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Música, Alma da Nossa Cultura: A Qualitative Case Study of Community Music Pedagogy in Amazonian Communities

Christine Rae Printz

A dissertation proposal submitted to the faculty of University of St. Thomas

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF EDUCATION

2020

University of St. Thomas, Minnesota

UNIVERISTY OF ST. THOMAS, MINNESOTA

Música, Alma da Nossa Cultura: A Qualitative Case Study of Community Music Pedagogy in

Amazonian Communities

We certify that we have read this dissertation and approved it as adequate in scope and quality. We have found that it is complete and satisfactory in all respects, and that any and all revisions required by the final examining committee have been made.

Dissertation Committee

Sarah J. Noonan, Ed.D., Committee Chair

Sausporre

Doug Orzolek, Ph.D., Committee Member

Karen Howard, Ph.D., Committee Member

September 11, 2020 Final Approval Date

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ABSTRACT

This qualitative case study explored the lived experience of various forms of endemic, community-based, Brazilian musics in remote, rural communities. Detailed interviews with 22 Subaltern and Indigenous Brazilian musicians, community members, and leaders prioritized local knowledge and perspectives across age groups, genders, walks of life, and musical rhythms. Working alongside community members produced a vibrant picture of community music and musicians, revealing meaningful themes and connections about music in everyday social structures. A model of Community Music Pedagogy emerged, including four flexible phases: Initial Music Encounters, Emergent Learning Processes, Developing Musical Craft, and Create, Perform, and Share. Central findings reframed ideas of "classroom," "teacher," "musicianship," and "voice." As mestres (directors), caciques and cacicas (Indigenous chiefs), elders, teachers, and performers supported ensembles, programs, and events, a profile of Community Music Learning emerged from local knowledge experts on the nature, value, purpose, and ways of music within their original cultural context and space. Here, I faced some of the limits of my own U.S. system-based approach to music education. Culture theory (Douglas, 2003; Thompson, 2018) became an overarching frame to contextualize and analyze the pedagogical data. A combination of culturally responsive teaching (Ladson-Billings, 2014; Lind & McKoy, 2016) and culturally sustaining pedagogy (Paris & Alim, 2017) frameworks provided pathways for analyzing the phases of community music learning and development. Cross-cultural knowledge exchange expanded possibilities of reframing and reconnecting a more sustainable, equitable approach to music learning, teaching, and sharing within life experience.

Key words: community music pedagogy, culturally responsive teaching, culturally sustaining pedagogy, Brazilian community music, Indigenous community music, SubAltern community music

DEDICATION

First and foremost, this work is dedicated to Brazilian musicians, community members, and people who invited me to learn and work alongside them. I am grateful for those willing to share their stories, and am honored to bring those ideas and perspectives into focus within this work. I also dedicate this work to the ideals of true equity in learning, connection, and meaningful collaboration. I am grateful for my teaching path and for my students, because that experience, and trying to meet my students where they are, led me here. I care about helping young people shine brightly in their own direction, grab their own potential, and run with it. They inspire me to be a better teacher, to continually address my pedagogical and teaching limits, and to keep learning better ways to see, hear, and acknowledge every single one of them. I now understand more clearly that to be a better teacher, I have to keep learning and doing myself, and become a better learner, by asking questions and seeking answers. For the people I refer to in this work who have their own unique combinations of passion, understanding, and acquired experience and skill, and who willingly pass on their ways of knowing to others: this work is also dedicated to all of those who teach, in any learning environment.

I watched the Brazilian Amazon rainforest burn for almost 20 hours on my last bus ride out. I watched the smoke blacken the sky and block out the sun. Additionally, I am old enough and have the life experience of a true U.S. Midwesterner to say that climate change is real. I have now experienced with my own eyes, nose, and ears that natural worlds, resources, people, and ways of life are under growing threats. The Brazilian Amazon rainforest is a threatened landscape, populated by Subaltern and Indigenous groups who must defend their existence and their ways of life, in any way they can. If life, and music, and trees fall in silent in the Amazon

rainforest, they will disappear from the earth. This work, then, is dedicated in some tacit way to bring to light the musical stories that preserve culture, ideas, societies – and environments.

And finally, this work dedicated to past, present, and future efforts towards equality and justice. Everyone in the world is finding out their own version of what it means to "live through history" in the moment of a global pandemic and civil unrest. My original research interests took me in a direction of culturally responsive teaching, culturally sustaining pedagogy, and a learning journey to hear and see how music unfolds, interconnecting a community inside everyday life. While those interests evolved with the academic outputs of this work, this work is also influenced by the constantly evolving state of turbulence, suffering, and uncertainty of this moment. I can see how we are learning hard lessons about ourselves, individually, locally, and as a rapidly globalizing society in the midst of protracted turmoil. This moment reshapes what really matters, lays bare the systemic inequities and system failures in my own nation and in others. It reminds me of influential Brazilian educator and writer on critical pedagogy, Paulo Freire (1972), in seeing the world as it is and entering into that reality to be a part of changing it:

"[T]he more radical the person is, the more fully he or she enters into reality so that, knowing it better, he or she can transform it. This individual is not afraid to confront, to listen, to see the world unveiled. This person is not afraid to meet the people or to enter into a dialogue with them. This person does not consider himself or herself the proprietor of history or of all people, or the liberator of the oppressed; but he or she does commit himself or herself, within history, to fight at their side." (Freire, 1972, p. 488)

Anyone can be a part of efforts to change the problems we saw, and now see, even more clearly.

One small act of kindness, one standing up together against inequity, takes us one sustaining step closer to a globally restorative future. This work is dedicated to the hope that this future exists.

ACKNOWLEDGEMENTS

This research endeavor is a culmination of learning, ideas, experience, and academic struggle over the past several years. It would not have been possible without support from my family and close friends. My parents supported and loved me, from watching my dog (and writing assistant) Jake on many Minnesota weekends and Brazil months, to worrying about me throughout a process that they did not always understand. Thank you for loving me anyway, and for helping me, anyway. My grandparents, though they are not here today, are components of the family that give me my own roots and grounding in the world. I am grateful for the musical connection I shared with my maternal grandfather, Carl. Every time we had a family get together, the electric guitar and amp came out, and Carl would sing the blues. I played piano, he played guitar, and sometimes my mother or brothers would play, too. As dementia consumed his memory, his easy laugh, his vocabulary, and his stories of growing up in Alabama, the piece he retained the longest was his music. Of course, there have always been other important influences - including choirs, music ensembles, my mother force-feeding piano lessons - all of those happened, but I think my grandpa helped me learn to truly love music. This process of research and writing helped me rediscover my own musician identity, and in a way, laid bare the missing pieces that still need reconnection. I am grateful for the opportunity to uncover an ability to think about music both within its pedagogical context as an educator, and within life experience as a person.

To my brothers and sisters-in-law, thank you for your patience and sharing during this process. I will always treasure the snuggles and playtimes with my seven nieces and nephews, along with your caring support. Making music is a part of our family, and I have an even greater appreciation for that now, when we spend our nights together in our childhood home, with all of

the cheerful chaos of family and kids playing. I am grateful for *all* of those meaningful musical access points. (And I'm sure my family will be relieved to hear that this work is complete.)

To my inspiring, passionate musicians, colleagues, and mentors, I am continually challenged to learn, grow, and do things differently based on what I learn and absorb from you. You inspire me, and you make me feel seen and heard. I am grateful for these connections. In the passing months, while I checked out from most of my social life, both real and virtual, a few close friends and colleagues stuck by me, supported me, and helped me keep going when I thought I could not continue. I am compelled to acknowledge a few by name: Richard Pace, Laura Zanotti, Helena Lima, Glenn Sheppard, Heraldo Pantoja, Rafael Galvão, Kayapó cacicas, caciques, and elders, Tara Mennitt, and Janet Conlin. There are many more; I hold these, my teachers, mentors, and friends, in esteem and honor. Paul Chilsen was my closest sounding board, colleague, friend, and partner in realizing this work.

This process stretched and pulled me in many more academic, emotional, and sometimes physically demanding ways than I thought myself capable of seeing through. Learning experiences inside Brazilian musics and spaces created indelible connections to the people who told their stories or worked with me, who I now know and care about, and hope to continue to grow and learn alongside. I am forever grateful to developing connections with Brazilian musicians, community members, and people of each community referenced in this work. I am especially grateful to the cacicas and caciques, mestres, NGOs (Non-Governmental Organizations) and "make it happen" organizers who, in collaboration with Brazilian and U.S. colleague planners and doers, made my work possible in the larger scope of cross-cultural collaboration and knowledge exchange.

I asked myself over and over, and I continue to evolve the answers to new realities: What does culturally sustaining pedagogy actually look like in a music classroom that is not held inside the four walls of school that I understood, but is historically alive and vibrant inside a community? What could I learn to reframe my ideas of music and learning to bring what I do back into the balance of what students actually need? I have been learning about myself along the way – what kind of teacher I am, how I can and must transform my own pedagogy, and hopefully how this process and approach may help others. It feels possible to reimagine music, not as something some people can or cannot do, but as something everyone naturally does in their life, in their own meaningful ways. A wonderful byproduct of this whole process is a new understanding of myself through seeing music in action in these communities. But this work is not about me. This work is about music within a local context and lived experience. It's about understanding how to engage (or re-engage) in the natural rhythms of music embedded in everyday life. Those answers come through the unique voices and lived musical experiences of music shared in community.

I am grateful for my new "classrooms," the places where learning took place. These classrooms and learning partners are imbued with meaning and memory. I respect and root for my interdisciplinary cohort that I worked with, Cohort 28. Both the leadership coursework I completed at the University of St. Thomas weekend rooms on the Minneapolis campus, and the music education coursework at St. Thomas's music building in St. Paul will stay with me. There, I learned with professors who knew their stuff inside and out, surrounded by other music educators who cared about deepening their knowledge and helping their students grow. The classroom shifted again during the research and dissertation process in Brazil. There my classroom became a boat deck on the Amazon river, and my office became a hotel room in

someone's home. I learned to write and think while running on a dusty red dirt landing strip cut out of the rainforest canopy, and to review the day in a hand-hewn wooden structure with hammocks hanging in every corner. I learned by watching, listening, doing, thinking, reflecting, writing, and reworking my ideas. My "classrooms," as I say in this work, materialized anywhere and everywhere.

Looking back a bit, I owe gratitude to University of St. Thomas professor Karen Howard, and to Chicago Children's Choir director Judy Hansen - you both lit sparks towards social justice and inspired me to dig into culturally responsive teaching for myself. I am also grateful for the patience and guidance of St. Thomas professor and graduate music education program director Doug Orzolek. Our academic discussions on the nature, value, and very purpose of music in our students' lives expanded my thinking to encompass and absorb what I learned in the research process. I must also sincerely thank all of the St. Thomas professors who were a part of my learning journey in one way or another, and the staff members in many St. Thomas offices who answered my many questions and emails from afar.

And finally, I am beyond grateful to my advisor, committee chair, and now professor emeritus, Dr. Sarah Noonan. Thank you for your patience, your mind in helping me see this work to its fruition, and for the pushes forward or pulls backward when I needed it and sometimes did not know it. This has been one of the most challenging processes of my life to date. I could not rush the process, though I tried. Sometimes it took walking away from my ideas until I could organize and make sense of them. I could not complete this process until I truly understood the concept, organization, and "heartbeat" of what needed to be told. You taught me, through your words, encouragement, and the limitless energy you bring to all that you do in your own life, what it truly means to "keep going."

I am just beginning to understand, through scratching the surface of a gigantic, interconnected field of research and evolving practice on the human phenomenon of musical experience: why these meaningful expressions of humanity exist, why we need each other to survive, and why we are moved by acts of love, humility, and common understanding.

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CHAPTER ONE: INTRODUCTION

The sun set the sky ablaze with color as it lowered into the vast open water of the Amazon River. A large crowd gathered at a community building, filling the octagonal structure and spilling out around the outer cement wall. The heat was intense and relentless in the breezeless air. Two hours of public anthropology and archeology presentations preceded a group introduction and community welcome, all which took place in Portuguese. The Brazilian community audience was lively and festive, even after hours of presentation. Flavorful juices and small sandwiches were passed around into open hands, reviving the audience. As I fought to keep my eyes open against a heat and fatigue I was not yet used to, dazzling smiles flashed across the open space.

Brightly colored costumes twirled with precision, while loud music pumped energetically and insistently through enormous speakers on the cement floor. Music and dance reverberated into each nook and cranny of the round room as each local quadrille dance team swept the crowd into fresh, enthusiastic applause. The murmur of the crowd waxed and waned with audible "Oohs" and "Ahs" of delight, followed by volleys of disappointment and unrestrained encouragement to carry on when the power cut out again. We gasped collectively in the abrupt darkness, enveloped in the still, hot, close air. Sweat trickled down eager faces while someone cued up the power grid. The spectacle continued on into the night.

Even as an outside spectator and participant in this first community event, the strong presence of Brazilian musics was everywhere. Steeped in generations of tradition, the sharing of this specific music inside public space, over sandwiches and juice with families and friends, revealed local culture weaving in and out of the everyday as much as the pageantry. A public performance seemed a visible source of pride and culture in these rural Brazilian communities.

After observing over four hours of presentation, dance, and visual spectacle, I learned this elaborate, fairly spontaneous event had quickly grown to encompass all or almost all of the performing groups in the town (H. Lima & R. Pace, personal communication, 2017). The quadrilha junina dancers, capoeira demonstrators, and solo dancers shared visually resplendent, meticulously rehearsed sources of local music and cultural pride with local residents. Invitations to participate in making community music included a research team of Brazilian and American professors, graduate students, and family members. It was commonly understood that all community music groups who wished to perform were to be fully seen and heard in this extravagant demonstration before the evening could draw to a close.

Focusing on remote communities in the Brazilian Amazon, I set out to observe, exchange, and collaborate within established community music frameworks to develop an active, culturally sustaining pedagogical model of music learning, teaching, and experience. I learned, grew, and connected with local musical knowledge bearers in their communities. The process caused me to stretch uncomfortably in my own "pedagogical skin" as my long-held teaching perspectives and principles began to expand, change, and transform.

Music, in so many community spaces in the world, rallies people together around time-honored and evolving traditions, social customs, and histories (Welch & Adams, 2003). Music acts as a connective tissue in and around local community groups (Kenny, 1985). Local public music acts within the outline of a wider national cultural framework (Folkestad, 2002). Communicating beliefs and cultural goals, community-based musics enculturate younger generations (Higgins, 2006) and transmit sustaining, locally concurrent worldviews (Allsup, 2003). Music is a vital, evolutionarily sustained, inextricable element of culture in many societies (Cross, 2001). As community healer and ensemble leader, E.R. stated: "music is the soul of the

culture." I agree with E.R. and now begin my study with a description of my research focus and question.

Statement of the Problem

Traditional K-12 music education in the United States was founded upon the "harmonic functions, transmission systems, and notational heritage" of Western European settlers (Andersen & Campbell, 2011, p. vii). Prioritizing "European-styled choral and instrumental music," (p. vii) folk songs, and note-reading mastery, U.S. music curriculums were centered on a single dominant Eurocentric culture that has "seldom reflected the ethnic diversity of American society" (Anderson & Campbell, 2011, p. vii). The traditional Western European Art Music (WEAM) approach to U.S. music learning has long sought to homogenize and "Americanize" student populations (Mark & Madura, 2014). These practices and limitations have marginalized and neglected the music, social customs, rich traditions, and learning backgrounds of diverse student populations (Pascale, 2013).

Why have these exclusionary practices persisted? Most of the music education teaching faculty remains White and middle class (Banks, 2015; Davis, 2017; Melnick & Zeichner, 1995) and programming remains relatively stagnant, facing cutbacks, or elimination from public school programming (Harmon, 2012). Higher education has been slow to change the WEAM tradition in music teacher preparation to include more diverse musics (Gay, 2010), musicking practices (Elliott, 1989; Small, 1998), and urban education preparation (Jorgensen, 2003; Stovall, 2006). Traditional White-centered hegemonic music education pedagogical practices have failed to consistently and holistically engage diverse student learners (Bowman, 2007).

The dominant composite narrative of K-12 White, middle class traditional music teaching methods and ensemble programming has continued to neglect the learning needs of a

diversifying student population (Born & Hesmondhalgh, 2000; Bowman, 2007; Keene, 2010). Students of color need to be seen and heard in the music classroom (Barnes, 2006; Doyle, 2009). Many White students, scores of whom have not traveled outside the United States, continue to live and learn within a hegemonic culture of privilege and limited understanding of the other side of social entitlement (Rodriguez & Villaverde, 2000). Students need to be prepared to be kind, respectful, and desirous of learning about cultures *not* their own in an increasingly global culture (Allsup, 2016; Elafros, 2011; Istre, 2013; Stokes, 1994).

Many currently practicing, experienced music educators were trained in the dominant WEAM traditions that have long dominated the field (Mark & Madura, 2014) and inherently subjugated virtually all other cultures within and outside of the United States (Mark & Gary, 2007; Volk, 2004). Current music teachers trained in these approaches often do not feel prepared or comfortable teaching diverse musics (Lamont & Fournier, 1992) or trying new, unfamiliar music-making practices in the music classroom (Elliott, 1995; Schippers, 2009). Already low on resources and preparation time and often lacking professional development support, teachers often steer clear of the extra work and research required to bring authentic, diverse, culturally contextualized musics to their students (Madsen, 2000; Robinson, 2006; Schippers, 2009). Because of these persistent, stagnant traditions in music teaching and learning (Bradley, 2007), many students feel unseen and unheard (Shaw 2015), as if their valid, family and homeconnected musics and cultures are less important (Livingston, 1999) or not worthy of study (Green, 2011).

Several researchers, including McCarthy (2010), Regelski and Gates (2009), and Allsup (2003) identified disconnections between traditional school music education programs and the music students choose to experience outside of the walls of a school system. Formal instruction,

after all, is typically "graded, institutionalized, and hierarchical" (McPherson & Welch, 2018, p. 247). The "roots of school music are often disconnected from the dynamic sociocultural force we call 'music" (Regelski & Gates, 2009, p. 36). In most public education programs, music education has been formalized and traditionally "arranged" around the outside of "core" education subjects such as English and language arts, mathematics, science, and social studies (Elpus, 2013). There is a clear need to re-ignite the joy of music-making and real-world relevance into common music education pedagogy and practice (Jones, 2005).

Students, including but not limited to students of culturally and linguistically diverse backgrounds, look for access points and places to engage (Veblen, 2008). As students learn and grow, they form their individual identities (Kenny, 2016) and understanding of their place in the world (Hargreaves, McDonald, & McPherson, 2012). Traditional institutionalized U.S. music education and ensemble programming continues causes students to look for other music opportunities outside the classroom (Folkestad, 2002). Because teacher training and traditional K-12 music education programming has often continued in a limiting, Eurocentric track, many U.S. students in middle schools and high schools turn to more informal musical opportunities outside of the walls of a school (Veblen, 2008). Taking hip hop classes (Söderman & Folkestad, 2004), forming rock bands (Green, 2017), participating in community bands (Jones, 2006), or taking park district music classes (Robinson, 1998) gave students choice-based access points to enjoy and grow with music in a way they have not been finding inside the music classroom (Harwood, Marsh, Welch, & McPherson, 2012).

While the problems of student disengagement and stagnant or declining traditional music ensemble participation and programming are visible in many K-12 schools across the U.S. (Folkestad, 2002; Regelski & Gates, 2009), there may be a variety of possible directions and

solutions. Some educators in the United States have worked to realize diversity and inclusion in education for decades (Banks & Banks, 2004; Volk, 2004). There are music educators at all levels of K-12 music making efforts to expose students to other cultures on their own (Abril, 2009; Ladson-Billings, 1995; Shaw, 2015). Plenty of reverberant voices have been clamoring for paradigmatic change in the traditional canon of music teaching practice (Abril, 2009; Bowman, 2007; Campbell, 2003; Jorgenson, 2008; Ladson-Billings, 1995; Shaw, 2015). Music educators, in teaching constituencies of multiple age groups (Abril, 2013), genders (Green, 1997), interest-based ensembles (Elpus & Abril, 2011), and often higher risk students (Robinson, 2004), are uniquely positioned to affect change in the field right from their classrooms. There is evidence of research-based, pragmatic development in culturally relevant teaching (CRT) (Gay, 2002; Ladson-Billings, 1995; Lind & McKoy, 2016) and more recent culturally sustaining pedagogy (CSP; Paris & Alim, 2017). These efforts should be applauded; these strides mean that forward movement towards true diverse and inclusive classrooms may be possible with the potential to affect teaches and students across the U.S.

However, teachers who are new, somewhere in the middle, and towards the ends of careers can miss out on those progressive voices speaking of social justice strides in music education (Bradley, 2007). And those who have attempted to learn and implement CSP practices into their classrooms in an authentic or effective way have not necessarily arrived at true diversity and inclusion (Paris & Alim, 2017). Isolated instructional units on world musics operate more as a tool for "musical tourism," Campbell (2002, p. 30). Campbell (2002) cautioned that a superficial teaching approach "may breed more of an exposure than an educational outcome for your students" (p. 29). Furthermore, a whirlwind tour of musical cultures in this manner may not engage students or establish an authentic space for learning.

