinsic and derived from an understanding of the interplay of music's multiple facets: music in culture and music as culture.

An early debate regarding the value of a music education as a means to embrace the aesthetics of music as an art form (Reimer, 1970) and as a diverse human practice (Elliott, 1995) seems distant from children's fascination with both the sonic features of music and its contextual meaning. Children in this study seemed to recognize music's multiple dimensions before, apart from, and as a result of their world music experiences in school. Children develop their musical sensibilities from their innate instinct to be musical and through cultural interaction and education (Campbell & Wiggins, 2013). Nevertheless, fourth-grade students have demonstrated they are not only "passive recipients of the music they value, but [they are] active agents in choosing the music they will take time to listen and respond to, to make, and to choose to preserve, reinvent, or discard" (Campbell & Wiggins, 2013, p. 1).

Listening to students' ideas and interests will promote the development of a school music curriculum that honors children's musicking, meaning, and values. Moreover, an "examination of children's music yields rich information to use in tailoring instruction relevant to their needs and interests" (Campbell, 2010a, p. 247), bridging the gap between children's "real life" and the music classroom. Teaching strategies are only authentic when rooted in children's actual needs and interests. The ways in which children use music should serve as a foundation for the kinds of instructional plans teachers design and deliver (Campbell, 2002a). Furthermore, a holistic music education must promote not only children's musicianship, but also creative thinking and knowledge of history and culture.

Lessons from Integrating World Music

Students had the chance to make music *in* culture and understand music *as* culture. Mr. Anderson strived to honor oral transmission practices within Afro-Brazilian culture and provide a wealth of contextual information as he re-created the context, such as during *roda* moments at the end of each lesson. Regarding authenticity, Mr. Anderson sought to present the music and the music's meaning within its cultural context (Barrett, McCoy, & Veblen, 1997). While this Music-Culture Curricular Unit focused on the Afro-Brazilian musical traditions most familiar to Mr. Anderson, it is a design that can be replicated by other teachers and with different musical styles and cultures based on (a) a music teacher's particular interests or strengths, (b) common musical and cultural characteristics between cultures, or (c) particular curricular requirements in the school music program.

World music is just "music." For these children, the outcome of the unit was to perceive and understand music as a broader representation of the world's musical expressions. Through attentive and engaged listening, participatory musicking, and learning and questioning

the culture embedded in Afro-Brazilian traditions, they learned to recognize “Music with a capital ‘M’ [in] its global and cross-cultural manifestations” (Campbell, 2004, xvi). Moreover, their understanding of music as a multiple human expression reflects the diverse perspective of today’s pluralistic society. Students’ responses reinforce Campbell’s (2004) point that a “multimusical” understanding only happens when teachers incorporate music “across time and distance, and various historical periods and cultures are represented” (p. xvii). Omolo-Ongati (2005) points out that world music includes an appreciation and understanding of music outside its cultural context, arguing that “denying the existence of world music is refusing to see the reality” (p. 60). Fung (2002) also argues that “world musics...can be found anywhere and anytime in the world” (p. 187), including the array of structures and behaviors from both Western to non-Western musics, from popular to art, from vocal to instrumental, and from ancient to modern. When defining world music in myriad ways, students demonstrated an openness to discarding “the west is best” perspective—which sometimes becomes the “west is the only” position (Campbell, 2004). Understanding music as a “multimusical” phenomenon seemed to be a shared belief among teachers at Sunview also.

I finally got to the music room and band was rehearsing. They were counting off beats, figuring out pitches and fingerings, and putting it all together. I introduced myself to the instrumental music teacher at the end of the rehearsal and explained briefly my research. She asked if I was a percussionist or if I was into elementary music, and I had to answer I was a little bit of both. I explained I am a violinist, from Brazil, and had always been involved with “world-music-so-to-speak.” She responded interestingly, “World music to us...but *just music* to you, right?” These informal talks with teachers from the school

culture might help me understand my own research better. (Researcher Journal, January 15, 2016)