Campbell (2002) advocated for a far-reaching societal goal of cultivating common "cultural understanding" (p. 28). Music teachers of all dispensations, training and experience levels, and focused interests may learn to keep re-imagining music classroom cultures towards the infusion of culturally diverse teaching and learning practices. My study, in part, explores ways Brazilian community music traditions and methods might reveal ways to build a more actively inclusive, progressive music pedagogy.

Music education may be the perfect space to realize CSP learning capacities (Paris & Alim, 2017). Pedagogy and teaching practices benefit from a critical, deep study of intrinsic, participatory music-making and community musics already present in vibrant musical cultures (Veblen, 2008). The cultivation of collective empathy, creative capacities, and genuine curiosity in music classroom cultures serve as powerful proactive measures to establish cross-cultural human learning networks (Gould, 2007). A programming reset towards cultural relevance and holistically inclusive possibilities encompasses, rather than excludes or subjugates, a diverse student population (Butler, Lind, & McKoy, 2007). To engender systemic culturally sustaining pedagogical practices, music teachers must re-imagine the music classroom away from surface approaches towards true CRT and ultimately CSP (Ladson-Billings, 2014).

Traditional music teaching, curriculum, and programming may ultimately evolve on a larger scale with wide spread CRT in pre-service teacher programs (Gay, 2002; Lind & McKoy, 2016). But what about current, experienced teachers who lack culturally relevant training? Teachers need a way to bring authentic, diverse musics to classes without fear of failure by finding the space, learning experiences, and tools to do so (O'Hagin & Harnish, 2006). Music teachers, even those lacking diverse resources and training, may come to realize the importance

of authentic culture bearers to bridge the personal pedagogical gaps (Anderson & Campbell, 2010).

U.S. music education has been struggling to survive and thrive in the public K-12 sphere (Abrahams, 2007). Meanwhile, U.S. student populations continue to rise in diversity (Kent, 2015). Population and societal changes are a historical and social reality (Mark & Madura, 2014). Acknowledging and validating the diversity within the classroom is beyond important. It is a matter of equity and inclusion in building cohesive classroom culture to reach beyond the classroom into American civil life (Abril, 2009; Anderson & Campbell, 2011; Shaw, 2016). All students are worthy of being actively seen and heard (Noddings, 2005), and they need all (including educators) to change our ways (Jorgensen, 2003).

I endeavored to study music, musicians, and music ensembles inside community spaces in Brazil. In these welcoming Brazilian communities, despite their challenges to keep music and culture going, music is deeply integrated and connected within homes, families, and communities. Researching music in these Brazilian communities created a vital cultural exchange centered on learning how people naturally connect, engage with, and create music.

Purpose of the Study

The purpose of my research was to seek out naturally thriving, extant pedagogy in a variety of Brazilian traditional, popular, and Indigenous community musics. A qualitative intrinsic case study of the lived experience of Brazilian musics to produce a model of community music pedagogy and community music leadership. The final product of this work involves rich description and potential uses of community music pedagogy and leadership as a mutually beneficial protection of Brazilian musical traditions and possible avenues of progressive change in U.S. music education curricula.

A realistic classroom model of CSP expands learning possibilities for music teachers and their students (Paris & Alim, 2017). My learning process was intended to inform and further develop a globally conscious, culturally sustaining pedagogy as a progressive counterpoint to culturally relevant teaching. Diversity and equality do not thrive as tacked-on initiatives in the field of education (Campbell, 2006; Legette, 2003). According to (Gay, 2002; 2010), these elements must be infused into the core of curriculum and taught in ways which are culturally sensitive and focused on the diversity present in the classroom. Using my time in Brazil, I sought to reimagine a music classroom instructional space in a culturally sustaining pedagogical direction. A music classroom infused with culturally sustaining pedagogy (CSP) focuses on student needs and student learning, not limitations of teacher understanding and experience (Ladson-Billings, 2014). CSP pedagogy uses problem-based learning to encourage cultural competence and the development of sociopolitical consciousness to achieve "explicitly pluralistic" outcomes (Paris & Alim, 2017, p. 198).

This study is focused on pedagogical inquiry and development of a more integrated, community-connected CSP music education pedagogy. I have explained more lofty ideas of paradigmatic change in music teaching and learning, but in reality, I transformed my own understanding and music classroom culture. I share this pedagogy, and the learning process, in this work.

Significance of the Study

The praxis of U.S. music education is slowly beginning to shift, but many students in continually diversifying communities and classrooms remain unseen, unheard, and unengaged (Bradley, 2007). There is a clear need for a more globally inclusive, pluralistic, student-focused music pedagogy (Paris & Alim, 2017). This study bridges the theory and practical application of

"how do we get there?" with an immersive three-summer intrinsic case study of Brazilian musics and a cross-collaborative approach to conceptualizing a more globally inclusive, socially informed, community-integrated music pedagogy.

My study may make a contribution to the field by growing the understanding of sustaining practices in community music pedagogy, including recommendations to develop teaching practice based on expanded worldviews of community music and learning. Dynamic, progressive dialogue and transformative research moves towards a collaborative, recognizably more cohesive and culturally sustaining educational model. One aspect of my study involves adopting a research method which provides for a mutually beneficial knowledge exchange (Zanotti, 2016) and the adoption of data collection which ethically prioritizes local cultural knowledge experts (Geertz, 2008). My goal: to identify cross-cultural learning capacities (Cox, Stevens, & Haynes, 2010), open new pathways for research and critical questioning in the field of music education (Caretta, 2015), and work to elevate marginalized and threatened voices (Elafros, 2011; Robinson, 2004). I did this in a way that was culturally sensitive (Lind & McKoy, 2016) and informed the ontology of current music teaching practices (Wiens, 2015).

The construction of a model of community music pedagogy may address the invisible side of music education enjoyed by students outside of "formal," "Western" music education conforming to colonized concepts of music literacy, talent and success, and musicianship.

Exposing these community music methods and sharing them with other educators offers a way to expand the possibilities of culturally sustaining pedagogy (Paris & Alim, 2017) in Western music education. An active review of CSP methods may identify avenues of cross-cultural collaboration and more sincerely meet the needs of increasingly diverse student populations in a continually globalizing world.

Research Question

I adopted the following research question to guide this intrinsic qualitative case study:

How does the immersive qualitative study of various forms of community-based Brazilian

Indigenous, non-Indigenous, and traditional musics expand knowledge of culturally sustaining pedagogy and worldviews of music education? The following sub-questions support the overarching research question:

- 1. How do experience, learning, and performance of community-based Brazilian musics contribute to the music education of youth and adults?
- 2. How do the various forms of community-based Brazilian music instruction, experiences, and performance serve as a method of cultural transmission?
- 3. How do community leaders describe the role of music in sustaining culture and community?

Overview of Chapters

This intrinsic case study describes a community music pedagogy derived from exploration, study, and interaction with musicians and leaders in rural Brazilian communities. I interviewed 21 community members, ensemble leaders, musicians, and community leaders about their engagement and experience with music, how they learn music, and the role that music plays in the transmission of culture inside their lived experience. I introduced the research topic in Chapter One, and provided a background of the topic and surrounding issues. After establishing the problem statement, I then addressed the purpose and potential significance of this study in supporting steps forward in culturally responsive teaching and culturally sustaining pedagogy.

In Chapter Two, I presented a review of literature on Brazilian music and education, U.S. music and education, and ethnomusicology. I organized this overview to begin with music

teaching and learning in Brazil, followed by a description of U.S. music education pedagogy. Ethnomusicology history, practice, and application followed, with focus on relevant ethnomusicology research in South America and antecedent research in Northeastern Brazil. I introduced the analytical theories used in my study, including culture theory (Baumann & Baumann, 1993; Douglas, 2003; Geertz, 2008; Rice, 2008; Saleeby, 1994) as an overall framework, combined with culturally responsive teaching (Gay, 2002; Ladson-Billings, 1995; Lind & McKoy, 2016; Villegas & Lucas, 2002) and culturally sustaining pedagogy (Jeanneret & Wilson, 2020; Paris, 2012; Paris & Alim, 2017) to analyze and interpret the data.

Chapter Three included a description of intrinsic case study methodology and the transformative research lens. I then outlined the specific research settings and described the 2017 pilot study. I followed with an overview of the recruitment and selection of participants, data collection and analysis processes, and the researcher's role in conducting this study.

In Chapter Four I organized data related to community music pedagogy in a four-phase model: (1) initial music encounters, (2) emergent learning processes, (3) developing musical craft, and (4) create, perform, and share music. Chapter Four included observational and interview reports of experience in each of the pedagogical phases, as well as observed connections between phases.

Chapter Five comprised an analysis of the community music pedagogy model. Using culture theory (Douglas, 2003; Kaplan & Manners, 1972) as an overarching framework, I contextualized the cultural characteristics of community music with local knowledge and context, appreciating the balance the social environment and individual choice (Geertz, 2008). I used culture theory to identify emic and etic perspectives (Chilisa, 2019; Chilisa & Tsheko, 2014; Rice, 2008) within each phase. I continued the analysis by using elements of CRT to

interpret background knowledge, learning process, knowledge construction, and learning engagement. I used CSP to reframe concepts in each of the four phases, reconsidering classroom, teacher, voice, and bearing culture. The analysis established the four-phase model of community music pedagogy as a regenerative, sustaining cycle of musical and cultural transmission.

I concluded this study with a summary of my research, including implications, insights, and recommendations in Chapter Six. I considered the changes and transformations inside my own pedagogy and practice, and offered recommendations for reframing music teaching and learning. I described an emerging area of research on community music leadership and women leaders. I advocated for change in teacher preparation and education, artist networks, and encouraged further study and meaningful future cross-cultural knowledge research endeavors.

Definition of Terms

Culture. Situated within social practices, traditions, and a way of life of a community (Williams, 1983). Culture is an "expression of coherence" among a group of people (Rathje, 2009).

Community Music. Community music is often seen as music created by community members outside formal learning environments for community purposes as expressions of local community identities and traditions (Higgins, 2006). Community music is experienced in socially situated groups of people (Jones, 2010). Community music is "local, personal, political, multi-faceted, and above all, fluid" (Veblen, 2013).

Culture bearer. A culture bearer is a person who "has consciously embodied culture and is in the process of transmitting it" (Barnwell, 2018, p. 1). Those who bear culture are recognized for their expertise and deep local knowledge (Geertz, 2008).

Cultural competence. Cultural competence operationalizes cultural awareness and knowledge of cultural context (Guzman, 2003). Cultural competence involves the ability to "build rapport

across difference, gain the trust of community members, and self-reflect and recognize one's own biases" (Mertens, 2008, p. 91).

Culturally Relevant/Responsive Teaching (CRT). There are many definitions of CRT characteristics and pedagogy, with varying perspectives and foundations (Ladson-Billings, 1995). CRT is flexible, adaptive, considerate teaching that acknowledges and holistically accommodates the curriculum to their students (Ladson-Billings, 1995; Gay, 2002).

Culturally Sustaining Pedagogy (CSP). CSP acknowledges the value of CRT practices to enact diversity, equity, and access in the classroom (Paris & Alim, 2017) while offering a new approach and perspective. CSP reframes White-centered, historically culturally repressive educational practices towards explicitly pluralistic student learning outcomes (Paris, 2012).

Emic and Etic Perspectives. Emic perspectives center on a cultural insider's account of culture from within the naturally occurring systems of an insider's culture (Bauman & Baumann, 1993), taking into account the indigenous systems of social constructs, history, and linguistics (Chilisa, 2019). Etic perspectives a cultural outsider's viewpoint, learning in a culture that is not their own (Bresler, 1995).

Enculturation. Enculturation is the process by which a person naturally "acquires the understandings and beliefs of a particular society from infancy without any special training" (Demorest, Morrison, Beken, & Jungbluth, 2008, p. 213).

Informal music learning. Informal music learning encompasses more than "musical aspects," "integrated learning on a more holistic level" (Folkestad, 2006, p. 137). Informal music learning takes place outside of schools and formal learning institutions (Higgins, 2006).

Multiculturalism. (1980s-1990s) Multiculturalism became a more inclusive reference to "the musics of the American people" (Mark & Madura, 2014, p. 124). There are several incongruent definitions of multiculturalism (Miralis, 2006).

Multicultural validity. Authenticity and context are key concepts in establishing valid, culturally-sensitive partnerships and understandings. Multicultural validity refers to "the authenticity of understandings across multiple, intersecting cultural contexts (Kirkhart, 1995, p. 22).

Pluralism. Pluralism acknowledges the complex, multivariate nature of student populations in classrooms across the United States (Appleton, 1983). All music classrooms are pluralistic in nature, including students of differing ethnic, racial, educational, family, and cultural backgrounds (Bowman, 2007).

Social justice in music education. Social justice theory derives from elements of critical race theory (Crenshaw, 1995; Ladson-Billings & Tate, 2018), out of a need to address historical injustices and oppression against certain demographic groups, ethnicities, and genders. Social justice in music education acknowledges diversity in the classroom and seeks to change the dominant narrative of music teaching and learning (Lind & McKoy, 2016).

World musics. (1970s) World musics referred to "cultural" music outside the U.S., often linked with an outside, exotic connotation (Bowman, 2007). This term was deemed problematic at best because of its ethnocentric, colonized prioritization of Western European viewpoints (Born & Hesmondalgh, 2000).

Definition of Terms: Brazilian Musical Rhythms

Axé. A fusion of Afro-Caribbean influences including calypso and reggae originating in Bahia in the 1950's and becoming popular beyond Bahia in the 1980's (McGowan & Pessanha, 1998).

Brega. A slang term meaning "outdated," music of the interior, usually associated with lower income Brazilian residents, characterized by romanticized and melodramatic topics, using simple but memorable melodies (Araújo, 1988).

Capoeira. Afro-Brazilian martial arts dance (Delamont & Campos 2017), featuring highly choreographed, musically-timed movements performed with two combatants at a time in the center of a circle (*roda*) to atabaque drums, agogo bells, and the berimbau (Reily, 2000). Capoeira combines elements of dance, folklore, martial art, sport, ritual, and training for unarmed people of historically African descent (Downey, 2002).

Carimbó. A well-known folk music style that comes from a combination of West African, European, and local Amerindian traditions (Stroud, 2016). Instrumentation includes at least two curimbó drums, maracas, wooden flute, and four-stringed guitar. Most popular during Brazil's time under Portuguese rule, carimbó is a genre of dance music comprised of a strong hit or slap with a fast tempo and heavy percussion (Bastos, 2007).

Folia de Reis. Most popular in the months of June and July, foliões (trained ensemble participants) lead communities in celebrating the festival of Sao Benedito in Northeastern Brazil (Araújo, 1988). Processionals are typically led by a male folia leader, who leads call and response passages with other folia members. The folia members are offered food and drink as they walk house to house (Selka, 2005).

Forró. A genre that encompasses a wide variety of party and dance music, forró music is popular during June festivals and throughout the year (Draper & Draper, 2010). Forró derived from a

north African circle dance (Silla, Koerich, & Kaestner, 2008) and is most prevalent in Northeastern Brazil in rural areas, (Fernandes, 2005).

Gambá. Originating in West Africa, the percussive music of the gambá evolved to encompass a combination of African folkloric and religious roots, but replaced those entities to honor European Catholic saints (Silvers, 2012).

Maxixe. Sometimes known as the Brazilian tango, and originating sometime in the 1880s as one of the first dances that represents Brazilian identity, maxixe is an Africanized polka that can be danced to two-step music (McGowan & Pessanha, 1998).

MPB (Música Popular Brasileira). Internationally known as the national popular music of Brazil, there are many types of MPB in present and historical music archives. MPB defies simple categorization, having been influenced by protest songs and almost all Brazilian musical genres (McGowan & Pessanha, 1998).

Quadrilha (*quadrille junina*). A country dance music of the northeastern *caboclo* (mixed White and Indigenous or mixed Black and Indigenous ancestry) people (Costa, 2012). Characterized by ornate, brightly colored costumes, intricate, complex formations and choreography, and fierce competition, the quadrille is most popular during June festivals (Crook, 2005).

Brazilian Rock. From Portuguese covers of U.S. rock music to their own unique brand of loud, percussion-forward mix of African and Brazilian harmonies, Brazilian rock was subjected to government censorship in the 1960's because of the double entendres present in the lyrics (Béhague, 2006). Some Brazilian rock bands perform in English, others in Portuguese (Stroud, 2016).

Sertaneja. Originating with migrant and working-class Brazilians in southeastern Brazil, sertaneja experienced widespread popularity since the 1940s. Música sertaneja is a combination of Portuguese musical influences and lyrics relevant to rural and working class (Reily, 1992).

CHAPTER TWO: REVIEW OF THE LITERATURE

In this chapter, I explore relevant background literature and knowledge related to Brazilian and U.S. music and education, an evolution of multicultural teaching and terminology, and review ethnomusicology history and applications. I begin this review of literature with an historical background of the progression of music teaching and learning in Brazil. I follow with a brief description of developments in U.S. music education pedagogy, including efforts to address equity and diversity in education. I conclude the literature review with a broad overview of ethnomusicology history, practice, and application, narrowing to a more localized focus on study in South America and antecedent research in Northeastern Brazil. These foundational understandings lead to an examination of the research issue's major contemporary themes and relevant literature, including (1) the colonization of musics, (2) globalization and enclosures, and (3) cultural transmission to establish a precipitous need for qualitative study in this specific domain.

Scholarship in Brazilian community musics, including Indigenous and non-Indigenous Brazilian musics, appears in the areas of ethnomusicology (Córdova, 2014; Higgins, 2006; Istre, 2013; Sharp, 2014) and anthropology (Pace, 1998; Shepard, 2013; Wagley, 1953; Zanotti, 2016). Research on Culturally Responsive Teaching frameworks (Ladson-Billings, 1995; Gay, 2002) and pedagogical descriptions led to articles, books, and dissertations on Culturally Sustaining Pedagogy research (Paris & Alim, 2017). Citation searches in pivotal articles and seminal works by established CRT practitioners (Abril, 2009; Gay, 2002; Ladson-Billings, 1995; Lind & McKoy, 2016) and CSP pedagogues (Ladson-Billings, 2014; McCarty & Lee, 2014; Paris, 2012; Alim & Paris, 2017). This background research established a strong foundational understanding of Brazilian musics, ethnomusicological and anthropological approaches towards formulating a

meaningful CSP pedagogical inquiry process. Precursory research focused on Brazilian musics and community music education, U.S. music education, CRT, CSP, and more specific understanding of music research in Northeastern Brazil.

Music Teaching and Learning in Brazil

Music in Brazil is multi-faceted and historically diverse (Appleby, 1983). An amalgamation of diasporic and Indigenous musical identities, Brazilian musics changed via colonization, repression, slavery, and rebellion over centuries (Lesser, 1999). Music in Brazil has continued to evolve with globalization and technology access (Dahlman, 2007), in spite of economic and political threats (Connell & Gibson, 2004). The musical trends and evolution of styles occurred in line with changes in Brazilian colonial power, politics, society, and economy (Crook, 2005). To Brazilians, music may be "the most important emblem of their nation's identity" (Moore, 2012, p. 272), but there is no singular style that can encapsulate or summarize the rich, diverse musics of the country (Skidmore, Smith, & Green, 1992).

It is likewise challenging to quantify the significance of Brazilian musics on a global scale (Roberts, 1992). Indigenous, popular, and traditional musics of Brazil have been influential and illustrative of contemporary themes important to the people who created them (Campbell & Wiggins, 2012). Throughout history the diversity of Brazilian musics has been a tool for cultural enclosure (Freire, 1972) as well as "a channel for communal expression, helping people to articulate locality, regionality, and nationality" (Moore, 2012, p. 225). Though Portuguese is the colonized national language, people within the vast Brazilian landscape speak over 180 Amerindian languages, West African dialects, German, Italian, and Japanese (Skidmore et. al., 1992).

Historically, the presence of a Portuguese monarchy in Brazil created European musical influence and power to repress Indigenous musics (Hay, 2003). While some Indigenous communities were assimilated into colonized areas, many native populations were decimated by European diseases and the horrific conditions of slavery (Moore, 2012). However, still other Indigenous communities in more remote areas retained their cultural traditions and musics, and actively fought against colonization (Pace, 2013). After 1888, when slavery officially ended and Brazil was declared a republic, the country experienced a surge of nationalism (Stroud, 2013). Those nationalistic ideals carried influence forward in time with later commercial music production (Stroud, 2013). The presence and survivance of these musics is a representation of the continuity, evolution, and sometimes a struggle to maintain the complex continuity of culture. While some Brazilian music genres remain frozen in ritual and enduring historical traditions (forró, folia de reis), some continually evolved (MPB, rock, brega) via increasing access to outside influences (Moore, 2012). Consequences of colonization, including forced assimilation of dominant cultural traditions, are components of many countries' colonized histories (Bell, 1992; Skidmore, et. al., 1992; Stroud, 2013). These historically intermingled elements are observable within Brazilian musical styles, rhythms, and melodies (Stokes, 2003).

"All parts of the Americas had native populations whose cultures tended to be misunderstood and ignored by European colonists, if not actively persecuted" (Moore, 2012, p. 6). And yet, there are signs of hybridization, Indigenous musics, and signs of continued survival and strength Indigenous populations (Nompula, 2011). While native Brazilian musics were initially regarded as "crass" or undeveloped by Portuguese colonists, they emerged as viable, pervasive components of a globally influential musical lexicon (Stroud, 2013).

The original impetus and purpose of Portuguese colonization in Brazil began not for settlement, but as an opportunity to extract natural resources and gain profit (Baker & Knighton, 2011; Skidmore et. al., 1992). Indigenous Brazilians were forced to work to extract wood and gold, and Portuguese colonists brought West African slaves to bolster the workforce. The combination of Indigenous Brazilians, African slaves, colonists, and the nature of the extractive economy caused a hybridized artisan class to rise (Moore, 2012). Yet other more isolated Indigenous Brazilian communities sought to preserve and protect the music, ritual, and traditions that are centuries old, and did not yet have easy access to outside evolving popular musical trends (Livingston, 1999). Today, some Brazilian musics have become much more intermingled than ever with access to technology and other commercial or popular musics (R. Pace, personal communication, July 12, 2017).

Education in Brazil has experienced periods of change over the last 250 years (Skidmore, 2004): rupture (1759), reform (1990s), and periodic stagnation and clarity through 2008. The established Brazilian institution of education includes structured primary education in Phase I: 5 years, ages 6-10; Phase 2: 4 years, ages 11-14; and secondary education in Phase III: 3 years, ages 14-17 (Odena, 2012). Primary education is compulsory for children ages 6-14 and provided for free to the public. Issues of overall quality in education, inequality of educational resources and high quality teachers, and poor performance in comparison to other countries has plagued Brazil ever since the original education system was established by the Jesuit missionaries in 1549 (Abrahams, 2007). Problems persisted long after education became a government-supported institution in 1824 after Brazil achieved independence from Portugal (Birdsall, Sabot, & Sabot, 1996).

Music education in Brazil has taken place in informal, community and church-based settings (Abrahams, 2007). Music was more recently recognized as a compulsory subject of study during a period of educational reform in 1996 (Ferraz, 2012), and formalized with legislation in 2008 (Hentschke, 2013). However, music has by no means consistently administered during the course of a typical Brazilian public education (Molleda, Athaydes, & Hirsch, 2003), largely due to a dearth of available local and adequately trained music teachers (DeFigueiredo, 2003).

The connections between globalization, cultural preservation, and continuity of culture are powerful intersections of knowledge and lived experience within a community. Music creates a rich, natural lens for this type of interdisciplinary qualitative case study. The next section briefly touches on the original statement of the problem by describing approaches to diversity and inclusive teaching practice in U.S. music education.

Music Teaching and Learning in the United States

To begin at the beginning, the music in what are now known as "The Americas," of the Western Hemisphere, began with Indigenous music of each country's original inhabitants.

Indigenous music in the U.S. has long been given short shrift and too far little acknowledgement in U.S. music education (Boyea, 1999; 2000). I choose here to use "Indigenous" nomenclature because the "native" qualifier assumes, from a colonialized perspective, that original inhabitants of this country should have some sort of extra distinction, which they should not (Blackhorse, 2015). Indigenous people of their own respective locations and groups refer to themselves as "original people, "native," or "First Nation," depending on their preferences and backgrounds (Blackhorse, 2015). Colonial practices of assimilation glossed over and minimized Native American traditions and societies (Burton & Dunbar-Hall, 2002). It is essential to acknowledge

the existence and value of Indigenous musical tradition and culture in North America and specifically the United States as the history relates to music education prior to colonialization in the early 1500s (Keene, 2010). The researchers that follow were selected because they uncovered pre and post-colonial community music traditions which are left out of U.S. music education history.

Dunbar-Ortiz (2014) called upon Indigenous heritage to uncover and chronicle a history of Indigenous people in the U.S. Burton (1993) researched the experience of Indigenous American music and dance, bringing songs and traditions into the U.S. lexicon of music education. Ethnomusicologist Nettl (2016) gave context and meaning to specific Indigenous music scenes, traditions, and meanings in Montana. Boyea (1999) researched the embedded and interconnected nature of Indigenous music in North America as a multicultural "bridge" in music curriculums to lay effective "foundations" for a "diverse society" (p. 105). Boyea (2000) also researched the power of stories in Indigenous musics within society and culture, and explored possible meaningful inclusion in a more diverse curriculum.

While postcolonial music teaching and learning in the United States became attached to early traditional ensembles and systems that were cultivated in the church, the first attempts to formalize music education in the U.S. began in 1620 as a counteraction against the "folklorization of church music in the colonies" (Keene, 2010, p. ix). In the early 1700s, singing schools sprang up to counteract and improve the abysmal singing in the church (Mark, 2004). By the latter half of the century early singing texts gave evidence to the types of American folk and religious folk music that was a part of the early lexicon to teach better congregational singing (Mark, 2004). Singing schoolteacher Lowell Mason was credited with the earliest successful efforts to codify music teaching and learning in school settings in the early 1800s (Britton,

1962). He served as an active leader in the Boston School Music Movement from 1929-1938 to bring music into public school as a common subject of study (Jorgensen, 1983).

Music education in the 20th and early 21st century has seen the more regular incorporation of European teaching methodologies, such as Kodály, Orff, and Dalcroze (Pitts, 2019). Kodály methodology addressed sight reading and singing, aural training, and incorporated sequence of prepare, present, and practice that followed knowledge of early childhood development (Choksky, 1974). The Orff method, also child-centered, focused on hands-on active improvisation, building rhythmic skills, and incorporating movement and speech (Hughes, 1993). Dalcroze (Anderson, 2011) focused on integrating movement meaningfully with music, solfege singing, and improvisation. These methodologies, while focusing on concepts of music literacy, active often left little time for a teaching and learning approach more focused on recognizing the diversity of students within the actual classroom through instructional practices. The following section focused specifically on the changing U.S. society and how the educational field responded, and continues to respond, to a continually diversifying student population (Maxwell, 2014). Music curriculums, teacher preparation programs, and teaching realities have long stood on the foundational systems and approaches in place since the early inception of music as a subject of study in school. The changes that have occurred over time, however, have created a slow-building snowball effect that brings hope and possible precipitous change towards meeting learning needs that have long existed outside the colonial and post-colonial era. The hope involves the recognition of true equity, diversity, and relevance to the present moment of a rapidly globalizing society.

A Background of U.S. Perspectives of Multiculturalism and World Music

This section presents an overview of changing attempts to address equity and diversity in U.S. music education, leading to contemporary approaches of culturally responsive teaching and culturally sustaining pedagogy. Multicultural approaches and terminology in U.S. music education have changed throughout the 20th century (see Figure 1). Early efforts to teach in a more culturally relevant way began in the 1960s as a response to legislation and growing civil rights movements. Music educators first approached multiculturalism using the term World Musics interchangeably with cultural music within and outside the United States in the 1970s (Madsen, 2000). Teaching attempts towards equality and inclusion originally included teaching series materials; classroom schoolbooks; and listening lessons from collected multicultural works.

Figure 1

U.S. Music Education Terminology

World Music & Ethnic Studies	Multiethnic Education	Multicultural Education	Culturally Responsive Teaching	Social Justice in Music Education	Culturally Sustaining Pedagogy
1970s	1980s	1980s-1990s	1990s-now	2000s-now	2010s-now
Specialized courses about American minority populations	Effort to provide equal education for all students, in response to injustice	Expand curriculum to include musics of many cultures. A more encompassing term to include women and disabled *originally introduced	Actively recognize and validate student races, ethnicities, and cultural backgrounds present within classroom	Challenge status quo, pursuit to create a more humane society, develop sense of moral agency and social	Foster and perpetuate linguistic, literate, cultural, pluralism by reframing learning, addressing systemic problems, elevating
im & Paris, 2017 enedict, Schmidt, Spruce, ampbell, 2007 ark & Madura, 2013	, & Woodford, 2015	in 1960s	environment and instruction	responsibility	marginalized voices

U.S. public and private education has needed a more diverse teacher training and culturally relevant, responsive, and equally accessible high-quality education for as long as the institution has existed (Allsup & Shieh, 2012). Socially and culturally repressed groups

experienced generations of limited access to textbooks, lack of well-prepared teachers, and poor-quality education in general (Mark & Madura, 2014). Western European Art music traditions, (WEAM), long seen as the pinnacle a high quality music education (Keene, 2010), served to homogenize student masses in this direction (Banks, Cookson, Gay, Hawley, Irvine, Nieto, & Stephan, 2007). This practice persisted, simultaneously neglecting diverse populations of students (Barnes, 2006) and omitting culturally relevant musics of students of color (Doyle, 2009; Jorgensen, 2008).

While the need for a more inclusive and diverse music education program existed, it was not formally recognized or addressed until the 1950s (Keene, 2010). Certain legislative acts and social movements influenced changes in U.S. society, which in turn influenced change in music education. The Immigration and Nationality Act of 1952 began to recognize and allow wider U.S. immigration, and the Education Amendments Act of 1972 established a legal requirement to include multicultural education in the curriculum (Mark & Madura, 2014). The Civil Rights movement of the 1960s influenced new legislation, regulations, and recognized new social realities in desegregation (Mark & Madura, 2014).

Pivotal symposia, including Yale (1963), Tanglewood (1967), and Ann Arbor (1978, 1979, 1981) held by the Music Educators' National Conference (now NAfME), served as catalysts to formally address diversity in education (Mark & Gary, 2007). The Yale Seminar (1963) addressed issues of music literacy, teaching materials, and curriculum (Steele, 1992). The Tanglewood Symposium (1967) was an interdisciplinary conference held to more clearly define the role of music education in modern American society, address some of its inherent problems, and make recommendations for improvement (Choate, 1968). Ann Arbor Symposia (1978, 1979,

1981) invited discussion and debate on the connections between behavioral psychology and music education (Murphy, 1980).

The term World Musics was often linked to the Tanglewood symposium (1967) definition of "other musics" (Mark & Madura, 2014, p. 124). This linkage gave the term an outside, exotic connotation (Bowman, 2007). Multiculturalism became a more inclusive reference to "the musics of the American people" in the 1980s (Mark & Madura, 2014, p. 124), still retaining a strong measure of exclusion (Frierson-Campbell, 2006; Legette, 2003). The Music Educators' National Conference organization (MENC) aided this change in the late 1980s and early 1990s by publishing several scholarly articles on multicultural music education. A pivotal text, Multicultural Perspectives in Music Education, (Anderson & Campbell, 1989; 2010) showed growth in public support for multicultural music education. Miralis (2006) found several definitions for multicultural music education and established field consensus regarding clearer parameters. Multiculturalism includes musics of people in America as well as "music from other regions around the world" (Legette, 2003, p. 52). The term "pluralism" ran alongside multiculturalism, acknowledging the complex, multivariate nature of student populations in classrooms across the United States. Virtually all music classrooms are now pluralistic in nature, including students of differing ethnic, racial, educational, family, and cultural backgrounds (Bowman, 2007; Miralis, 2006).

Relatedly, social justice reform in education, which evolved from the tenets of critical race theory (Ladson-Billings, 1998), is an assertive, progressive position, supporting a process "built on respect, care, recognition, and empathy" (Theoharis, 2007, p. 253). Adherents of social justice take action to stand up to systemic repression and injustice (Adams & Bell, 2016).

Activists in social justice in music education work to address and eliminate socially marginalized

populations (Vaugeois, 2007). Social justice in music education seeks to change the narrowly defined paradigm of Eurocentric tradition of music instruction to more inclusive, culturally respectful music curriculum (Allsup & Shieh, 2012; Ladson-Billings, 1995).

Culturally relevant or responsive teaching (CRT) is a more recent term, applied to Music Education as far back as the 1980s (Ladson-Billings, 1995; Villegas, 1991). CRT involves "using the cultural characteristics, experiences, and perspectives of ethnically-diverse students as conduits for teaching them more effectively" (Gay, 2002, p. 107). However, since the development of CRT, some elements have been lost or misconstrued (Ladson-Billings, 2014). Culturally sustaining pedagogy (CSP) recently rose as the progressive development and response to the CRT framework (Paris, 2012; Good-Perkins, 2018; Puzio, Newcomer, Pratt, McNeely, Jacobs, & Hooker, 2017). My study focuses on the development of CSP from my observations of community music and pedagogy.

CSP reframed principles and practices of culturally relevant teaching and learning towards even more pluralistic, transformative methodologies by rethinking the classroom culture itself and decentering Whiteness (Paris & Alim, 2017). The research centered on culturally sustaining pedagogy in music education classrooms is relatively recent (Good-Perkins, 2018; Paris, 2014; Paris & Alim, 2017). More research is needed to draw connections, critiques, and possibilities for progressive change in music education pedagogy. The results may be applied to design more socially just CSP teacher preparation programs, professional development, and authentically diverse field experiences for new and more experienced music teachers.

The next section shifts forward to ethnomusicology approach, including (1) emic and etic perspectives, (2) roots and early practice, and (3) an overview of relevant research leading to the settings of this qualitative intrinsic case study.

Ethnomusicology: History, Practice, and Applications

The history, practice, and applications of ethnomusicology as a field of study is introduced here.. Because of the culturally situated nature of data collection and pedagogical inquiry in Brazilian community musics, I adopted ethnomusicology as a central underlying practice and framework for conducting qualitative research. In this next section I lay the groundwork to understand emic and etic (cultural insider and outsider) perspectives, present an overview of ethnomusicology research approach and philosophy, and review locally relevant ethnomusicological research in South America and Brazil.

The foundations of ethnomusicology are grounded in and intertwined with anthropology and musicology (Merriam, 1964; Nettl & Bohlman, 1991). Anthropology is the comprehensive study of cultures, societies, people and change (Gunn, Otto, & Smith, 2013). Musicology is the study of music as an academic subject apart from the context of performance or composition (Shelemay, 2013). In contrasting emic versus etic perspectives of cultural and anthropological study, Rice (2014) referenced the "coin" emic and etic model in anthropology; a cultural insider versus cultural outsider approach to study. The emic perspective centers on a cultural insider's account of essential components from within the naturally occurring systems of an insider's culture, taking into account the indigenous systems of social constructs, history, and linguistics (Bauman & Baumann, 1993). The etic perspective is the researcher's perspective, which has historically been a cultural outsider's viewpoint (Bresler, 1995). It is fundamentally important, then, to prioritize emic perspectives towards Indigenous research methodologies (Chilisa, 2019). This is approach attempts to decolonize previous etic research towards research that is "inclusive

of communities' voices" and "legitimizes indigenous knowledge" as an entity or "body of thinking" (Chilisa, 2019, p. 28).

Much of the early ethnomusicological and anthropological research took place from etic researcher perspectives (McLeod, 1974). Emic Indigenous and cross-collaborative research between etic cultural outsiders and emic insiders have more recently been gaining visibility, especially within the last 20 years (Cram & Mertens, 2015). A "this-or-that" binary perspective on emic versus etic research perspectives evolved into a reversible sliding continuum that could incorporate both perspectives (Rice, 2008). In this newer way of thinking, the reality of a researcher's position inside or outside the cultural setting is valuable, but the majority of the work prioritizes the emic perspectives inside the location of study (Baumann & Baumann, 1993).

The more time an etic researcher spends inside a community, the more emic insights and understandings they gain (Ekström, 2006). However, a cultural outsider's perspective, if they are studying within a culture not their own, will likely never fully match the emic, deep understanding one has of their own home culture (Byrne, 2001). A more open, hybrid approach to ethnomusicology research takes into account the efforts to reach past the etic into understanding local community perspectives (Pettan, Harrison, & Mackinlay, 2010).

Ethnomusicology developed as a "comparative study of musical systems and cultures" (Nettl, 2015, p. 186). While this area of study continues to evolve and change continually (Rice, 2017), the loci of focus tends to remain upon the study of individual and social musical experience within their cultural contexts (Campbell, 2003; Green, 2011; Stock, 2003). A field of study emerges from theories created, tested, and analyzed (Barz & Cooley, 2008), but a field evolves with persistent critique and debate (Clayton, 2013; Rice, 2017). Such is the path of ethnomusicology; some scholars see a self-contained, full-fledged discipline (Merriam, 1960;

Rice, 1987), others see a branch of anthropology (Kaemmer, 1993), and still others see a branch of musicology (Nettl & Bohlman, 1991). Still others envision an interdisciplinary field that encompasses varying degrees of anthropology and comparative musicology (Shelemay, 2008; Stobart, 2008; Tomlinson, 2012). Ethnomusicology is far from static (Bohlman, 1988; Rice, 2008) and continues to change in response to: researchers in the field (Green, 2011; Seeger, 1988), evolving practices of music teacher education (Campbell, 2003; Lind & McKoy, 2016; Lundquist & Szego, 1998), and response to changing political and social landscapes (Aubert, 2017; Lysloff, 1997; Turino, 2008).

The following overview provides an historical outline of ethnomusicology practice, leading to change and critique as the field evolves. A spotlight on research of local Brazilian ethnomusicologist highlights the more localized connections to this proposed study.

Ethnomusicology Roots and Early Practice

Early ethnomusicology emerged in Germany and America in 1880s and 1890s as the study of music as isolated sound versus the study of music as an evolving social construct within a society (Merriam & Merriam, 1964). The practice of ethnomusicology is based on "the study of groups of people in societies, communities, subcultures, microcultures, scenes, ethnicities, tribes, nations, [and] races" (Rice, 2017, p.15). Merriam's (1964) influential volume, *The Anthropology of Music* was instrumental in shaping the focus of ethnomusicology as a "study of music in culture" (p. 6), emphasizing the study of non-Western musics within their cultural context. As a methodological approach, Merriam (1964) considered three phases of study, including: (1) data collection, (2) data analysis relevant to research design and questions including laboratory analysis of collected and recorded sounds as well as the transcription of

sounds and structures, and (3) application of results to current ethnomusicology problems. There are four approaches, according to Merriam, that developed research directions:

- 1. Non-Western musics had been repressed and undervalued and should now be studied.
- 2. Focus on recording and preserving disappearing folk and Indigenous musics
- 3. Music is a way of communicating that informs understanding of the world around us.
- 4. Origins of music and technical study of musics and training (p. 25)

Merriam considered ethnomusicology a bridge between the humanities and social sciences (1964, p. 25). Research results are best obtained with knowledge of both disciplines (Pettan, 2010). Merriam's research model (1964) centered on the triangulation of conceptualization of music, behavior in relation to music, and music sound in and of itself (p. 33). However, Merriam (1964) also recognized the unique and phenomenological social characteristics that closely interweave with music.

Many early ethnomusicology research efforts focused on preservation of folk musics (Bohlman, 1988; Mark, 2008), recording and analysis of traditional and community musics (Becker, 1989; Nettl & Bohlman, 1991), and transcription of culturally situated musics (Bartók, 1981; Jairazbhoy, 1977). More recent research into holistic musical cultures recognized the deep inherent connections and situated context of location, history, and social structures (Green, 2006). The nature and value of music making is shaped by cultural practices, celebrations, and traditions of a community (Higgins, 2012).

A "uniquely human phenomenon," Merriam (1964) claimed that music exists in terms of "social interaction" (p. 27). Thomas Turino (2008) centered his field research and analysis on the social aspects and lived experience of music. Turino (2008) focused on the larger scope of the evolutionary and societal importance of the arts, via semiotics, iconography, and the personal,

"socially constructed meanings" between musical signs, symbols, and people within a culture (p. 10). Music, like other arts including dance and theater, can be studied from both participatory and presentational aspects of performance, but one should take care to understand the "nature" of music recordings, which are "re-presentations of music," and experience live music in and of itself (Turino, 2008, p. 25).

While some ethnomusicologists recognize diverse musics as equally valid, valuable forms of human and cultural expression, Rice (2017) acknowledged an undercurrent of critique and inherent evaluative comparisons of musics. Nettl (2015), recognized that, though debate and eventual consensus may seem like a goal for ethnomusicology, "to strive for an interculturally valid approach equally derived from all of the world's societies may not work" (p. 734). Long have ethnomusicologists, musicologists, and music educators sought to identify and categorize musical "universals" (Nettl, 2000). These qualities are highly subjective from different research vantage points (Barz & Cooley, 2008). There has been debate regarding music universals, which serve as elements with the potential to transcend or cross boundaries of culturally situated contexts (Higgins, 2012; Schippers & Bartleet, 2013). Is music indeed "the universal language of mankind," as music teachers channel the words of Henry Wadsworth Longfellow (1833) famously posited in *Outre mer: A Pilgrimage by the Sea?* Or is music a culturally situated, socially constructed, local phenomena (Higgins, 2012) that happens to sometimes intersect with certain qualities of some musics from communities in different corners of the world?