“The rhythm of a place is actually the life of it.” World music pedagogies include a strong and substantive push for “thorough-going experiences in the music of the world’s culture where the West is just ‘one of them’” (Campbell, 2004, p. xvi). When music educators strive to provide insightful and meaningful experiences for children and to enhance children’s development “*in* music and *through* music” (Campbell, 2013, p. 13), they are facilitating an understanding of near and distant people and places. Children’s musical understanding [of music and culture], as reported by them, was furthered by knowing “about the music, who performs it, why, where, when, and how” (Campbell, 2004, p. xvi). Understanding the values and meaning children ascribe to music opens the door to a realization that “music travels and is continually being created, recreated, modified/refashioned, adapted, and reinterpreted...providing a platform for minorities and majorities to interact through musical activities” (Omolo-Ongati, 2005, p. 60).

“If I go to Brazil, will I see the same thing we’re doing here?” When taking authenticity into consideration, teachers need to incorporate as many elements from the culture as possible, while recognizing specific limitations and making necessary accommodations to content and methodology. As pointed out by both Schippers (2010) and children involved in the study, the essence of an “authentic” experience may lie in different aspects of the music: (a) sonic (as children aimed to “sound like” musicians from the culture), (b) context (as children wanted to know in what ways music was used in the culture), and (c) behaviors and transmission (as children strived to understand musics’ functions and learn in the same oral and aural way traditions were passed on). Lastly, teachers can be transparent when adapting musical traditions, helping students to recognize which aspects are authentic to the culture and which are authentic

to their own classrooms.

Finding world music pedagogies. Mr. Anderson's path to understanding the musical and contextual features of Afro-Brazilian music can be transferred to many other settings by music teachers wanting to bring the world into their programs. A first step is to conduct a search for music's cultural context: how and when the music happens; how long a tradition has been taking place; who performs, dances, listens to, and values that tradition; how this music is related to political, economical and social aspects; and what its functions are. Second, it is important to understand teaching and learning processes within that musical culture: how and to whom music is transmitted, where the transmission takes place, and what the relationships between teachers/masters and learners/apprentices are. A third step is to understand the sonic features of music: what is being expressed; what is the subject; what are the unique elements of that tradition (e.g., musical instruments, different instrument techniques); and what kind of structure or form the music has. One can navigate back and forth through these steps during the process of becoming familiar with a new musical culture. This process is especially valuable for teachers who strive to achieve reasonable competence as listeners, performers, and active makers of a new musical tradition.

Additionally, one must also consider issues of biased lyrics and musical stereotyping, and the practicality—including instrumentation and voicing, and community sensibility—when incorporating the culturally diverse repertoire. As Abril (2006) points out, “awareness, knowledge, and understanding are the most effective tools for selecting music with integrity” (p. 38).

Putting It All Together

According to Campbell and Wiggins (2013), the study of children “has long challenged

scholars working across a number of disciplines” (p. 2). These challenges have called for the development of methodological approaches that place children in the center of the research process, as children need to be seen as autonomous and their ideas independent from the adults of their culture. Ethnomusicologists and anthropologists now embrace the idea that children are “capable of expressing themselves” (James, 2007, as cited in Campbell & Wiggins, 2013, p. 3), no longer viewing children as blank slates or primitive beings. Moreover, since the 1980s music education scholars have expanded their view of children through ethnographic fieldwork (McCarthy, 2010; Campbell & Wiggins, 2013). These efforts across fields and disciplines have contributed to a deeper understanding of children’s music, meaning, and values. Children need to be seen as “social actors, co-creators in the social process and not just absorbers of it” (Freeman, and Mathison, 2009, as cited in McCarthy, 2010, p. 5).