Humans have a natural curiosity for the "interactions, habits, and cultural practices" that tie us together "across space and time" (Nettl, 2015, p. 781). While there may be limited universals that we can liken to linguistic elements of grammar, syntax, and some common properties (Cohen, 2008), ethnomusicology began to grapple with the challenge of studying

music within specific cultural context early on (Béhague, 1991; Bresler, 1995). A shift towards prioritizing local musical knowledge has attempted to reverse the damage done by diminishing evaluative comparisons and cultural extraction begun in the twentieth century (Barz & Cooley, 2008; Bennett & Peterson, 2004). More recently, virtual ethnomusicology, or the study and analysis of documents, film, and a variety of media from afar, which can be connected back to "armchair" ethnomusicology (Merriam, 1964), has gained traction and validity (Barz & Cooley, 2008). Rice (2017) argued that the "field" for ethnomusicology has more recently become a metaphor. The focus on intentional sensitivity towards lifting up authentic perspectives of the stories that ethnomusicologists tell, virtual fieldwork and analysis has gained validity in the last 10-20 years (Kuss, 2010).

Abeles and Custodero (2010) defined the sociology of music education as "an interdisciplinary project through which we approach music and music education using a variety of methods and perspectives to expand our ability to understand music as a social phenomenon" (p. 25). Musics are socially situated and constructed within the cultural norms of individuals and groups in a community (Supicic & Supi, 1987). The study of the how, why, and where the intersection of musical practice and social interaction take place creates a conduit through which outside researchers may "better understand the musical practices" themselves (Abeles & Custodero, 2010, p. 10). Incorporating the sociology of music within cultural context is the way we "gain much richer and deeper knowledge that subsequently demonstrates music as a meaningful and relevant educational endeavor" (Abeles & Custodero, 2010, p. 25).

Ethnomusicology, grown from a desire to study and understand musics of many nations, societies, and local communities, continues to expand in diverse directions. There is a rise of importance in authentic representation of Indigenous voices (Blumenfeld & Wentz, 1993; Chilisa

& Preece, 2005). Growing research by primary Indigenous researchers (Barney, 2014; Impey, 2002), the study of situated musics from within original contexts (Post, 2004), and virtual fieldwork (Barz & Cooley, 2008; Wood, 2008) highlight the progression of research and locally valorizing approaches to qualitative research. Current teachers expanding their own practices via ethnomusicological study create a bridge between findings in ethnomusicology and practical applications in U.S. classrooms (Campbell, 2003; Davis, 2002).

The next section draws a more specific focus on location and context-specific ethnomusicological study in South America. This continuation of focus on scholarship in South America and Northeastern Brazil draws connections between applied ethnomusicology and an overarching framework for research design, data collection, and data analysis in this proposed study that prioritizes situated local musical knowledges.

Ethnomusicology and Community Music in South America

Ethnomusicological study in South America dates back to the late 19th century, when cultural historians began to "recognize the importance of local oral culture phenomena" (Béhague, 1991, p. 56). The strong European control of culture repressed local musical traditions (Moore, 2012). The first Latin American music histories were written in the 1920s and 1930s (Skidmore, et al., 2009). The historical volumes were based on descriptions of traditional, folk, and urban popular musics (Béhague, 1991). The importance of fieldwork and firsthand researcher experience and analysis took hold in the 1960s, but subsequent research in multiple localities often lacked specificity and context, simply describing generalities of style and sound (Béhague, 1991). Béhague (1991) also lamented the level of Eurocentrism and lack of sociological or contextual analysis in Latin American ethnomusicological studies in the 1940s through the 1960s.

Béhague (1982) was among the most well-known for early ethnomusicological study in Ecuador, Peru, and Brazil. He compiled research data from South American study of community musics between approximately 1930-1980. Ethnomusicology study in South America evolved to encompass ethnomusicological texts (Béhague, 1991; Bohlman, 1991; Kuss, 2010; Myers & Sadie, 1993), and documentation via video, photographic, and phonographic evidence (Bastos, 1997). Bastos (1997) generated an analytical research profile by compiling a variety of research on lowland South American musics from many different sources, across related fields of ethnology, anthropology of music, musicology, and sociology. The overlaps between comparative musicology, anthropological studies that involve music as a component of culture, and developments in ethnomusicology create a wealth of available scholarship and study of music in South America.

A brief review of ethnomusicology and community music research in South America here creates a basic context to understand the current scope of emic and etic scholarship related to this study. Perspectives included (1) identity, race, gender, and class, (2) urban and rural music experience (3) teacher preparation and formal music education, and (4) music experienced as a component of society, culture, and history. Bastos (2007) wrote an essay focused on Indigenous music research within societal context in lowland South America, most of which began in the 1990s.

Bastos included a review of written production and use of phonographic, film, and other documentational forms (2007). Baker & Knighton (2011) focused on assembling scholarship on music in urban society and context in colonial Latin America including religious music, festivities and events, and musical instruments. Kuss (2010) focused on the performative aspects of Indigenous music and ritual. Olsen and Sheehy (2007) chronicled musical histories, traditions,

and social contexts from various regions and countries in Latin America. Abrahams (2007) conducted a critical pedagogical inquiry to identify Freiran critical education pedagogical approach in Brazilian community music programs. White, Cooper, & Mackey (2014) conducted a postmodern philosophical inquiry into the nature of culturally relevant pedagogy and critical pedagogy in a school in Central America.

Other studies centered around specific genres of music experience or specific populations within original and changing cultural contexts. For example, Gubner (2014) centered on social agency present in music, active music-making, with elements of visual ethnomusicology through the history of tango in South America. Córdova (2014) conducted film documentary research on lived experience of Indigenous societies in Bolivia and Brazil, focusing on performative aspects of Indigenous ritual and tradition. Some focused on ethnomusicological study of music in specific genres (Buchanan, 2016; McGowan & Pessanha, 1998; Vianna, 1999), historical and regional studies (León & Simonett, 2016; Myers & Sadie, 1993; Smith, 1982), or situated yearlong research experiences in Indigenous communities (Neihardt, 2011; Seeger, 1988).

In the following section, I narrow the larger scope of research on community musics from South America to location-specific qualitative research in Northeastern Brazil by describing examples of Indigenous and resident Brazilian qualitative research (Chilisa, 2019).

Ethnomusicology and Community Music in Northeastern Brazil

Qualitative ethnomusicological research has grown through the expansion of "multiple truths" and "situated interpretations" (Rice, 2017, p.10). Qualitative study of Indigenous and hybridized community musics in Brazil aligned closely with the view of the field as an interdisciplinary and powerful space for developing cross-cultural connections (Barz & Cooley, 2008). In this intrinsic case study, the intersectional coalescence of ethnomusicology,

anthropology, and pedagogical inquiry created an integrative space for learning, cultural absorption, and cultural competence development.

Appleby (1983) created an outline of musical trends, composers, and social currents present in Brazil since 1500, including religious music, rhythmic improvisation, and folk music. Crook (2005) collected a variety of research studies on music from Northeastern Brazil, and organized them around type and place within situated social conflict, the hybridization of musical styles, and music of the interior. Burdick (2013) researched the intersections between religious beliefs, religious music, and racial identity in Brazil. McGowan & Pessanha (1998) described the popular musics of Brazil in the 20th century, including samba, bossa nova, and música popular brasileira (MPB). Recognizing the influence and fusion of other styles such as axé, funk, rap, techno, and international pop genres, McGowan and Pessanha focused on the experience of Brazilian musics within their more locally experienced social, economic, and historical contexts.

Gidal (2016) conducted "musical boundary-work," which focuses on the use of music to help establish, guard, and sometimes to contest, cross, or transform boundaries (p. 1). This work centered on the religious community musics of Porto Alegre, Brazil. Focusing work on the Central and Southern regions of Brazil, Dent (2010) traced the context of "politics and poetics" of locally experienced country music through the eyes of "musicians, fans, listeners, critics, overhearers, and producers" (p. 182).

Murphy (2006) conducted a thorough, informative case study of music in Recife, in the Northeastern region of Brazil. Murphy (2006) argued "music expresses the unity of Brazilian culture by providing a focus for national identity" (p. 4). He reviewed his fieldwork observations in Recife and cross-cultural experience with many styles and musicking practices (2006). By

imbuing the Samba with historical context, Murphy (2006) showcased the evolution of a hybridized, dance-focused style that has become a symbol of Brazilian identity.

The work of Sharp (2014) related the conflict and evolution of popular and traditional musics specifically in Northeastern Brazil. Sharp's (2014) self-ascribed role in studying Brazilian musicians and their trajectory of experiences vacillated between tourist and journalist, but more than "apprenticing musician" (p. xviii), to preserve his observational perspectives. Sharp (2014) acknowledged descriptive narratives of his observations and experiences, noting the blurring of lines between the "expert and the ordinary" (p. xix). By bringing the power and value of individual music experience within a culturally and socially connected frame, Sharp (2014) described his experiences of historically situated performative and informal Brazilian musics.

Wade (2013) studied the situated components of musical thinking and experience in Brazil, including learning influences, multiple perspectives and roles, identity and authenticity, and aspects of fieldwork in ethnomusicological research. Wade acknowledged the complexity of analyzing music outside one's own realm of cultural context and understanding, formulating the beginnings of binary constructs and taxonomies for conceptualizing musical experience. Wade (2013) focused on the different aspects of musical leadership, community and family learning versus formal music education, social status of musicians and ensemble leaders, and music as a "human capacity" of "natural individual and social expression" (p. 2).

Some of this ethnomusicology research was centered around concepts of social conflict, agency, and change. O'Connell and Casetlo-Branco (2010) worked to create an "ethnomusicology of conflict" by researching the concepts of conflict and conflict resolution through musical structure, harmony, and social context (p. 9). Swanson (2003) conducted a

historical analysis to explore and interpret domination and resistance in Afro-Brazilian music. Findings focused on the concepts of "survival and transformation" as well as "unity" (p. 65). Neate and Platte (2010) studied the complexities and contexts of social change, violence, and culture in Rio de Janeiro through the work and voices of an NGO, AfroReggae.

The section that follows shifts to focus on qualitative research in Brazilian community music and informal learning.

Brazilian Community Music and Informal Learning

Several qualitative studies centered on different aspects and perspectives of community musics in Brazil. Foundational texts such as Lee Higgins' (2012) *Community Music: In Theory and in Practice* and the *Oxford Handbook of Music Education* provided a foundation to understand the concepts and perspectives of community musics writ large. Higgins (2012) posited that community music is a "viable, historically traceable" field of musical discourse "worthy of study" by music educators (p. 6). McPherson (2012) focused on the aspects of practical socialization and music creativity of community music within social constructs.

I reviewed several dissertations centering on performative and social aspects of Brazilian community musics (Beyer, 2013; Candusso, 2016; Monteiro, 2016). These works provided a contemporary review of trending qualitative music research areas, including synopses of findings and theoretical frameworks used for each community music study. Beyer (2013) studied the role of ideology in Brazilian music and literature noting that public presentation and performance of Brazilian musics and literary works via dramatization serve to "reshape and narrate" community traditions and ideologies (p. ii).

Candusso (2016) wrote about the connections between university, school, and community music teacher training in the music teacher training programs present in Brazil. Candusso

observed that Brazilian children "usually learn music through participating in cultural groups in their communities" (2016, p. 24), which highlighted the importance and prevalence of community-integrated informal music experiences. Monteiro (2016) studied the intersections between community music and more formal music education in Rio de Janeiro, Brazil, and a public high school in New York. This work established pedagogical connections between decentralized, informal group learning in community music settings and actively inclusive, community-connected approach to more formal music education.

Several more recent dissertation theses and case study research studies centered on qualitative music research on particular types of community musics in Brazil (Good-Perkins, 2018; Mills, 2011; Monteiro, 2016; Nesmith, 2012; Silvers, 2012). Only one of these studies (Good-Perkins, 2018) focused specifically on the development of cross-cultural, transferrable pedagogical connections. Silvers (2012) wrote an acoustic ethnography, focusing on drought and the natural environment in Ceará, northeastern Brazil. Monteiro (2016) studied samba's rich history encapsulated in the relationship between the community and more formal music education in Rio de Janeiro, Brazil. Nesmith (2012) discussed the relationships between music, Black identity, and community in Salvador, Brazil (central East coastal state). Mills (2011) focused on the construction of Black identity via performance of caboclo music in Liberdade, an Afro-Brazilian community of Bahia, Brazil. Good-Perkins (2018) specifically studied U.S. students and their perceptions of bel canto singing and music teaching in music classrooms. Good-Perkins' (2018) research approach was based upon tenets of CSP and CRT, including categories of music and self-expression; music and family; culturally congruent and incongruent teaching; student vocal approach; and student perceptions of music teaching.

Given the wide variety of perspectives and the varied research approaches in ethnomusicology, this section does not seek to be an exhaustive account of all ethnomusicological, CRT, CSP, or community music research praxis, or a comprehensive review of more location-specific Brazilian research. Qualitative research in Northeastern Brazil, including more recent prioritization and valorization of Indigenous research, only begins to tell the stories and rich histories of Brazilian musics. The survivance of those musics and stories through colonization and attempted cultural assimilation serves as a powerful testament of the inherent nature and value of music itself (Moore, 2012).

Background literature and research in CRT frameworks and CSP pedagogy, evolution of ethnomusicological approaches, and community music research created a frame to address the research question in this dissertation. Crossover study of various forms of community-based Brazilian Indigenous, non-Indigenous, and traditional musics focused research on processing natural, culturally-situated community music pedagogies in order to expand culturally sustaining pedagogy knowledge and practice. The following section introduces relevant analytical theories used to design the scope and breadth of this qualitative research study.

Relevant Analytic Theory

Over the past several decades, qualitative research expanded understanding of local cultural knowledges (Denzin & Lincoln, 2012), histories of ritual and tradition (Burke, 2019), and everyday lived experience within cultural contexts (McCarthy, 2010). Pedagogy development seemed a natural bridge between theory and practice for experienced music educators. Teachers enter the classroom armed with entry level pedagogy and limited field experience. As teachers gain classroom and student knowledge, they develop teaching practice and strategy. They begin to understand where their pedagogical "holes" are, and take initiative to

develop knowledge and skill in meeting diverse student learning needs in the classroom (Walker, 1996). Meanwhile, student populations continue to change and diversify (Bresler, 2007) and colonized educational systems are slow to change (Volk, 2004).

To meet the learning needs of a continually diversifying student population, teachers must expand their cultural competence and worldview of music education. For anthropology and applied ethnomusicology, qualitative outputs such as visual anthropology documentaries (Callado, 2013), ethnography with rich descriptions (Seeger, 1988), and academic volumes recounting individual qualitative researcher experiences (Campbell & Wiggins, 2012; Conway, 2014; Regelski & Gates, 2009) have made strides to create practical bridges between research, theory, and practice.

I adopted three analytic theories to analyze the data: (1) culture theory, (Douglas, 2003; Geertz, 2008); (2) culturally responsive teaching frameworks (Ladson-Billings, 1995; Lind & McKoy, 2016), and (3) culturally sustaining pedagogy (Paris & Alim, 2017). I use culture theory as an overarching framework, creating a bridge between content literature findings to research methodology and design, the data collected, and the analysis. This bridge includes a personal learning journey, cross-cultural collaboration, professional growth and experience, and efforts to understand alternate worldviews of community-connected, experiential music pedagogy.

Culture Theory

The theory of culture derived from a deeper need to understand our own role within a society, the way a society functions, and its importance in sustaining a society (Douglas, 2003). Humans have been asking questions to ascertain more knowledge of the nature of society, why cultures change, the relationship between individuals and their social group, and why cultures are different, for the last 2,500 years (Moore, 2012). There is no definitive, singular theory of culture

(Kaplan & Manners, 1972; Moore, 2012). As with many disciplines, each scholar on culture theory has different perspectives, and no one necessarily agrees (Scott, 1992). There are, however, many valid, scholarly works that create a frame for understanding culture within original context as relevant to this work (Kaplan & Manners, 1972; Moore, 2012). The scholars responsible for creating theoretical frameworks for culture help the rest of us to think critically to comprehend what happens in our own cultural space and other cultural spaces.

Early scholars conducting studies of culture have also been criticized for ethnocentrism, prejudice, and obvious critiques of colonized, narrow approaches to theory (Booth, 2014). Scholars continually stand on the shoulders of others who have, at the very least, brought the field into a moment of reflection and progressive, socially just counterpoints in the present (Saleebey, 1994). Theorists and researchers who have come before have supplied the very material theory to critique, and the fodder upon which to progressively expand our ideas of culture and society (Moore, 2012).

This study does not seek to compare or essentialize the perspectives of any singular culture, but to study how music happens, where it is, in original local, cultural context, without generalizing to other instances. This study also does not presume to qualify or evaluate the "authenticity" of culture, but rather assumes that the enactments of culture, including music performance, ritual dance, religious processional, or popular musics are as authentic as the people creating them. As Handler (2003) stated, in reference to determining authenticity within culture:

There is no sense in making a distinction between 'genuine' and 'spurious', or 'authentic' and 'inauthentic' cultures and traditions, because all culture exists in the present, and must be enacted and re-enacted or interpreted and re-interpreted in the present by human beings who are all in one way or another 'real' or 'authentic'. (p. 355)

There are four cornerstone orientations of culture theory within the field of anthropology. These approaches include: evolutionism, functionalism, history, and cultural ecology (Moore, 2012). Some of these past approaches to culture theory and research have been characterized as extremely ethnocentric and biased (Triandis, 1990). Early approaches to cultural research maintained that other cultures were not "civilized" (Raina, 1993). Colonized countries that cultivated their society around a dominant culture often completely missed the intrinsic complexity and beauty that belies the symbolism, ritual, and natural ingenuity of cultures outside of colonialized contexts (Rappaport, 1999).

It is known that earlier approaches to studying culture from a variety of anthropological contexts have come under fire as "extractivist" or "disruptive" to the societies they have studied (Nugent, 2016). Anthropology researchers and ethnomusicology researchers have made great strides towards defining ethical approaches to studying cultures in situ (Ireland & Schofield, 2015). These principles comprise that (1) no culture or community is deemed lesser than another (Vaisey, 2007); (2) valorizing local knowledge and recognition of culture bearers as the experts in local knowledge (Geertz, 2008), and (3) academic writing should reflect not the etic (cultural outsider) perspective but the emic (cultural insider) perspectives (Morris, Leung, Ames, & Lickel, 1999).

Here I briefly describe the four theoretical orientations of culture theory, followed by the relevance to this study and the overarching framework situating culturally responsive teaching

(CRT; Ladson-Billings, 1995; Gay, 2002) and culturally sustaining pedagogy (CSP; Paris & Alim, 2017). The first orientation, evolutionism, established a definition of culture as "a complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1970, p. 1). Tylor theorized that there is a functional, universal basis for societal development, and that all societies went through three developmental stages in some type of progression: (1) savagery, (2) barbarism, and (3) civilization. As the founder of British anthropology, Tylor (1970) also contributed to the establishment of social anthropology.

Tylor (1970) created a definition of culture, founded on the concepts of evolution and progress that were socially relevant at the time. Tylor was fascinated by the arts, customs, beliefs, and legends that were found to parallel or contain similarities despite vast disparities of time, space, and seemingly no connection (Moore, 2012). Tylor (1970) surmised that this phenomenon occurred through parallel invention, which meant that culture was "comprised by progress" (p. 11). The concept of cultural evolution focused on the development of societies, including the evolution of language and symbols. Tylor posited that uniformitarianism, a concept originally derived from the study of geological processes (Moore, 2012), applied to culture. Culture, Tylor said, was "create[d] by universally similar human minds and governed by the same basic laws of cognition" (p. 8). He believed that cultural processes were similar "for all people," and this concept was not dependent upon where they lived, because "human minds are similar" (Tylor, 1970, p. 159).

Related to cultural evolution, the concept of cultural involution, or the tendency of a culture to "dig itself in," instead of evolve to the next stage, came about as a result of specific

cultural evolutions (Kaplan & Manners, 1972, p. 50). Such "adaptational trends" kept certain societies inside a certain developmental stage against a more general evolution of culture (p. 50). According to the idea of uniformitarianism inside cultural evolution, culture was a "cognitive construction created by similar human minds solving the problems of existence in a rational though often erroneous way" (Moore, 2012, p. 10). Cultural diffusion, on another hand, was related to these concepts, and comprised the spread of cultural components such as ideas, styles, languages, technologies, and religions between culture and across cultures (Frobenius, 1928; Sylvain, 1996).

As the second theoretical orientation for culture theory, Malinowski (2015) developed a theory of functionalism focused on the idea that each society possesses cultural traits that operate as a part of an integrated social whole to benefit the individual. Structural functionalism (Durkheim, 1972), however, concluded that the responsibility of each functional cultural part to maintain the social whole, not for the individual's benefit. According to Moore (2012), Boas bridged functionalism and history and reflected American approaches to anthropology at the time by illustrating a balance of the "four-fields" approach of sociocultural anthropology, linguistics, physical anthropology, and archaeology, argued that cultural practices were only understandable within their "specific cultural contexts" (p. 30).

The third orientation, history, categorizes events that happen within a society's history as the foundational historical knowledge of that society (Kaplan & Manners, 1972). History comprises "both past and present varieties of culture" that comprise the experiential elements of cultural study (p. 69). Within this theoretical orientation, Boas (1932) argued that studies of unique cultures had to "consider the entire range of cultural behavior," (Moore, 2012, p. 38) which created a more holistic approach to cultural study. Though Boas did not solve or

enumerate how cultural parts became cultural wholes, his theories were a strong critique of evolutionism and theories of functionalism (Moore, 2012).

The fourth orientation, cultural ecology, claimed that societies did not pass through the same stages of cultural development, as in evolutionism, and that cultural development was specific, and relatively incomparable, to others (Moore 2012). Established by Steward (1968), cultural ecology considered heavily the relationships between human society, environment, and "social changes through time" (Moore, 2012, p.174). More modern aspects of culture theory included specific cultural context, inherent cultural boundaries, and the insider-outsider aspects of a society (Douglas, 2013). Culture theory "is a way of thinking about culture that draws the social environment systematically into the picture of individual choices" (Douglas, 2013, p. xi).

Indigenous research from an outside perspective must take into account the social norms, cultural context and parameters, and culturally-specific participant perspectives (De Souza, 2018; Loppie, 2007). Social relations are hierarchical (Thompson, Ellis, & Wildavsky, 1990), and necessarily different and complex in cultures that are not of the researcher's upbringing (Pascale, 2013). Postmodern culture theory takes these concepts into account via study of evolution of societies within their own contexts of historical and social change (Voestermans & Verheggen, 2013).

Communities are culturally situated, with their own local, regional, and national contexts. Whether these individual communities have universal qualities and cultural process in common (Harris, 2001) or are completely different and difficult to understand as an outsider (Boas, 1939), elements of continuity and universality may exist because a) on a human level, human minds operate in comparable ways, and b) traits may "diffuse from one society to another" based on proximity and natural crossover (Moore, 2012, p. 9). Critical reflexive analysis creates a space to

establish a shareable process for travelling, learning, and seeking out cross-cultural partnerships for mutual cross-cultural exchange (Prest, 2013). Understanding how a society has changed and continues to change allows researchers to relay, compare, and analyze the use of community-based musics to enact culture (Inglehart, 2020). Because my study focuses specifically on the musical contexts of the Brazilian communities and pedagogy, culture theory provides a frame for cultural understanding from the perspective of a cultural outsider. Emic and etic understandings within culture theory create a space to understand the scope of content literature findings relative to applied Brazilian ethnomusicology (Rice, 1996). Mullings (1999) acknowledged that emic and etic perspectives seem a false binary, as this construct "ignores the ignores the dynamism of positionalities in time and through space" (p. 340). Mullings states further that "no individual can consistently remain an insider and few ever remain complete outsiders" (1999, p. 340).

Culture theory connects to the following CRT frameworks by situating emic v. etic study within and outside one's natural cultural framework of human understanding (Rohan, 2011).

Culture theory also creates a frame to analyze community musics and informal, community-based learning constructs (Harrision, 2012). Because CRT continues to expand and develop in music education, a variety of research perspectives have created a number of noteworthy CRT frameworks with some common qualities.

Culturally Relevant Teaching Frameworks

CRT frameworks are based on continual sociocultural consciousness development, viewing differences positively, seeing self as responsible and capable of change, understanding student knowledge construction, knowledge of students' backgrounds, and use of student knowledge in designing instruction (Villegas, 1991). CRT research reveals a variety of focal points, including teacher education programs in higher education (Campbell, 1996; Gay, 2002;

McKoy, MacLeod, Walter, & Nolker, 2017; Villegas & Lucas, 2007), current teaching practices (Abril, 2009, 2013; Bowman, 2007; Shaw, 2015), and development of connections in the community (Barrett, 2007; Wiens, 2015).

Several notable researchers and educators have emerged as innovative voices in applying specific CRT frameworks in music education. Ladson-Billings (1995; 1998; 2014), often credited with developing culturally relevant or responsive pedagogy, noted the term itself has become ubiquitous, but the practices called "culturally relevant pedagogy" (CRP) rarely match the practices she envisioned and described (Ladson-Billings, 2014). Despite the increase of academic discourse on CRT and CRP and a shifting sociopolitical climate that has begun to discuss issues of race, gender, and repression more openly, "little seems to have changed" in music classroom or teacher education programs writ large (Bradley, 2006, p. 133). U.S. music education pedagogy and teacher training remains largely rooted in the White, colonial systems created to encourage cultural assimilation and subjugate contrasting worldviews (Bradley, 2007). Ladson-Billings' work in culturally relevant or responsive pedagogy (1995; 1998; 2016) focused on African American youth-centered culture. Ladson-Billings (1995) began her research with teachers known for their success teaching African American students. These teachers looked for answers to effectively teach a systemically deprived and marginalized student population in the American education system. Her work in this area made huge strides in the development of CRT, especially in defining with clarity what CRT could and should look like in the classroom.

Villegas (1991) and Villegas and Lucas (2002) wrote extensively on culturally responsive teaching, specifically in teacher education programs. Villegas (1991) outlined an infusion strategy and process to CRT in teacher education programs and provided clear characteristics of culturally responsive teachers. Infusion strategy calls for the integration of diversity issues and

multiculturalism into the entire teacher education program (Villegas, 1991). Infusion strategy includes multicultural literature and context everywhere in the teacher education curriculum, not as a separate course.

The process began with the articulation of a vision of "teaching and learning within the diverse society we have become" (Villegas & Lucas, 2002, p. 21), allowing that vision to include multicultural issues throughout the teacher education program as well as continual critical examination and revision. Central characteristics of culturally responsive teachers in this model included (1) the drive for self-awareness, (2) seeking knowledge of students' cultural backgrounds and lives, and (3) a desire to continue to learn outside of one's cultural comfort zone (Villegas, 2007).

The work of Gay (2002; 2010) followed a similar tack. Gay (2002) included the following CRT steps with pre-service teachers:

- 1. Developing a cultural diversity knowledge base (p. 106)
- 2. Development of culturally relevant curricula (p. 108)
- 3. Demonstration of cultural curricula and a caring community (p. 109)
- 4. Working for cross-cultural communication (p. 110)
- 5. Establishing cultural congruity in classroom instruction through stories and thorough multiculturalization of the classroom environment (p. 112)

Gay (2013) brought to light the challenges diverse students face in learning environments that ignore multicultural perspectives. Some of these learning challenges included lower achievement scores on typical standardized testing measure and persistent cultural and social marginalization due to academic failures (Gay, 2013). Gay also noted (2013) that learning inside a culturally incongruent classroom environment without teacher-implemented

responses to diverse learning needs puts diverse populations of students at high risk for academic failure and disengagement. Student learning and engagement should always remain at the forefront of the discourse on evolving multicultural perspectives and culturally responsive teaching. This paradigm shift "demands for ethnically different students...the right to grapple with learning challenges from the point of strength and relevance found in their own cultural frames of reference" (Gay, 2002, p.114).

Shaw wrote about CRT in choral pedagogy and literature (2012; 2015; 2016). Essential concepts in her CRT pedagogy included culturally sensitive repertoire choice (2016), rehearsal approach (2015), and development of socio-political competence (2012). CRT responds to current students by creating connections between diversity in students with primary culture sources, and when possible, incorporating rehearsal strategies derived from the culture of the literature being learned (2015). Shaw (2015) embraced difficult conversations as they arose in her classroom providing students with contextualized, thoroughly researched, culturally validating learning experiences to help them understand and engage with the world around them.

Wlodkowski and Ginsberg (1995) illustrated the natural connections between cultural identity and intrinsic motivation in presenting a framework for CRT in the classroom. They followed a constructivist model, where they trusted the students' perspectives and valued their ideas as essential to establishing intrinsic motivation and holistic learning engagement. These researchers (Wlodowski & Ginsburg, 1995) applied universal characteristics of primary motivation: curiosity, activity, initiation of behaviors, and making meaning of experiences. In this model, the four principles of intrinsic motivation for learning are: (1) establishing inclusion, (2) developing attitude, (3) enhancing meaning, and (4) engendering competence (Ginsburg & Wlodowski, 2009, p. 34).

Patricia Shehan Campbell (1992; 1996; 2002; 2005; 2007; 2011) is a prolific writer, researcher, speaker, educator, and advocate for authentic multicultural music teaching and learning. Her work and continued publication of multicultural and culture-specific pedagogical texts, as well as lesson plans and research, continue to lead current CRT discourse. Campbell (2005) offered a balanced perspective of gains and continued limitations of program offerings in K-12 education. Often secondary music education training contains performance-based and ensemble courses to continue training begun in elementary or middle school education.

According to Campbell (2002), standard instruction and programming protocol does not necessarily promote equal access, inclusive engagement, or repertoire inclusive of cultural musics of a more diversified variety of ensembles.

Alternative research focuses on specific populations or teaching settings. They included: urban education (Frierson-Campbell, 2006; Stovall, 2006; Ware, 2006), certain populations of students or disciplines (Barnes, 2006; Doyle, 2009; Robinson, 2006; Shaw, 2012), or a breakdown of the specific aspects of CRT, such as identity development and knowledge construction (Campbell, 2003; Ladson-Billings, 1995; Tisdell, 2006; Wiens, 2015). Only a few studies described or evaluated the perspectives and efficacy of these approaches from the students themselves (Campbell, Connell, & Beegle, 2007) or from cross-cultural research study within diverse communities (Pitts, 2012; Shaw, 2016). As I have shown here, CRT frameworks provide ways to understand and productively address student engagement, community disconnects, and issues of social relevance. CRT and the following outlined approaches to culturally sustaining pedagogy (CSP) create frames of reference from which to conceptualize and understand the capacities of Brazilian community musics and natural informal learning. In

summary, culturally relevant teaching means flexible, adaptive, considerate teaching that acknowledges and holistically accommodates the curriculum to their students (Villegas, 1991).

Culturally Sustaining Pedagogy

Culturally sustaining pedagogy (CSP) was conceived as a progressive, complimentary critique to the CRT framework (Paris & Alim, 2017). Acknowledging the value of CRT, as well as the problems inherent in its adoption in localized music classrooms by those who have or do not have training in CRT, CSP moves to transform the foundation of instruction away from the historically entrenched White, heteronormative, repressive base of the U.S. education system (Paris & Alim, 2017). The principles of CSP include re-creating instructional spaces away from Whiteness and cultural assimilation, toward "normativity for consistently marginalized students" (Paris & Alim 2017, p. 154). A CSP teacher focuses on meeting student needs first, supports the development of students' sociopolitical consciousness, actively engages students in learning and solving real-world relevant problems, and demands explicitly pluralistic outcomes (Paris & Alim, 2017).

The evolution of CRT towards CSP makes sense: culturally relevant instruction and learning goals cannot seemingly exist atop a foundation of "historically repressive" instruction and educational norms (Paris & Alim, 2017, p. 73). However, teachers who employ these progressive pedagogies must also necessarily take a critical look at their own instructional practices; these norms are present in teacher preparation programs as well. CSP (Paris & Alim, 2017) includes a reflexive "look inward" to discover and actively change the hidden or obvious parts of teaching practice and programs that follow those repressive practices (p. 9). This inward look requires an examination of how practices inherently exclude students of Color with linguistically diverse backgrounds. True CSP includes a transformative shift in teaching practice,

but educator perspectives vary widely on their conceptions of culture and diversity in their classrooms (Good-Perkins, 2018). CSP classrooms do not necessarily have to "match" their exact student populations (Puzio et. al., 2017). CSP teachers incorporate a variety of contrasting worldviews (Paris, 2012), research, and work to understand and incorporate culturally authentic vocal styles in their teaching (Good-Perkins, 2018). Teachers practicing CSP integrate relationships between students, parents, and the community (Puzio et. al., 2017).

The various ways in which community leaders described the role of music in sustaining culture and community valorizes local community perspectives, providing more holistic answers to my primary research question. A CSP-pursuant teacher is unafraid to look outward and inward (Paris & Alim, 2017): to self-critique, absorb knowledge, acquire dialectic understanding, and to learn, reimagine, and create a CSP-based music classroom. A classroom founded upon CSP principles is progressively inclusive, radically diverse in teaching and learning approaches, and continually re-focused on engaging all students in active learning processes that meet their diverse learning needs (Paris, 2012). CSP pedagogy evolves through the process of critical self-reflection, acquisition of new understandings about community-connected music learning, and an expanded worldview of the culturally diverse student learning capacities.

In the following chapter I detail the case study methodology and frame a relevant research lens. I describe the research settings and pilot study, followed by the selection of participants, data collection process, and IRB process.

CHAPTER THREE: METHODOLOGY

The review of content literature indicated a growing wealth of qualitative research on Brazilian community musics and informal learning, applied ethnomusicology perspectives, and preliminary research on culturally sustaining pedagogies. This research also extends specifically to U.S. music education in a variety of areas, including at-risk populations (Abril, 2013; Gay, 2002), gender-based empowerment (Green, 1997), students of Color (Nieto, 2002; Shaw, 2015) and more inclusive multicultural instruction methods (Barnes, 2006; Legette, 2003). However, the set point of most existent CRT research took a perspective of internally (U.S.) based approaches to culturally responsive teaching in music (Gay, 2002; Ladson-Billings, 1995; Lind & McKoy, 2016). At the outset, CRT research focuses teaching practice on recognizing the internal diversity and learning needs of those within one's local classroom first and foremost (Shaw, 2015).

However, most research has not yet thoroughly addressed current, experienced music educators' lack of contextual knowledge, experience, and/or teaching confidence regarding diverse musics based on current natural social and political climate of the field of music education. The reality of the landscape remains repressive to diverse students (Harmon, 2012; Pascale, 2013), and often socially irrelevant for other students (Allsup, 2003). My study takes into account historical context (Skidmore, 2010), social contexts (Hay, 2003), and the importance of conducting cross-cultural, collaborative research that begins from the perspective of research participants themselves (Campbell, 2003; Ilari, 2012). My research question focuses on the possibilities of learning, collaboration, and pedagogical development via immersive study of various forms of community-based Brazilian Indigenous, non-Indigenous, and traditional

musics. How can experiential knowledge development in these areas inform culturally sustaining pedagogy and worldviews of music education?

While many ethnomusicologists have studied Indigenous and non-Indigenous Brazilian musics, much of this research is situationally confined and presented in qualitative case studies (Béhague, 1972; Ilari, 2012; Seeger, 1988). This research study is pedagogical and cross-categorical in focus. The research goal involved identifying existent vibrant community-based music traditions and practices to inform and expand ideas of culturally sustaining pedagogy.

Next I describe the qualitative research methods and the steps I used to conduct my study.

Qualitative Research Methods

A qualitative intrinsic case study approach, with ethnographic techniques and pedagogical inquiry, created a space to valorize local musician and leader perspectives in their locally significant musical experiences and learning. The review of literature provided a frame to collect and analyze data congruent with experience and absorb the local histories of musical praxis, purpose, and value in a community. The next section describes a research design founded upon established tenets of ethnomusicology, ethnographic techniques in researcher learning process, and pedagogical outputs that include qualitative analysis and interpretation. Cross-collaborative knowledge exchange considered research participant and perspectives first and foremost, creating a landscape for collaborative research relationships and research honoring local voices and experience.

The nature of an intrinsic case study is to focus on a particular critical issue or research question to gain a more specific understanding (Stake, 1995). This works well for complex issues and a more concentrated timeframe for data collection. Stake (1995) also stated that though an intrinsic case study presents a way to "tease out relationships, probe issues, and aggregate

categorical data," the primary focus is on understanding the case itself (p.77). An intrinsic case study design (Hancock & Algozzine, 2017) made the most sense in these settings, as I endeavored to learn "more about a particular individual, group, even, or organization" (p. 5). The case itself holds intrinsic interest (Creswell, 2014), in the study of endemic community music pedagogy in original, remote community spaces in Brazil.

According to Gomm, Hammersley, and Foster (2000), an intrinsic case study is most appropriate to focus on subject matter of "sufficient interest," and the findings in and of themselves contain "intrinsic value" (p. 99). An intrinsic case study is built around: (1) lived experience; (2) propositional and tacit knowledge; (3) naturalistic generalizations; and (4) the possible types of cases themselves. The intrinsic case study focuses on the findings themselves based on "the natural powers of people to experience and understand" (Gomm et.al., 2000, p. 20). The focus of this study centers around music experience in situ, or "natural experiences acquired in ordinary personal experience" (Gomm, et. al, 2000, p. 19). Gomm, et al. (2000) described propositional knowledge as knowledge which encompasses "all interpersonally shareable statements," such as statements made by interview participants regarding their experience or their perspectives (p. 20). Tacit knowledge is more nebulous, referential, and shifts based on experience and new understandings (Polanyi, 2009). Experience in this study is codified by the "true" nature of talking to people about their everyday lives, and observing them walking within those moments.

While this study maintains an intrinsic focus, the research design provided a flexible framework to collect data across two different types of rural Brazilian communities. A typical multiple case study approach might allow for a wider variety of data types (Baxter & Jack, 2008) across SubAltern and Indigenous communities, but also leans towards drawing comparisons

(Stake, 2013). However, this is study is not a comparative case design that analyzes and draws conclusions and comparing data from different communities. The value of learning from multiple perspectives prevents an etic researcher from making undo generalizations (Yin, 2013), This study acknowledges the uniqueness of "multiple realities" present in each community perspective without attempting to compare or prioritize (Stake, 2013, p. 78). The triangulation of data across two primary sites and two secondary sites, without expectation for comparative analysis, created a stronger base for gathering SubAltern and Indigenous perspectives and observations, while also attempting to minimize misrepresentations (Maxwell, 2013).

Natural generalizations, Gomm et al. (2000) are derived from recognizing "similarities of objects and issues" while sensing the "natural covariations of happenings" (p. 22). In this qualitative study, the focus centered on the voices and everyday musical experiences of people, including knowledge about musics people care about, how they learn, and what they do with what they know to sustain their culture and their community. I now follow with a description of applied ethnomusicology as an approach in this qualitative study design.

Applied Ethnomusicology

There continues to be much debate regarding the "right" type of research design to study culturally diverse musics (Rice, 2017). As the field of ethnomusicology evolves, social justice perspectives on the value of Indigenous voices continue to rise (Pettan, Harrison, & Mackinlay, 2010). Meanwhile, critique on previous extractive and strictly etic research and analysis techniques continues to expand (Wong, 2006). The debate no longer centers simply on "armchair" ethnomusicology versus a minimum year of study inside the cultural context (Merriam, 1960, p. p. 39). There is a wide variety of avenues in which to pursue ethnomusicology, including rich ethnographic description (Rice, 2017; Seeger, 1988),

sonological analysis (Blacking & Nettl, 1995; Clayton, 2013), interdisciplinary focus (Nettl & Bohlman, 1991; Sawyer, 1998), cultural transmission (Shelemay, 2008), and autoethnography (Bartleet & Ellis, 2009).

Early comprehensive, minimum year-long study of the musical and social practices of a culture have been and continue to be essentially anthropologic in nature (Nettl, 2015). While many research designs studies in ethnomusicology incorporate a full year of study (Blacking, 1985; Nettl, 1983; Shelemay, 2001), a growing number of studies set in a time-compressed frame of data collection in the field now exists, with extended periods past the time spent in the field for data analysis and interpretation (Minks, 2002; Nettl, 2010).

Rice (2017) referenced the emic (cultural insider) and etic (cultural outsider) perspectives used with different types of studies with much debate and critique. The etic research construction focuses on observed accounts from researchers outside the target culture (Bauman & Baumann, 1993). Emic research focuses on cultural insider description "given by members of the culture" (MacDonald, Hargreaves, & Miell, 2002, p. 156). In many circles, etic-only research designs with a cynosure of academic output excluded Indigenous perspectives (Merriam, 1977; Nketia, 1986; Titon, 1992). It is possible, however, to balance the limited capacity of etic understanding with a research design that includes authentic, credible emic accounts and perspectives. There is value in "studying the individual creativity and experience" (Rice, 2017, p. 23), giving emic perspectives an elevated level of importance to reverse previous exclusion and subjugation of Indigenous voices.

According to Nettl (2015), research ought not be studied only from an "armchair" (p. 349), but within its local contexts, informed by those local perspectives (Green, 2011). As social justice and culturally responsive teaching are on the rise in some music classrooms (Kindall-

Smith, McKoy, & Millis, 2011), the Westernized approach to musical analysis from a variety of global origins prevents true systemic change (Béhague, 1991; Blacking & Nettl, 1995). Music should instead be studied within the local frame of reference (Stokes, 2004), with care and sensitivity towards conceptualization and analysis from the subjects' point of view (Bauman & Baumann, 1993). That is to say, the time period of study has been changing, and the methods of conducting cross-cultural, qualitative research continue to evolve with changing technology, access, and an approach that prioritizes emic perspectives. The goal has long been "to understand the musical and social world in the way that the people we work with understand it" (Rice, 2017, p. 21). Within that focus and impetus, I next discuss related elements of ethnographic techniques relevant to the study methodology.