Nonetheless, Campbell and Wiggins (2013) argue that musical childhood has been “largely overlooked and underresearched, particularly with attention to a child-centered approach that gives voice to the children who create their culture, in which music plays a significant role” (p. 5). Through this study, I hope to broaden the perspective of world music learning, as children know it, in their own words, and to further understand and discover the complexities of the values and meaning of music in their lives. I adopted a methodology that acknowledged children’s capacities as bearers of their very own culture, since they are “competent informants of their own experience and experts in their own lives” (McCarthy, 2010, p. 5). McCarthy (2010) advocates for research methodologies that “include the voices and narratives of children” (p. 1) and that catch “the texture and nuance of their speech, action, thought and feeling as embedded in contexts that are immediately meaningful to themselves” in a more resourceful way (Dunne and Kelly, 2002, p. 4). Following McCarthy’s (2010) advice, I attempted to conduct my study

with children—rather than *on* them.

Researching children’s musical cultures. Conducting research with children can be seen as similar to “entering a culture of the Other” (McCarthy, 2010, p. 7). Children are the culture-bearers of their own culture. When children are in the center of the process, the researcher must consciously interrogate the adult-child power relationship in the research context. Respect for children’s perspectives is, indeed, central to the research process. It is necessary to respect children’s “competence as experts of their own lives; their uniqueness as human beings; the spaces they choose; the media or artefacts [sic] they use in their music making, the answers they offer and the private spaces of their music making” (McCarthy, 2010, p. 7).

Interviewing kids. When conducting interviews with children, it was crucial for me to watch for cues and codes unique to children’s cultures while questioning my assumptions and paying attention to how they responded during the interviews. Moreover, it was important to follow their lead during conversations. Sometimes I sensed that the guiding questions I had designed triggered the conversations, yet their responses directed our dialogue. I was interested in the unique configuration of music’s meaning and value that varied from one child to the next, thus I sought to maintain an openness regarding the “zigzag” nature of our conversations. Many times, that meant changing completely the subject of our dialogue. During the focus group interview, for example,

they started talking about politics all of the sudden. I tried to listen to what they had to say, but also tried to focus back on the interview prompts. After awhile, I realized that the whole political conversation, although it was not entirely related to what we were talking about, gave me a sense of who those children were. In a way, it helped me understand

their background, and their understandings of the world: the ones who seemed to be more tuned in political issues were also the ones who insisted to talk about the importance of *capoeira* as way slaves found to fight against slavery, and fight for freedom. (Researcher Journal, February 3, 2016)

Although individual interviews with children might be effective, I suggest that a focus group interview is more interesting and appropriate for this age level. Students interviewed in the focus group were comfortable enough to disagree with each other and with me, which forced them to elaborate and share their own arguments and thoughts. At times, the focus group interview resembled a class discussion—in which I was also a student—rather than a “set-in-stone” interview guide. This informal environment surely allowed me more insight into their thoughts, values, and meaning.

To enhance participation, I acted as a moderator, attempting to produce informality, participation and options that were both useful and varied (Marsh, 2010). I placed my student informants in the role of advisors and culture-bearers (Glesne, 2006). Another technique that was effective in prompting participation in both focus group and individual interviews was the use of visuals. Writing down their ideas with colorful markers on large paper helped children focus; I could read their thoughts aloud, following up on “the kinds of ideas that have been generated among the group” (Marsh, 2010, p. 44) and clarifying my understanding of what they had said.

Researcher as culture-bearer. Although reluctant and fearful of bringing bias to the study as an insider of the culture being studied, I was glad to observe a unit on a musical tradition that I knew well. I did not intend, by any means, to evaluate the teacher’s performance, teaching abilities, or knowledge regarding the culture studied; however, by knowing a little bit about the content being taught, I could relate to what children were thinking more easily, based

on their answers and questions raised regarding music and culture. I, too, as a child, had raised some of the same questions regarding social and cultural aspects of my own culture. After finding out I was from the culture they had been studying, students could not stop asking me dozens of questions, curious if I had played those games/songs when I was a child and what games I used to play; some asked me to teach them a song from Brazil. Those questions helped me find a way to move beyond my somewhat limited interview prompts and gain a deeper grasp of what they valued, the meaning they gave to that learning experience, and their understanding of music and its culture context.

On the contrary, I began the study as an outsider of their culture. However, as I moved along the ethnographic continuum from observer to participant-observer, I became increasingly acquainted with their school music culture. I had meaningful interactions with children throughout my fieldwork, putting aside my notebook to engage in their music-making and social interactions.