Ethnographic Techniques

Research is an opportunity to learn, to test and redefine theory, to make mistakes, to stretch beyond the confines of one's own limited experience, and ultimately, to contribute to the academic community in a way that moves our thinking forward (Rice, 2017). The field of ethnomusicology specifically in Brazil is already recognizably wide (Reily, 2000; Stroud, 2016; Travassos, 2003). This study design, by the grace of participants and expert anthropological connections (Pace, 1998; 2018; Zanotti, 2009; 2016), sought to move an experienced music educator and novice researcher outside comfort zone and known teaching space to expand and transform understanding of existent community music pedagogy and practice in specific rural Brazilian community spaces.

My learning processes occurred across the process of writing, via observation and reflexive memos, detailed accounts of music scenes that include perspectives of community members, analysis of film examples and photographs, and the organization of this complete

work. Emic-based research focused on rich descriptions of settings, situations, and behavior from the research participants' perspectives (Morris, et. al., 1999).

Etic researchers describe observations from outside the research setting (Bresler, 1995), centering on measurable tasks, making observations and analysis often from a point of view that may be completely irrelevant to those within the researched cultural setting (Folkestad, 2002). This research, via interdisciplinary connections and ethnographic outputs, sought to balance emic and etic perspectives present in the data by triangulating interview transcripts (emic), observations and memos (etic), follow-up interview conversations and feedback (emic), and review of photographs and film examples (emic and etic). The true final review and approval of this work will include research summaries provided to interview participants and research setting communities along with presentation in a public setting (emic and etic).

Pilot Study

I conducted a pilot study in 2017 to design the research described in this work. It was essential to develop better understanding of local context and ethical parameters. I did this through conducting initial music observations of a variety of community music occurrences and establishing relationships with musicians and leaders willing to share their perspectives and experience.

I joined an interdisciplinary group of Brazilian and American anthropologists, archaeologists, filmmakers, and college students in an established and growing field experience program with Middle Tennessee State University (MTSU). I lived and worked in the communities, co-founding and teaching the first film school in Amazon Town during the summer of 2017. Additionally, I added AIC.A in 2018, and added AIC.B in 2019. During the hot hours of the day and in the evening outside of film class hours, I had the opportunity to observe,

interact, and establish fledgling relationships with community residents, musicians, and leaders. During the initial fieldwork experience in 2017, residents of Amazon Town shared stories, music, and experiences, setting the stage for an intrinsic case study and IRB-approved research methods in 2018 and 2019.

In the planning and pilot stages of this study, I made professional connections with established researchers in remote, isolated Brazilian communities outside the regular purview of typical international tourism economies. I sought out local musical scenes and experiences and embraced the unknown capacities of this type of field work. I hoped to gain deeper community access inside each research location. I leaned on the grace and mentorship of some established anthropological researchers (Pace, 1998; Shepard, 2013; Zanotti, 2009) to more quickly osmose cultural and social community dynamics. Entering these communities as an observer before establishing an IRB helped me to adjust my understanding and expectations through language barriers, culture shock, and culturally interpersonal communication norms.

I observed in 2017 that socially experienced constructs of time and schedule flowed much differently than my American understanding, which precipitated adjustments in communication and scheduling observations and interviews in 2018 and 2019. For example, a "planned" event might be rescheduled or postponed rather spontaneously, while other events might spontaneously be moved earlier. I learned to adapt and more flexibly navigate community music events and timing as I came to understand Brazilian cultural concepts of time and planning.

As I spent time in each community, I also leaned into a more tenacious way of asking questions and cultivating connections with local community and ensemble leaders. I observed natural leadership dynamics and identified leaders and teachers in rehearsal and performance

settings. In some cases, I was able to navigate introductions and interviews with these leaders, further facilitating understanding of the balance of social dynamics, existent music experiences, and appreciate the passion and sacrifice leaders brought to their musical craft and the transmission of local musical knowledge and skill. I continued to acknowledge my etic perspectives, and build new understandings based what I learned from potential participants and community musicians. The pilot study in 2017 helped me structure my formal study based on what I learned.

Mertens (2008) and Bresler (1995) acknowledged the existence of multiple realities present in research settings, scenes, and events. Research analysis and interpretation is largely a matter of perspective (Wolcott, 1994). I endeavored to expand my narrow U.S. frame of reference and experience via cross-cultural knowledge exchange with Brazilian musicians and cultural leaders. Ethnographies are typically "products of anthropological work" (Bresler, 1995, p. 7). My study established connections and balance between the ethnographic descriptions of people and events (Seeger, 1988), autoethnographic nature of field research (Ilari, 2012; Nethsinghe, 2012), and established principles and ethnomusicological research already conducted Northeastern Brazil (Seeger, 1988; Sharp, 2014; Wade; 2013).

A balance between a variety of emic and etic research perspectives and methods established a space for cross-cultural music sharing and exchange (Boer & Fischer, 2012). I relied on the research of established CRT scholars and my own firsthand experiences in ethnographic observation and analysis to contribute to community music pedagogy. I next describe a process of research, learning, analysis, and cross-cultural exchange via a transformative research lens.

Transformative Research Lens

I used a transformative research lens to hone the focus of theory, practice, and pedagogical applications. A transformative researcher lens promoted the valorization and prioritization of the voices of traditionally marginalized groups (Mertens, 2008) over my own cultural outsider perspectives. This research adopted this research lens to appreciate local musician and music leader perspectives by collecting data from interviews, document analysis, and filmed ethnographic evidence (Mertens, 2008). The transformative research centers on: (1) emphasis on the role of research participants' social agency and study involvement (Mertens & Ginsberg, 2008); (2) the role of privilege in the creation of simultaneously existent conflicting realities (Mertens, 2008); and (3) connections between Indigenous and postcolonial scholars with each other and the world (Mackenzie & Knipe, 2006). Transformative research arose out of a growing trend in social justice (Theoharis, 2007), critical theory (Brookfield, 2005), postmodernism (Habermas, 1993; Harvey, 1993), and scholarly critical evaluation of power structures and repression in societies (Hart, 1990).

Mertens (2008) posited that privilege serves as a key factor in "determining what is real and the consequences of accepting different perceptions of reality" (p. 53). Reality in and of itself is "socially constructed... specific characteristics associated with more of less power determine which version of reality is accepted as 'real'" (Mertens, 2008, p. 54). The power of socially constructed traditions, celebrations, and rituals are visible, audible re-presentations and re-creations of the beliefs and values of a society. Who participates in these events, whether they are participatory or designed as performance spectacle, and how different constituencies within the communities value these celebrations is of particular interest in this study.

Research Setting

The Brazilian research communities are uniquely situated in areas experiencing a vast amount of change, globalization, and political and economic threats to livelihood (Pace, 1998; Zanotti, 2016). I collected data in four research settings over a period of two years (see Table 1). Table 1 provides a list of the research sites and the timing of each location. In Community #1, Amazon Town (AT), renowned anthropologist Charles Wagley (1953) lived and studied the effects of burgeoning industry, political change and conflict, land disputes, and deeply held cultural beliefs and traditions. Followed by his student, anthropologist Richard Pace, who lived, worked, and traveled back to the area for over 30 years, Pace cultivated strong relationships with residents and community leaders (1998; 2018).

Community involvement and approval is a key component to the research design (Chilisa & Preece, 2005), and is intended to increase authenticity of voice as well as show respect and honor to each research site community. The economic condition and political stability of the chosen research sites was varied and changing. Amazon Town is an economically depressed area ever since the bust of the Brazilian Rubber Boom in the 1800s (Moore, 2012). The research group did not travel alone after dark, especially to certain parts of the town. Politically, AT.A and AT.B were relatively stable. In AT.A there was a well-established Union organization, a women's organization, and several government-sponsored and community-supported health and history initiatives (Pace, 1998).

Amazon Indigenous communities AIC.A and AIC.B were located in a more politically and economically volatile area, due to illegal gold mining and gold mining companies' extractive, repressive, community-breaking practices. To that end, the research and community leaders assessed the situation closer to the research team's arrival in each research endeavor to

assure the safety of students, professors, and community members. The written literacy levels in AIC.A and AIC.B were somewhat limited, meaning there were some anticipated issues with written informed consent. Care was taken to verbally explain the nature of research, participation, and the participant's rights to information or refusal to participate.

Table 12018-2019 Brazilian Research Sites

Research Site #1	Amazon Town (AT.A)	bustling industrial town on	2018
		tributary of the Amazon river	2019
Research Site #2	Amazon Township smaller community 20-minute		2018
	(AT.B)	boat ride from Amazon Town	
Research Site #3	Amazon Indigenous Amazon Indigenous Community		2018
	Community A (AIC.A)	in the Brazilian Amazon savannah,	
		now gone	
Research Site #4	Amazon Indigenous	Amazon Indigenous Community	2019
	Community B (AIC.B)	in the Brazilian Amazon rainforest	

In another community setting, Community #2, Amazon Indigenous Community (AIC.A), the primary residents participate in a highly contextualized, remote Indigenous culture, where Western cultural outsiders must travel carefully with guides and interpreters of both Portuguese and Kayapó (Zanotti, 2016). Extensive observation reflective memos, and mutually beneficial cross-cultural knowledge exchange will establish and maintain ethical, mutually beneficial culturally sustaining partnerships across time and space. The reality, however, is that these are protected people and lands that are, in spite of these legal protections, in a state of division, conflict, and flux from illegal gold mining, lumber extraction and other threats to livelihood (Andersen, Granger, Reis, Weinhold, & Wunder, 2002).

The location of AIC.A is in an arid, dry northeastern region of Brazil in the state of Pará.

The community is small, dependent upon the land, gardens, clean water, and local animals for sustenance. The political and social climate of these communities is fragile and tenuous;

connections with interdisciplinary research and undergraduate coursework are maintained delicately with area NGOs (Non-Government Organizations). Though these spaces have become protected Indigenous lands after over 30 years of advocacy and political maneuvering, the Kayapó people are under old and new threats to their lands, ways of life, and livelihoods (Merediz, Goulias, Nelson, Perez, Dillingham, & Board, 2009).

The community of AIC.B, Research Community #3, is also located in the northeastern region in the state of Pará, in the center of designated Indigenous lands, among "both neotropical forest and savannah habitats" (Zanotti, 2016, p. 3). Fishing grounds, game hunting areas, fruit and nut collection sites, and areas for agricultural production continue to sustain Kayapó livelihoods, even under threat of encroaching mining and other industries hungry for economical gain at Indigenous expense (Zanotti, 2016, p. 6). Despite increasing threats of globalization and enclosure, the Kayapó are a proud, strong people that thread across the Brazilian Amazon, protecting their forests, standing strong to defend their natural rights to tradition and heritage. This particular Kayapó community has worked with Zanotti and a select group of anthropologists for over five years on the interdisciplinary initiatives of filmmaking, ecological conservation, and ethically reciprocal knowledge exchange (Zanotti, 2009; 2014; 2016). Before I conducted interviews, I applied for and received approval from the Institutional Review Board (IRB).

The Institutional Review Board (IRB) Process

Following careful ethical considerations precipitates compliance with all Institutional Review Board procedures in order to protect research participants and research site communities. Before my official research and data collection began, I obtained approvals from the University of St. Thomas Institutional Review Board (IRB). The IRB is an entity that determines the ethical

qualifications of research in order to protect human subjects, minimize risks to subjects and communities, and reviews issues of privacy, confidentiality, and anonymity (Sieber & Tolich, 2013). See Appendix B for an informed consent form, which was translated into the most common language of each of the two research sites. Appendix C and D include community approvals giving permission to conduct qualitative research, the nature and purpose of which community leaders were informed. This section will continue to outline steps I am taking to design and execute ethically-centered, mutually beneficial, and carefully protective research.

In preparation for this qualitative research study, I provided the IRB with a detailed explanation and summary of the research design, participant selection, and explanation of ethical film example collection. I modified the consent form to include the following explicit information regarding participant privacy and film or audio recording. I created a revised consent form with the requested modifications, which was approved. Regarding filming public events, a public sign was posted for filming. Prior to the event, a translator or event announcer made an announcement regarding filming, including the indication of a location off camera for audience members to sit comfortably without being filmed. All films and photographs were made available for return to the communities on a hard drive upon their request.

Regarding interview pseudonyms and privacy protocols, I used pseudonyms in all written reports from interview participants. If a participant chose to be video-recorded, I communicated that there would be less privacy or confidentiality since their face was identifiable; their names remained confidential. The interview participants chose the location, timing, and circumstances of sharing information. Participants chose whether or not to be video recorded in order to protect their identity and privacy. Regarding interview participant data, video files, and/or photographs, interview participant were made aware that their filmed and/or audio-recorded interview would

be given back to them on a flash drive should they request it. (In these communities, this was the most acceptable way to share or transfer data.)

Informed Consent and Participant Protection

Human research is a delicate undertaking; protecting participant anonymity and preserving participants' authentic voices and perspectives is an essential component of this research design. I took steps to ensure that all research participants in both research sites were fully informed regarding the background, nature, and purpose of the research study. I explained that I would protect the anonymity, privacy, and confidentiality of all study participants, using pseudonyms and removing any location-defining characteristics in descriptive analysis and findings.

Because participants were involved in multiple stages of the data collection and reporting process via the transformative research paradigm, I informed participants of their right to withdraw from the study at any time. I also assured participants of my intent to collaborate and share research summaries and film examples in a public community forum. Six months to a year after the conclusion of the research study, I intend to destroy all recordings and transcripts per IRB regulations. I have and will continue to work with community leaders to ensure that I may address any complaints or concerns regarding the study directly and honestly.

Local officials and leaders in the area have continued to support cross-cultural knowledge exchange in anthropology, film, and music research endeavors with this specific research team, based on community approvals (Appendix D), and years of building collaborative cross-cultural partnerships (R. Pace, personal communication, July 15, 2017). The research procedures detailed in this proposal were not extractive, and I attempted to minimize invasion of privacy to research participants. Procedures were designed to mutually benefit and validate the perspective of the

researched, authorizing knowledge that participants wish to share, and empowering participants to tell their own stories. The next section describes the recruitment and selection of participants for the study.

Recruitment and Selection of Participants

Participant theories, perspectives, and themes in relation to their experience and knowledge of community musics are essential to the design of this qualitative study. I worked with the interdisciplinary research team and the intended Brazilian research sites to pre-structure methods for data collection and analysis in distinctly different communities (Maxwell, 2013, p.89). While pre-structuring research helped to maximize and diversify data collection, my field work in 2017 helped me more efficiently navigate the constant state of flux in the research locations during data collection in 2018 and 2019.

I formulated a flexible research structure and data plan. Research site selection was purposeful, based on my academic connections, field observations in the area, and invitation to return and work in the communities (see Appendix B, C, D: Community Approvals). I have a strong background in Spanish language, which was somewhat helpful in navigating an area where Portuguese is most common (AT). I also relied on the expertise of established anthropological researchers and translators, which allowed me to cross language barriers and more deftly navigate culturally situated interpersonal communication protocols.

I recruited study participants via some purposive selection (Lichtman, 2006; Maxwell, 2013), convenience sampling (Berg & Lune, 2012), and snowball sampling technique (Bogdan & Biklen, 2011). In purposefully selecting participants for interviews, I sought out musicians and community leaders with specific knowledge of local musics and community dynamics(see Table 2). Table 2 provides a list of participants and their "self-identified" musical involvement.

Table 22018-2019 Interview Participants

Pseudonym	Initials	Self-Identified Music Involvement	Site	Year	Age
Alejo Feriera	A.F.	folia mestre, and processional leader	AT.B	2018	60+
Christiano	C.M.	capoeira instructor	AT.A.	2018	20+
Martín					
João Eduardo	J.E.	composer and social activist	AT.A	2018	80+
Renato Earnan	R.E.	history professor	AT.A	2018	40+
Adelino Cardoso	A.C.	rock band drummer	AT.A	2018	20+
Bernardo Flores	B.F.	local radio personality	AT.A	2018	30+
Helena Martíns	H.M.	elementary school teacher's mother,	AT.A	2018	60+
		retired government worker			
Fabio Silva	F.S.	Academia da Saúde leader, fitness	AT.A	2018	20+
		instructor			
Kael Vernado	K.V.	community cultural coordinator	AT.A	2018	30+
				2019	
Gabriela	G.M.	elementary school teacher	AT.A	2018	30+
Martíns					
Earlina Ribeiro	E.R.	community healer and folia leader	AT.B	2018	50+
X. Kayapó	X.K.	Kayapó cacica	AIC.A	2018	40+
N. Kayapó and	N.K.,	cacique and wife talking together	AIC.A	2018	60+
G. Kayapó	G.K				
Fernando Rocha	F.R.	quadrilha leader	AT.B	2018	40+
Artur Acevedo	A.A.	community music supporter	AT.A	2018	40+
Bernardo	B.F.,	2 radio announcers and friends	AT.A	2018	20+
Flores, Adaliso	A.M.			2019	
Moriano					
Kael Varnado	K.V.	follow-up interview, community cultural	AT.A	2019	30+
		coordinator			
M. Kayapó	M.K.	Kayapó cacica	AIC.B	2019	30+
B. Kayapó	B.K.	Kayapóp musician	AIC.A	2018	30+
Annamaria	A.M.	quadrilha dancer and teacher	AT.A	2019	20+
Mariegos					
Taddeo	T.C.	community music supporter	AT.A	2019	20+
Carvalho					

I observed many community celebrations and events where music was a central component. I used convenience sampling techniques in participant-observer music-making interactions with community residents, based on the natural occurrence of these opportunities. This occurred almost on a daily basis during fieldwork. I sought out cross-collaborative musical interactions with leaders wherever possible (AT, AIC.B). The snowball sampling technique involves asking a current interviewee to recommend others for interviews (Bogdan & Biklen, 2011, p. 72).

Living and working in the community, there was no way to know how many of those interactions and opportunities to observe would take place. However, through snowball sampling and some purposive and convenience sampling, I encountered a variety of generational, gender, and leadership perspectives on local music knowledge (AT, AIC.A, AIC.B). I interviewed 17 participants in Subaltern community AT.A, four participants in Subaltern community AT.B; I interviewed three participants in AIC.A and one participants in AIC.B (see Table 1 and Table 2).

The snowball sampling technique worked well in a community where planned hour-long conversations or performances often extended until the early morning hours. These sampling techniques focused on conducting interviews, observations, and participant-observer interactions that take into account a balance of gender, ethnicity, and generational perspectives. My fieldwork allowed me to create and maintain relationships via social media with several residents in the community, which will aid in conducting member-checks and analysis. These initial relationships are based on collaboration, reciprocity, and trust. Qualitative research work must be highly flexible; throughout the planning and prestructuring research process, I planned for "the possibility for substantial revision as necessary in the field" (Bogdan & Biklen, 2011, p. 89).

Research relationships are new and delicately balanced between cultural insider and researcher outsider; it is essential to continually grow more culturally competent in navigating

the social process of research and participation (McCoy, 2017). The research relationship is "a complex and changing entity" that I will continually renegotiate with respect and care throughout the research process (Maxwell, 2013, p. 91). The next section details the methods and progression of data collection from a pilot study in 2017 through the official, IRB-approved data collection in the summers of 2018 and 2019.

Data Collection

From the music and dance of Carnavale floats, a quadrille dance performance, or a ceremonial procession honoring St. Benedict (*São Benedito*), Brazilian musics contain multivariate complexities in rhythm, vocal styling, Indigenous and non-Indigenous traditions, evolutional amalgamation, popular re-appropriation, and embedded social conflict (Varan, 1998). The "spectacle," or reenactment of traditional values in front of a public audience is part and parcel of the traditions themselves, and serves as an opportunity to analyze these symbolic interactions and creative interpretations via observation of dynamics among community music leaders and ensemble participants (Crook, 2005).

Data collection methods for this study included field observations, interviews, researcher participation reflections, and document analysis (videos or performances and rehearsals, pictures, archival community documents) in the research locations. The importance of context and situation necessitates data collection in the natural setting of each Brazilian community (Creswell, 2014). Operating as an invited cultural outsider, with connections to an influential cultural insider within highly insular communities in an environmentally volatile area entails a high level of flexibility in data collection (Bogdan & Biklen, 2011) that precipitated elements of emergent design (Creswell, 2014). Research sites were chosen based on established strong crosscultural relationships, optimal time to travel during the "dry" season in the Amazon, and safer

travel as part of an interdisciplinary research cohort. Due to the immersive nature of this type of research, I kept keep a daily field journal and reflexive memos of interactions and events.

Throughout the data collection process, journaling and memo writing kept me aware of my own perspectives and possible biases.

Time in AIC.A was limited, and the social and economic status of the community had already been divided by recent gold mining activity in 2018 just prior to my first official research trip. There were no public music performances or cross-cultural music interactions because the community had been so divided by incoming mining companies. Data collection and time spent within this community were thin, and I still had many questions about the nature of music and cultural transmission in Indigenous communities. I returned with an interdisciplinary course team to Brazil once again in 2019 (June-July, 2019, AIC.B). I spent time in a different Indigenous Brazilian community to observe, take notes, and operate within ethical and legal parameters according to my original questions and protocol.