During my second observation (Jan 20th), I could not help but clap and sing with the kids *very* discretely while taking notes. Some did see me clapping along and singing the words with them in the corner of the room. They looked very excited that I, the “outsider,” was being part of their [school music] culture. (Researcher Journal, January 22, 2016)

Conclusion

School and children have a culture of their very own. While children of all ages are recognized as a “larger superculture” grouped together, it is “absurd for us to conceive of children as a single musical culture extending from infancy through pubescence” (Campbell, 2010a, p. 238). Instead, one should embrace the concept of children fitting into multiple cultural units and view childhood as global and cultural-specific entities (Campbell & Wiggins, 2013)

lived out in “diverse, complex and hybrid contexts” (McCarthy, 2010, p. 10).

Although this study attempted to provide insights into children’s values and meaning when learning world music, many questions remain unanswered that merit further study. The first involves the multiplicity of cultures that are of vital importance to understanding the relationships between various music-making contexts. Children—who belong to their own culture—are learning about and experiencing a different culture at or in school, which is yet another culture. To what extent are these cultures intersecting, sharing features, and merging? How can researchers acknowledge global influences that interact with local traditions in the lives of children? What are the relationships between local cultures and global influences in shaping and changing children’s musicking? Answers to these questions will be important to better understand the “inner landscape” of children in a globalized world. McCarthy (2010) advises, “As children are agents in creating their own cultures locally, they are also under the influence of powerful media that have become a sound track in their everyday lives as they traverse the landscapes of childhood” (p. 10).

Second, music education research must examine more closely the challenges and benefits of incorporating world music into school music programs. Questions might include: What are the challenges children face when learning musics from the world’s cultures? What are the expressed benefits? How and to what extent do children incorporate world music repertoire in their out-of-school musicking? What resources and professional development are needed to help pre-service and in-service teachers become more competent and confident when incorporating musics from other traditions? Answers to these questions have the potential to encourage teachers’ interest in and application of world music pedagogies in their school music curriculum.

Children have their very own musical cultures that are relevant both to the

conceptualization of their values and to the meaning they ascribe to certain experiences. With this study, I aimed to understand the interconnectedness of music, education, and culture and to examine its important influence on children's musical values and meaning more completely.

This ethnographic study was an attempt to include children's voices in the conversation about the inclusion of world music pedagogies in school music programs. It is my hope that this study will provide useful information on children's values and meaning of learning music from diverse cultures, as well as encourage more teachers to integrate world music pedagogy in their music programs.

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Appendix A
Email inquiry to potential participants

Dear teachers,

I am currently working on a proposal for my master's thesis, which will examine the meanings and values children give to learning musics from cultures other than their own. Dr. Janet Robbins is the chair of my committee and thesis advisor. My thesis project will involve observing a music class and interviewing students about their experiences when learning musics from the world cultures.

At this time I am writing to teachers in Monongalia and Preston counties who participated in the Smithsonian Folkways Certification Course at WVU this past summer. My goal is to identify a teacher and site for my research. As you may know, I have been very interested in teaching and learning musics from the world cultures, and I would love to learn more about the world music pedagogy taking place in your music classes, if your program encompasses it.

Please take a minute to respond to the following questions to help me identify those of you who would be interested in collaborating with me:

Q.1) Would you be willing to implement a Music-Culture Unit (MCCU) based on one of the cultures you experienced this summer (i.e., Appalachian, Brazilian, African) or on the culture you featured in your MCCU? [Yes/No]

Q.2) Which musical culture would you be interested in featuring for a unit with 4th or 5th grade classes? _____

Q.3) Would you be able to implement this unit over a one-month period at the beginning of the Spring semester (January or February)? [Yes/No]

Q.4) Would you be willing to allow me to observe one of your classes and interview students about their experience (pending consent from your school and WVU)? [Yes/No]

Q.4) Should you be interested in participating, what would be a good time to call to discuss my project in more detail? (Please let me know if you would prefer to communicate through email).