From the ensemble leaders and participants who continue traditional celebrations, the variety of styles and joy with which Brazilian communities celebrate with music and dance, to music imbued with local social agency, it has transformed my perspective of the nature and value of music. I have read musical analyses and listened to recordings of Brazilian musics (maxixe, axe, gambá, capoeira, forró, and quadrille, to name a few). I conducted the background research to tacitly make connections and understand what I am hearing and seeing. However, there is no substitute for experiencing live music, in context, with people who care deeply about their heritage and community, in an immersive, firsthand setting.

Descriptions and reflexive notes were intentionally more reflexive and introspective to protect the anonymity, location, and livelihoods of these communities in protect Indigenous

lands (AIC.A, AIC.B). Mutually beneficial knowledge exchange in different protected Indigenous Brazilian community settings presented an open opportunity for residents to share musical stories and traditions. I participated in music festivals, conducted observations, and carefully interviewed with and sometimes alongside the collaborative endeavors of the research team in carefully protected Indigenous communities.

Research Timeline

The nature of these interdisciplinary trips included specific structured timelines for fieldwork. Planning considerations included scheduling around weather conditions, research team member availability, personal funding limitations, the continuation of a full-time teaching assignment. Rapid ethnographic methods (RAP, a Rapid Assessment Process) based on initial field observations and established community relationships make data collection via multiple sources possible (Mertens, 2008, p. 150). In that planning, we created space for flexibility and change due to the somewhat volatile political and economic climate of the research sites. While my data collection and research are solo ventures, I operated within the framework of support and contacts of the interdisciplinary Brazilian and American archaeology, film, and anthropology team. A research timeline describes the steps in the research process (see Table 3).

Table 3Research Timeline Table

April-May 2018	Antecedent research, official Brazil community approvals; submit and defend dissertation proposal, submit proposal for IRB Approval		
April-June 2018	Community leader conversations, trip planning		
July 1-20, 2018	Primary research, filming, and data collection, Brazil Community #1 Amazon Town (AT)		
July 28-August 5, 2018 AIC.A July 4-July 20, 2019 AIC.B	Primary research, filming, and data collection, Brazil Community #2 Amazon Indigenous Community (AIC.A)		
August 7-9, 2018	Brazil Conference and Indigenous Film Festival Presentation and Discussion		
May 2019	Submission to IRB: Application for Continuing Review Submit research plan for June - July 2019		
June 25 - July 2, 2019 AT	Interview follow-up, member checks, return interview files to participants in Community #1, AT		
July 4 - July 20, 2019 AIC.B	Observations, reflexive memos and fieldnotes Community #3, Amazon Indigenous Community (AIC.B) Share all films and photographs with community		
September 2019	Dissertation proposal defense		
September - October 2019	Follow-up interviews via Skype, data analysis and interpretation		
September - May 2020	Revise and complete dissertation		
July 2020	Submit dissertation draft to committee for review		
September 2020	Dissertation defense		
December 2020 - August 2021	Return to communities, present research summaries and film examples for community feedback and approval		

Interviews

I conducted semi-structured interviews with local community leaders, music directors, musicians, radio personalities, community members of varying age groups, and quadrilha dance

team members and directors in Subaltern communities AT and AT.A. I conducted semistructured interviews with participants with the assistance of an interpreter when necessary (see
Table 2). The interviews took place at a time of the participants' choice and a convenient
location, often their home or a community meeting place. In each instance, I asked the
interviewees if they preferred video or audio-only recording. Interviews in AIC.A and AIC.B
were conducted in a combination of Kayapó and Portuguese, which sometimes necessitated the
assistance of an interpreter who could translate English to Portuguese, and a Kayapó interpreter
who could translate from Portuguese to Kayapó. Interviews in AT.A and AT.B, which were
overlapping communities that shared residents and family members between them, were
conducted in Portuguese.

After I completed data collection, I worked with anthropology colleagues and Kayapó assistants to transcribe the interviews. The data from interviews and observations provided a strong basis for understanding the nature, value, and context of a variety of community musics and leadership in each community.

Observation

In Indigenous communities AIC.A and AIC.B. I observed the interactions of Indigenous women chiefs who challenged traditional gender roles, an Indigenous male chief, and community members of varying ages in a more remote, culturally insular setting. Analysis revealed commonalities and differences in the evolution of musics, culture, and society of both communities. The more essential goal was to develop a deeper understanding of locally, historically, and socially situated musics as it relates to pedagogy. I was careful not to make assumptions or draw careless generalizations between these complex, unique communities and the larger Brazilian or context of other countries (Lichtman, 2006; Chilisa, 2019; Maxwell, 2013;

Weber-Pillwax, 1999). Reviewing observations, field notes, and subsequent analysis strengthened the data and locate emergent themes.

In AIC.A (July 2018) I had planned to observed many social and musical interactions that organically occurred in the village during the dry season. Sometimes these events were planned for collaboration with the research group's arrival, and others occurred naturally during midday or in the evening (L. Zanotti, personal communication, July 29, 2018). However, when I arrived at AIC.A, many new houses were being built for families who had given in to the gold mining company in exchange for local mining access. There was a palpable tension in the dusty circle of changing structures; two families remained willing to work and talk with us. The other residents mostly kept to themselves, and did not look kindly towards those in the group carrying cameras.

We were instructed to limit camera usage and not to take any photos or film of the new structures or construction, as this was a point of contention in the village's current social and economic climate. This recent development had fractured the unity of the community, and the typical dancing, celebrations, and festivities shared with guests and AIC.A did not occur as they had the previous July. The visit to the village was planned as a brief excursion from a larger town, the most limited of any field interaction. I developed a flexible research framework for observations of social music rituals (Maxwell, 2013), evidence of individual and social identity development (Pascale, 2013; Tisdell, 2006), and clarity on gender roles in the village prior to conducting interviews. However, there were few interactions and observations possible, given the social parameters and unrest.

Documents

In AT.A, there was a wide array of documentation based on recent archaeological research projects (H. Lima, personal communication, July 28, 2017), the anthropological work of

Wagley (1953; 1964) and Richard Pace (1998; 2013; 2018), and the establishment of the public library in Amazon Town (2016). I reviewed documents from the newly open public Amazon Town Library, films of public performances, and archival pictures. Because my Portuguese vocabulary was growing but still somewhat limited, I collaborated with the team of local Brazilian filmmakers, who were planning and producing their own series of documentary shorts on the intertwined local history, music, and people of AT.

AIC.A and AIC.B both incorporated fledgling groups of motivated, prolific Indigenous filmmaker "warriors" interested in preserving and protecting culture, including musical culture, via film production. I observed, documented, and analyzed archival music, films, and photos, carefully entering the community and observing the ethics of limited research permissions. It was essential to observe the cultural and societal hierarchies present in both societies, and tread carefully as a cultural outsider, observing appropriate rules of dress and speech. My learning curve was steeper in the Indigenous communities, given my additional speech barrier (I only spoke a few words of Kayapó), and there was limited time to learn more complex social cues. Receiving invitation to study, reviewing findings with the community, and ensuring accurate representations of interviews, observations, and analyses are fundamental components of ethical cross-cultural research (Chilisa, 2019). Rapport, respect, and continual careful renegotiation of these research relationships were essential to this research. I next outline the data analysis plan and include an overview of theoretical analysis, plans for coding, and threats to research validity.

Data Analysis

Because of the immersive nature of this type of study, and an intense, structured research travel schedule, data collection took place daily. I conducted a pilot study to gather information for research design (2017), and followed with IRB-approved fieldwork via observations,

interviews, documents, and film and photographic experiences in 2018. I returned to Brazil in 2019 to conduct follow-up interviews regarding initial findings. I traveled with a new interdisciplinary research team in 2019 to a more socially cohesive and currently less economically threatened Indigenous community, AIC.B, to gain a more balanced understanding of music, continuity of culture, and leadership. The section below details the transitions between data collection and analysis, methods of analysis and rationale, and an examination of validity considerations.

During field work and data collection, I conducted preliminary analysis in real-time as well as reflective analysis after the conclusion of the research trip using the constant comparative method (Bogdan & Biklen, 2011) and a conceptual framework (Maxwell, 2013). The constant comparative method works well in this setting because this type of analysis is designed for "multi-data sources... the formal analysis begins early in the study and is nearly completed by the end of data collection (Maxwell, 2013, p.73). I began coding data with tenets of leadership frameworks, culture theory, and the CRT framework, seeking a broad view of the concepts and themes that emerged organically from field observation and participant interactions. From there, I coded existent data, reworked and reorganized the data, and looked for connections and emergent theories. Key issues, leadership processes in community musics, and descriptive analysis that goes forward and backward with the data in a non-linear fashion.

Researchers cannot remove themselves from research; I understand that even my presence (as a White, blonde, American woman) possibly changed the dynamic of presentation, celebration, and community resident interpersonal interaction. However, I intended to blend in as much as possible in initial field observations (Bogdan & Biklen, 2011; Creswell, 2014), and

approach all research relationships and interactions with humility, curiosity, and the utmost respect for existent and changing musics in these societies.

Data collection included: (1) semi-structured interviews; (2) observations and field memos in written and video journal form, and notes on researcher and participant interactions, and (3) documents. As I collected data, I worked to understand data points across evidence and participants to ensure accuracy and a clearer picture of community music events.

Initial observations and cross-cultural interactions were aligned with the initial coding phase (Charmaz, 2014), where I studied fragments of data for initial themes and grouped them accordingly (see Figure 2 for most common codes). I used a hybrid pencil-paper and computer-based method of writing memos, fieldnotes, and observation notes, and reviewed data to develop initial invivo codes based on language and phrases used by interview participants. I sought out direct connections to the research question and pedagogical inquiries, focusing on the praxis of music making and the role of music in the continuity of these. The immersive nature of this study facilitated my research focus, operating in a continually interactive analytic space (Charmaz, 2014). Constant comparative methods of analysis included a comparison of data by observation and description during data collection throughout the study (Glaser & Strauss, 1967).

I created codes to closely align with the data (Charmaz, 2014). As I began to analyze the data and learn about relationships, actions, events, and the connections between them, I developed focused codes using gerunds to create *in vivo* codes (Charmaz, 2014) to adopt terms aligning closely with participant's perspectives. Coding is a method of "mov[ing] beyond concrete statements in the data to making analytic sense of stories, statements, and observations" (Charmaz, 2014, p. 111). I grouped the in vivo codes according to the following groups: (1) aspects of community musicianship, (2) cultural survivance, (3) culture and community, (4)

leadership, (5) learning processes, (6) music rhythms and descriptions, and (7) significant statements (see Figure 2). Figure 2 is a representation of the most common research codes from interview transcripts, field notes, video journals, and film and photographic media.

Figure 2

Common Research Codes

Change Choral music Caracterian Composition/Improvisation Cross-cultural Dance Economic perspectives Electronic Emic/Etic perspectives Enculturation Equality Equipment/Access Erudite V. popular Family Feminism Festival Fash Folia Formal education Fortó Funk Gambá Gender General music description Government Health Hina Hina History Human Resource Indigenous traditions Individual identity Inspiration Instrumental Knowledge Transfer Lambada Language Local Knowledge Location Loss of culture LP leadership Melody/Tecnomelody Modeling/Interaction MPB Music distribution Organization Outside Musics Pagode Participation Perceptions Performance Political Professional Networks Purpose Quadrilha Radio Rep Reclaim/preserve culture Recording Religious/Faith Rock Samba Self-taught Sequence/Timing Sertaneja Significant Statements Social identity Social structures Struggle/Challenge Symbolic Talent Technology Tecnobrega Transmission Unknown music Qenre Value Voice Waltz Who is making music Work

Although I have designed the study with certain theories in mind, including culture theory, Culturally Responsive Teaching (CRT; Ladson-Billings, 1995; Gay, 2002), and Culturally Sustaining Pedagogy (CSP; Paris & Alim, 2017), the data itself shaped the conceptual frame and the direction of the findings. I immersed myself in the community to understand participants' standpoints and situations (Charmaz, 2014), and to bring to light the music, stories, and perspectives that are most meaningful to the residents in these communities. To be prepared to analyze and code data, I developed a series of possible types of coding in these research settings. I then used code groups to categorize themes and subthemes, including the definition of

the situation; research subject perspectives; participants' ways of thinking; process, activity, and events; relationship and social structure; narrative; and methods codes (Maxwell, 2013).

Gerund coding gave short, precise codes a "strong sense of action and sequence" and preserved the "fluidity of participants' experience" (Charmaz, 2014, p. 120). From initial coding, to focused *in vivo* coding, I created categories and subcategories, which I grouped into data and thematic clusters. This allowed me to step back from the data to identify and develop integrative theoretical codes (Charmaz, 2014) to tell "an analytic story that has coherence" (p. 150). A coherent research design marries the right sort of methods with the types of data collected, correlating directly with the research questions (Maxwell, 2013).

Cultural analysis is essentially incomplete (Charmaz, 2014) because it is so complex, and comprises a variety of continuously changing social and historical factors. It was important to consider that my U.S.-based perspective of the nature and value of music was perhaps considerably different than the values of Brazilian community members. I conducted detailed analysis with an open mind to give "the phenomena that we are trying to understand the chance to prove us wrong" (Maxwell, 2013, p. 122-3).

I consulted colleagues and community members regarding my research during and after the study to receive critical and constructive feedback on my findings, analysis, and authenticity of voice. To gain insight and feedback on the development of the research design using transformative research lens, I attended and presented initial research plans at the InDigital 2017 Latin America Conference at Vanderbilt (Nashville, TN). I was invited to give a presentation and show film examples at a film festival during the ISE 2018 Belém 30+ Brazilian Symposium Conference alongside Indigenous filmmakers (see Appendix F). More recently I participated in a discussion panel at the InDigital 2019 Latin America Conference (Nashville, TN). I asked

filmmakers and anthropology colleagues for constructive feedback on my initial research and film workshops and sought approval from the research site communities.

Participating and networking at these conferences allowed me to gain further knowledge of current research. These meaningful discussions, presentations, and interactions provided cross-cultural insights alongside an interdisciplinary, international group of culture bearers, Indigenous and U.S. researchers, and progressive perspectives from the fields of anthropology, music, and film. These perspectives informed my research design and approach, and ultimately enabled me to design a model of community music pedagogy. I next factors affecting research reliability and validity in qualitative research the study limitations.

Research Reliability, Validity, and Limitations in Qualitative Research

Determining research validity includes asking the question, in many different forms, "how might you be wrong?" (Maxwell, 2013, p. 121). Gaps in data, researcher biases and limitations, site reactivity, and possible alternative explanations that do not fit what I hoped to find represent possible threats to research validity. Careful, coherent research methods and actions allowed me to gather evidence; the varied methods of data collection detailed in this study were intended to present a more comprehensive picture of music in the communities. I reported clearly and honestly on any gaps in data to limit the possibility of data limitations and interview access. When alternative coding and data analysis descriptions arose, I honored the academic integrity of the research study and field by addressing and explaining these alternative findings honestly, without repressing errant data.

To address and confront my own biases, I conducted a critical pedagogical and experiential inventory on my teaching practices and history (Paris & Alim, 2017) and continually reflected critically on my own perspective limitations as a cultural outsider. I looked beyond fads

and trends (Charmaz, 2014) present in current music education pedagogy, especially the established methodologies in my own culture, such as Orff, Kodály, and WEAM instructional approaches (Bowman, 2007) to view music more holistically in a community within the cultural context (Allsup, 2003). It was not possible to completely eliminate my perspective and researcher lens; instead, I sought to "understand [that] lens values and expectations influence conduct and conclusions" (Maxwell, 2013, p. 124).

Since I extended my research timeline (and due to the current global pandemic in Spring 2020) I intend to travel back to AT, and AIC.A or AIC.B when travel restrictions lift to share research summaries and obtain feedback from community leaders and research participants. My researcher perspective is only "one view among many" (Charmaz, 2014, p.132). I endeavored to represent participant and community voices in my analysis and findings with the utmost respect and authenticity, while continuing to face and critically reflect upon my biases and researcher positions. I developed a research validity checklist detailing my efforts to address validity threats in order to reach clear, authentic conclusions (see Table 4). I interpreted qualitative data carefully, and came to conclusions that aligned closely to the evidence in the study (Bogdan & Biklen, 2011). Data interpretation included "explaining why your findings are important and making them understandable" (p. 197). Data collection and continual comparative analysis precipitated the emergence of a conceptual framework. Interpretation focused on the findings and analysis of the model of community music pedagogy and a profile of community music leadership.

Table 4

Validity Checklist

Intensive, Long-term involvement	Amazon Town (AT): two weeks (2018), one week (2019) Amazon Indigenous Community A (AIC.A): four days Amazon Indigenous Community B (AIC.B): two weeks I lived and worked in the communities for as long as research parameters and logistical factors would allow.
Rich data	Data types: observations, interviews, cross-cultural researcher and participant interactions, reflexive researcher memos, cross-cultural collaborative film example collection
Respondent validation	Regular member checks: I will seek feedback from community leaders, research participants, and the interdisciplinary research team to assure validity in data and conclusions.
Intervention	My presence as a researcher is always some kind of intervention; I addressed this with reflexive researcher memos.
Searching for discrepant evidence and negative cases	I continually examined supporting and discrepant data to assess plausibility with my findings and conclusions. I reported discrepant data and modified conclusions accordingly.
Triangulation	Data collection types (observations, interviews, interactions, memos, and fieldnotes), a variety of data analyses (constant comparative methods, initial and <i>in vivo</i> coding, data clustering, narrative analysis) established triangulation in the research design.
Numbers	This study did not include quantitative measures, and therefore did not make any quantitative, numbers-based conclusions.
Identify threats to validity	I continually identified and addressed validity threats, including gaps in data, rival hypotheses, and researcher biases.
Comparison	Comparison between all data types across settings and times promoted a clear, comprehensive picture of the research settings, context, and validates evidence, reducing the risk of chance associations or conceptual leaps.

The purpose of qualitative research was to "examine the whole, in a natural setting" to gain a holistic insights and ideas from those observed and interviewed (Lichtman, 2006, p. 159). The data collected in this pedagogical research study included interviews – some follow up

interview, observations, detailed field notes and video journals, film and photographic evidence of public events, and member checks with a variety of musical ensemble leaders, community members, and community leaders.

Due to the large amount of data collected over the extended research timeframe, and the culturally situated nature of the data itself, the initial preparation stage for data interpretation included translating and transcribing interviews from either Portuguese to English, or from Kayapó, to Portuguese, to English. As I began analyzing data and looking for themes, I established a framework for understanding cultural, historical, and social precepts based on observations, field notes, review of culturally specific literature and research in these general geographic locations, and collaboration with professional colleagues.

Although I created a plan for the types of musical experiences, performances, and participant interviews, the plan evolved during time spent on location in each community. Brazilian time constructs are more flexible, performances as well as oral presentations take as long as they must take so that everyone is heard. A festival may be planned for a certain day, but for some reason may be delayed, canceled, and rescheduled; one must find out by word of mouth what is happening next. Each day I spent in Brazil often went differently than planned, which necessarily changed the course and nature of data collection.

After all interviews were translated and transcribed, I created a foundational cultural framework to understand the data. I began coding themes and concepts from interviews, observations, and film examples. Sorting through data included a nonlinear process of "sifting and sorting" through a large amount of material to create *in vivo* codes, or codes that focus on the meaning created by the words of those studied (Charmaz, 2014). This component proved crucial to interpreting the data honestly and objectively without mapping my cultural perspectives over

the music that I observed and heard. The coding process allowed me to locate a collection of central and meaningful concepts pertinent to the research question (Lichtman, 2006).

While focusing on the nature and value of music in sustaining a culture, the cultural transmission of music, and potential pedagogical shifts, I concentrated on narratives, stories, and songs present in interviews (2018) and follow-up interviews (2019). These firsthand accounts of lived musical experience, viewpoints of musicians and musical leaders, and their view of musical value within the communities pointed toward more culturally relevant and accurate codes than I could create as a cultural outsider.

I reviewed the initial codes, applied, and modified them based on film evidence and my observations. I created new codes as needed. Subsequent data triangulation allowed me to refine the coding process and create categories and subcategories. Differing viewpoints and lived experience as music ensemble participant, performer, or director led to new data points, which I addressed in descriptions of the data and explanations of codes and categories. To sort through a vast quantity of data collected over two summers of research and over 100 days of immersive study within the research locations, I used a qualitative data research program, HyperResearch, to sort and categorize codes from interviews (Step 1) and observational notes (Step 3). Codes created from interview analysis were used to analyze a rich selection of film examples of music ensemble rehearsals and performances (Step 2). The order of data analysis was vital to maintain focus on participant perspectives and local knowledges.

Data Interpretation through Researcher Lens

The qualitative data analysis process moves fluidly between "questions, data, and meaning" (Lichtman, 2006, p. 171). While moving between my research questions, raw data, and the meaning created through analysis, comparison, and rich description, I unpacked the data

through a feminist, transformative researcher lens. A feminist researcher lens naturally allowed me to tease out aspects of power structures and gender roles naturally present in the data collected (Lichtman, 2006; McCann & Kim, 2013). Internal versus external community power dynamics help to tell the story of cultural transmission in endangered communities (O'Connell & Castelo-Branco, 2010; Sullivan, 2013). Historically situated and highly defined gender roles explain the lived experience of music as cultural transmission from within these defined, but conflicted gendered musical and social practices (Green, 1997).