Thank you in advance for your interest in my research. I look forward to hearing from you soon.

Juliana Cantarelli de Andrade Lima Araújo Vita
jucantarelli.mus@gmail.com

Janet Robbins
Professor of Music Education
School of Music/College of Creative Arts
Janet.Robbins@mail.wvu.edu

**Appendix B
IRB Approval Letter**



Approval Letter Expedited

Action Date	01/14/2016
To	Janet Robbins
From	WVU Office of Research Integrity and Compliance
Approval Date	01/14/2016
Expiration Date	01/13/2017
Subject	Protocol Approval Letter
Protocol Number	1512952726
Title	Listening to Their Voices: Children's Values and Meaning Ascribed to Learning World Music in Elementary School General Music

The above-referenced research study was reviewed by the West Virginia University Institutional Review Board IRB and was approved in accordance with 46 CFR 46.101b.

It has been determined that this study is of minimal risk and meets the criteria as defined by the expedited categories listed below:

- Category 6. Collection of data from voice, video, digital, or image recordings made for research purposes.
- Category 7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies. [NOTE: Some research in this category may be exempt from the DHHS regulations for the protection of human subjects. See Exempt Categories and 45 CFR 46.101(b)(2) and (b)(3). This listing refers only to research that is not exempt.]

Documents reviewed and/or approved as part of this submission:

Interview Questions for Individual Interview.pdf: 2016-01-06-05:00

Letter of Permission to Conduct Research.jpg.pdf: 2016-01-06-05:00

Observational fieldwork - Research Method.pdf: 2016-01-07-05:00

Interview Questions for Focus Group Interview.pdf: 2016-01-06-05:00

Appendix C
Questions for Focus Group Interview

OPENING QUESTION: What is the first thing that comes to mind when you hear the term “world music?”

- 1) Tell me about the Brazilian musical culture you learned in your music class. Tell me some of the things that you are learning (*to do and about*) in music class.
- 2) What are you discovering about Brazilian Culture that you did not know before?
- 3) Do you think it is important to learn music from Brazil, or other [places]? Why?
- 4) What’s the point of learning the cultural background of a song?
- 5) You told me that you’ve been learning *capoeira* songs in your music class. A song can mean something for one person and something totally different for someone else. What do you think? What was the meaning of those songs for you?
- 6) Are there any questions that I haven’t asked that we should have talked about? Extra thoughts?

Appendix D
Questions for Individual Interview
Adapted from *Songs in Their Heads* interview protocol (Campbell, 2010a)

The child and the setting

Name:

Pseudonym:

Gender:

Age/grade:

Interview setting:

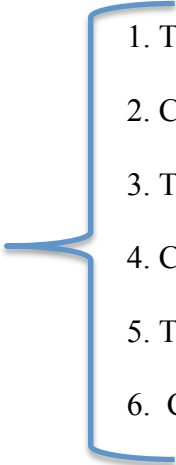
People on the scene:

General questions:

1. Where did you grow up?
2. How long have you attended this school?
3. What do you like to do at school?
4. What do you like to do outside of school?
5. What are you really good at?
6. What will you be when you grow up?

Musical questions:

Music as Music

- 
1. Tell me about an activity you participated in during the Brazilian unit.
 2. Can you tell me about your favorite activity? Why is it your favorite?
 3. Tell me about a song that you learned during this unit.
 4. Can you tell me about your favorite song? Why is it your favorite?
 5. Tell me about a dance that you learned during this unit.
 6. Can you tell me your favorite dances? Why is it your favorite?

Music as Culture

7. What are you discovering about Brazilian culture that you did not know before?
8. Which of these experiences [activities/songs/dances] you described helped you understand or discover something new about the culture?
9. How is the music *of Brazil* different from other music that you listen to and/or perform?

Meanings and Values

10. What did you learn about yourself through these experiences?
11. Do you think it is important to learn music from *Brazil*? Why?
12. What did it mean to you to learn music from *Brazil*?
13. What more would you like to learn about Brazil's music and culture?