A transformative researcher lens prioritizes the views of those researched, aims to decenter and reframe culturally situated perspectives from a social justice framework, and empowers traditionally marginalized voices to be heard (Mertens, 2008). Our natural tendency is to observe, analyze, and understand from within our cultural frameworks of understanding and experience (Nethsinghe, 2012). Using a transformative researcher lens retains a focus on elevating and understanding cultural perspectives from within the natural cultural setting without reframing into a White-centered, WEAM-focused analytical or purely ethnomusicological case study of the music seen and heard (Theoharis, 2007). To that end, part of the data interpretation included a detailed critical review of my pedagogical perspectives, White-centered teaching and learning experiences, outlining connections between my research experiences and both current and potential transformations in my teaching practice.

I maintained a pedagogical focus on community music pedagogy to contribute new, expanded perspectives of culturally sustaining pedagogy. Acknowledging that tacked-on culturally responsive teaching initiatives are not effective means of creating holistic change (Ladson-Billings, 2014), the data interpretation magnified informal music learning approaches (Green, 2011) and the culturally conductive properties of community music making (Abrahams,

2007; Higgins, 2012). While theory and analysis included precepts of culture theory (Douglas, 2002; Geertz, 2008), culturally relevant teaching (Ladson-Billings, 1995; Gay, 2002), and culturally sustaining pedagogy (Paris & Alim, 2017), data interpretation included a concentrated cynosure of the codes, categories, and concepts leading towards reframing music education towards a CSP-centered pedagogy of music teaching and learning.

These Brazilian communities deserved a pedagogical and theoretical spotlight community members face increasing threats to natural ways of life (Hay, 2003). In spite of a
dramatic and recent rise in surrounding ecological threats and financial hardship, these
communities were proud of their heritage and fiercely protective of their history, language, and
musics. The elements of social agency present in the cultural transmission of values, beliefs, and
expressions of joy and conflict through music continue and sustain the society and way of life
despite outside threats to livelihood.

A transformative, feminist research lens promotes research participant involvement at all stages of the research and writing process (Mertens, 2008). To this end, the research design included participant involvement in discovering themes for future research, community feedback via public forum, and community approval of written and translated research summaries.

Limitations

Data collection took place over the timeframe of three consecutive summers to allow for data saturation, extension, and depth on preliminary interests including certain styles of music. This also allowed relationship growth with key informants. Researchers use qualitative methods to study complex, multivariate data that is usually difficult or impossible to quantify. The challenge in data analysis and interpretation, then, includes embracing "ambiguities and complexities of extracting meaning" from complex data (Barrett, 2007, p. 419). Limitations to

this study included: 1) time, funding, and location constraints; 2) sampling limitations; 3) researcher cultural limitations and language barriers; 4) qualitative data analysis and interpretation; 5) site reactivity; and 6) case study limits.

The first area of limitation, including time, funding, and location constraints, encompasses the logistics and difficulties of traveling to remote locations safely, traveling with a research team as opposed to traveling alone, and the complex logistics and costs associated with planning this sort of research endeavor as a novice researcher. Through the growth of collegial relationships, successful new (AIC.B) and repeated (AT) local knowledge exchange partnerships in music, film, and culture, and navigable weather, political, and social conditions, research extension was possible. While I would have preferred to spend more time in each research location, this possibility was cost prohibitive based on my personal logistics. I funded my own education and research endeavors, and was obligated to return to my full time teaching position each school year.

The research design was based on pilot study observational data in 2017. After learning about the more flexible, often extended Brazilian social-cultural time constructs of community music performances and local event planning, I designed a flexible qualitative study and data collection plan. I focused on planning the factors that I could control, included seeking out several types of rich data sources, including ethical filming and photography based on participant consent. I used snowball sampling based on public music performances, musicians, and leaders I met in research locations. Due to the time limitations and structure of traveling safely alongside a research team, I was not able to attend all community music performances or meet all of the local musicians and leaders. However, even though my data set is limited by these factors, I was

fortunate to meet and speak with musicians, dancers, and community leaders often over the span of more than one summer.

While planning, I knew that language barriers and cultural understanding limitations would arise. Although I have a strong background in Spanish language, my first time through domestic Brazilian airports (where I naively expected or hoped that I would locate someone who could speak English or Spanish) was challenging. I have continued to learn Portuguese over the span of three summers, and I both learned and understand much more now than in my first pilot research summer. I relied heavily on translators to fully explain interview question answers, especially in more nuanced situations, and to translate and transcribe interviews.

As I navigated unfamiliar social situations in Subaltern communities (AT and other nearby towns) and even more highly contextualized social situations in Indigenous communities, I learned context and cues from colleagues and community members. We are all just learning, after all (Zanotti, personal communication, July 2019), from whatever background, education, and experience we have. That being said, the process of conducting qualitative research within these communities challenged me to look critically at my own privilege (Karlsen & Väkevä, 2012), grow in cultural competence (Gay, 2002), and continue to develop my own cultural learning capacities along with better learning approaches for diverse students (Butler, Lind, & McKoy, 2007).

Site reactivity refers to the change and influence a researcher has on the research setting (Maxwell, 2013). "Researchers are obligated to account for both the benefits and limitations of their subjectivity (Conway, 2014, p. 503). I formed many connections and relationships with community members in AT in 2017. AIC.A, however, was a completely new community to me, and building strong relationships over four days in a divided community was not all that

possible. The difference in my appearance alone made my presence in the community of AT visibly observable and was widely discussed among community residents. It was essential to me to be clear and respectful of my research intent and goals with all community leaders and members.

I entered these communities not as a White "savior" of any kind on a mission to "revolutionize" a community, but as an invited team researcher developing Subaltern resident (AT) and Indigenous (AIC.A, AIC.B) filmmaking skills as a welcome social change initiative. I am still humbly aware of how much I have to learn about the deeply historical community and regional music traditions. While my cultural outsider perspectives may limit my holistic understanding of cultural and musical contexts, I prioritized participant perspectives, continued to grow cross-collaborative relationships, and corroborated my findings with other progressive researchers in the field.

While I hope that my presence in the research settings was a positive influence, I recognize that entering the community potentially affected the community in ways I did not anticipate. I addressed this potential threat to validity by maintaining my reflexivity, operating ethically, and consulting periodically with the experienced anthropologists on the research team. Reflexivity includes the precept "that the researcher is part of the world he or she studies" (Maxwell, 2013, p. 125). I kept a daily journal of reflexive research memos and video journals; I kept the journal while I collected data and this helped me to recognize my role in the community where I studied and learned.

Researcher Position and Reflexive Statement

I traveled to the Brazilian Amazon as part of an interdisciplinary team of American and Brazilian anthropologists, archaeologists, and college students over the course of three summers

(2017, 2018, 2019). After a year of research, writing, and conference presentations on Culturally Responsive Teaching (CRT) in 2017, I had an opportunity to observe, participate, and learn Brazilian musics as an invited cultural outsider, film professor, and observer in the field. Subsequent summer research in 2018 and 2019 opened up new spaces and cross-cultural musical relationships with community leaders and ensemble participants.

As an established, experienced middle school music teacher and choir director in the Midwest, I felt out of my depth during my first few days in Amazon Town. Loud, booming music and advertisements in Portuguese blasted from the trunks of cars throughout the day and rousing street festivals and dances spilled out into the streets at night until early hours of the morning. Nothing I read in books about Brazilian music or history fully prepared my ears to be saturated with unfamiliar musics at most hours of the day and night.

No book I read, musical recordings, or films I viewed could have laid the groundwork to fully absorb the intricate, beautiful, overwhelming dances of the *quadrille* teams twirling and smiling in intricate formations for hours on end. I endeavored to be pushed and pulled out of my narrow Midwestern comfort zone. My experiences challenged me to construct a dilated, fundamentally altered worldview encompassing new social and cultural context, characteristics and meanings, and the role of music in continuity of culture. I hoped to understand popular and traditional Brazilian musics as an invited participant and establish cross-cultural partnerships.

To study musics within the context of the people and history (Ilari, 2012), to inform a more authentic, true contribution to culturally sustaining pedagogy (Paris & Alim, 2017), it is essential to understand the history and evolution of Brazilian musics via local stories and perspectives (Bazinet, 2013; Vu, 2013). Other related studies included a participant-observer approach in the study of French-Creole music of Louisiana (Istre, 2013), visual ethnography and

social activism in the tango music of Buenos Aires (Gubner, 2014), and qualitative study on Indigenous singing children in South Africa (Nompula, 2011).

Study as an invited observer and participant within the culture challenges me to delicately navigate the social norms and customs of each community (Maxwell, 2013), to both ask and credit the musicians and community participants who choose the stories they think were most important to share. My intended contribution to the field of community music pedagogy is research that is authentically informed by Brazilian music, culture, and history and the positive development of a more globally inclusive music education pedagogy. As a participant observer, a component of data analysis included the role of self, reflexive analysis, and critical reflection on growth throughout the research and analysis process (Lichtman, 2006).

Training in a classic Western European Art Music (WEAM) program prepared me to teach well within a framework of reading, singing, playing, and performing musics that were deemed worthy of study. But the non-American folk songs I taught lacked context and authenticity - they were altered or simplified, and certainly did not match the diversity present in my classroom. Students need to be seen and heard from their cultural frame of reference (Abril, 2009; 2013) to engage in the learning process. To truly learn, students need to experience music that is relevant and understandable (Madsen, 2000), contextualized (Shaw, 2015), presented as equally valuable and worthy of study (Campbell, 2010; Jorgensen, 2008).

I was introduced to Culturally Relevant or Responsive Teaching (CRT; Ladson-Billings, 1995; Gay, 2002) methods well into my career in 2016, with teachers who began their teaching with acknowledgment of cultural identities, validating the stories of the diverse voices inside each classroom. CRT offered a potential partial answer, or at least a method towards answering questions I had been asking all of my teaching life: how do I find, validate, and value each of the

students within my classroom? How can music become a recognized component of cultural identity validation and an integrated source of strength for a community? How can this immersive learning opportunity in Brazil inform and transform my teaching approach and contribute positive, integral changes to Community music pedagogy?

CRT methods begin by validating the diversity present within the classroom (Ladson-Billings, 1995). As I tried to incorporate these valuable new models and methodologies into my instruction and classroom culture, it seemed that either I was not "doing this right," or I was missing something. Culturally Sustaining Pedagogy (CSP), a recent counterpoint to CRT, reframes the classroom culture away from historically repressive norms (Paris & Alim, 2017). The progression of my own CRT attempts and an even more progressive approach of CSP allowed me to reframe my concepts of classroom culture and student ownership in learning.

I am the "fish" who did not notice the water around me for quite some time (Ladson-Billings, 2014), and I recognize that my teaching, because of my training and experience, despite what I have learned in CRT over the last few years, remains centered in a largely White, heteronormative sphere. As I sought to understand and immerse myself in alternate spaces with contrasting worldviews, musics, and ways of life, I actively critiqued my own pedagogy and practice to expand and change my perspectives.

Currently practicing music teachers are often reticent to teach world musics, styles, and genres that lie outside their own comfort zone, realm of experience, and education (Bradley, 2007) for fear of "doing it wrong." We teach what we know well, often unknowingly turning students off participation in music, choir, musicals, and ensembles through narrow, Westernfocused pedagogy and educational programming. The fear of making mistakes in authenticity reinforces colonial, culturally narrow teaching practices (Puzio et. Al., 2017).

A critical look inward is a precipitative step towards creating a CSP-based classroom culture. For my teaching practice, this critical look inward has been taking place in my mind and classroom for the past three years. At the same time, developing a deeper, authentic understanding of alternate worldviews than my own via study within three Brazilian communities helped me to become a "fish" who *is* noticing the water I'm swimming in (Ladson-Billings, 2014). Recognizing where I experience privilege, where I can actively change White-centered teaching practices to empower traditionally marginalized students, and working to reset classroom norms around expanded worldviews is the next dynamic step in a personal transformation of my teaching and learning.

The opportunity to travel, work, and live in rural, remote Brazilian communities was an opportunity to stretch further, to simultaneously seek immersive learning experience and understand alternate musical worldviews. I learned much from my time in Brazil, including cultural insider-outsider perspectives, creative process development, ensemble leadership dynamics, and the development of transactional rapport. Initial observations (2017), work to establish cross-cultural relationships and partnerships (2018), and data collections (2018, 2019) have increased my ability to access deeper avenues of musical representation. This three-summer research process allowed me a clear path to locate and interview musical and cultural leaders. The research process and results fundamentally changed my worldview of culture and diversity present in my own classroom. Living and studying in these communities has been and continues to be a deeply profound, transformative experience I carry with me as a teacher, learner, researcher, and human being. As I endeavored to expand my understanding of the nature and value of music in Brazilian communities, the passionate musicians and leaders I met along this journey continue to shape the way I think, teach, act, and lead in my own classroom and beyond.

Ethical Considerations, Issues, and Tensions

There were many ethical considerations in conducting this study. Site reactivity, protection of informants, fragility and volatility of economic and social settings, my presence as a cultural outsider, and past research conducted from a West versus the Rest perspective (Hall, 1992) comprised the most essential ethical considerations. An interdisciplinary anthropology, music, and film conference and presentation opportunity at Vanderbilt University in March 2017 led to a critically reflective collegial conversation regarding the ethics of anthropological research, Indigenous perspectives, and film and technology innovation versus invasion.

Weatherford (InDigital Conference, March 19, 2017) led a discussion that brought up issues of White privilege, globalization, and allyship versus extractive self-propelling research practices. There are deeply held beliefs, understandable sensitivity to past research injustice in colleagues of diverse linguistic backgrounds, and so many reasons to change the research paradigm as well as founding principles of K-12 instruction.

I sought collaboration and active research participation along with final confirmation of an authentic research perspective. In my work in these Brazilian communities, I continually worked to prioritize their perspectives and ethically share the experience of the participants through voluntary participation. I obtained approval from the communities in this research endeavor. In AIC.B (2019), I took a more reflexive, ethnographic approach to protect and preserve identities, community location, and livelihoods. In reviewing the context and balance of passive versus active consent in the planned research sites, consent forms for interview participants were translated into Portuguese (primary language of AT) and verbally into Kayapó (primary language of AIC.A and AIC.B).

During performance observations and invited cross-cultural researcher participant interactions, I followed a plan of passive consent, checking in with the groups. I later shared and provided all film and photograph files back to the communities at the end of my time there. It was my ethical duty not to extract, but to learn and share back to the community.

Since I intended to involve the communities in reviewing, giving feedback, and signing off on this work, I negotiated and re-negotiated active and passive consent carefully to protect the anonymity of interview informants and their surrounding communities. I established trust and initial relationships by working with colleagues to establish the first film school in the community (2017). This was a cross-cultural partnership and collaboration that was 20 years in the making, and our partnership seemed to make a positive impact in the community. We worked to empower and inspire community residents to tell the stories of their local histories and heritage via the powerful medium of film.

The founding of the film school in and of itself represented a shift towards uncovering and reclaiming local history and heritage of the community and its residents (C. Cunha, personal communication, 2017). These were not only transactional tasks in the communities, but also the projects made by film school students in both communities. They chose to film and continually create films which reflect the values, beliefs, and themes of concern in the face of globalization and economic enclosure. Music played an important role in these research communities, and was of particular interest in filming and recording the histories of all research locales.

In a risk versus benefit analysis (Bogdan & Biklen, 2011) in the research site communities, I continually considered the effect of my presence as a cultural outsider in the research settings (pp. 38-39). I planned my research to interact with participants in a "natural, unobtrusive, and non-threatening manner (p. 39). I established trust to provide for reciprocal,

mutually beneficial relationships that may last far beyond the confines of the research parameters (Chilisa & Preece, 2005). I operated sometimes as an observer and participant at planned performance events, other times as a participant observer or complete participant when invited. I always maintained the role of observer, reflecting on what I saw and heard.

I have and will continue to confront my own bias and White, privileged, narrow frame of reference. My training, aligned with many other music educators in my generation and realm of limited field experience, prepared me to teach in from a Western-prioritized perspective. As Bogdan & Biklen (2011) claim, and I firmly agree, "the researcher must continually confront his or her own opinions and prejudices with the data" (p. 37). I continually conducted critical reflection on my position and perspective as a researcher and cultural outsider. I also worked to develop cultural competence and depth of understanding of the research participants and community perspectives. The transformative research lens went beyond the surface-based hints of meaning of "world musics" to account for the true perspectives and meanings present from within the cultural context of the music, and how that music contributed to the continuity of culture.

Chapter Summary

Music is a powerful way in which we connect with others, across cultural divides and boundaries, creating a space for understanding and appreciating multivariate cultural backgrounds and social contexts. Radically responsive teaching creates potential for paradigmatic change. In the process of research, data analysis, and reflexive ethnographic writing, I sought to recast and redefine the way I build culturally inclusive, active and allied, participatory music classroom cultures. Traditional, popular, and blended musics and the organization of socially experienced musics are essential cultural representations that form and

change concepts of self and place within society. As a cultural outsider, music teacher, and novice qualitative researcher in Brazil, I sought a transformative learning experience. I hoped to engage in an immersive cross-cultural knowledge exchange to critically address and transform my teaching and learning perspectives in my music classroom.

These welcoming Brazilian communities are situated in areas experiencing a vast amount of change and globalization. Prescient issues in evolving, diversifying societies call for paradigmatic change in culturally responsive music pedagogy (Gay, 2002; Villegas & Lucas, 2002), philosophy (Lind & McKoy, 2016), and instruction (Stokes, 1994) to both protect culture and allow Amazonian and American societies to evolve (Green, 2011; Lind & McKoy, 2016). My research and work sought to validate and prioritize Indigenous, Subaltern voices of leadership in music ensemble settings with a balanced combination of ethnomusicology, pedagogical inquiry, and reflexive ethnography. My goal was to produce an academic work that matters, write in a way that ethically validates Indigenous and marginalized voices, and bring authenticity, strength, and empowered focus to the preservation of Indigenous cultural heritage. This knowledge may help me to cultivate classroom culture in which students become culturally conscious and curious, accepting and inclusive of diverse cultural and musicking practices, and actively engaged in learning and producing musics from around the world.

The overarching research question concerned community music pedagogy. The goal involved determining how various forms of community-based Indigenous and popular musics might expand the worldview of music education and leadership in the United States. I collected data to answer my primary research question regarding community-based and informal music learning. I also examined how music served as a vital form of cultural transmission and

survivance. Another area of exploration involved the actions and perspectives of leaders and leadership from within the remote Brazilian communities.

Based on identified community music pedagogical concepts, I created a model of Community Music Pedagogy to inform or influence teacher education programs, social justice in education initiatives, and current teaching practices promoting CSP. A description of the primary themes and model of Community Music Pedagogy appears in the next chapter.

CHAPTER FOUR: COMMUNITY MUSIC PEDAGOGY

During this study, musics and rhythms people saw, heard and experienced inside rural Brazilian community spaces were vital components of local culture and heritage, woven into the social fabric of everyday life. The type, frequency, and locus of exposure to certain musics reflected common, culturally congruent social and community influences towards music learning. J.E., composer and social activist, explained the perpetuating presence of music in his own life:

First off, the desire... music I heard, I want[ed] to play it... Sometimes you write a message... you don't have the ability to express it. So you look for poetry. It has a general context within reality... you place a word about the planet and you have the desire to transmit it to society. And at the same time register it so it remains for always, spinning around in the memory of the people, waking up the memory of the people toward the objective that you placed in it.

J.E. described how music "spins around the memory of the people, waking up the memory of the people." Music, in its many forms and *rhythms*, as Brazilians often said, was a powerful conduit of cultural transmission in sustaining the hearts and souls of people. Music solidified the collective social identities of a community, connecting past local knowledge, through current realities and challenges, towards a sustainable future. Music, in and of itself, was central to this local future, alongside many other creative arts and pursuits.

I collected data to explore and address my research question: how does the study of various forms of community-based Brazilian music expand knowledge of culturally sustaining music pedagogy? I focused on the reasons individuals in a community choose to pursue musical knowledge and skills, and how they found or created learning access points in their communities.

I explored how musicians accessed learning opportunities, participated in music, and engaged in developing their musical craft. Finally, I investigated how people perceived the performative outputs of culturally situated, locally relevant musics. The continuing, regenerative nature of this flexible approach to community music pedagogy derived from the exploration, creation, and sharing of a variety of Brazilian musics in their local community spaces.

I collected three types of data based on community musics in rural Indigenous and Subaltern communities in the Brazilian Amazon. The data included (1) observations, field notes, and daily personal video journals based on informal and formal community music occurrences; (2) interviews with community music participants, ensemble leaders, and music supporters; and (3) film footage and photographs of publicly shared sacred, secular, popular, and traditional musics. I prioritized local knowledge and perspectives, noting how shared local musical knowledge safeguarded belief systems and strengthened social structures within the balance of everyday Brazilian social life.

I analyzed and organized the data in two overarching frames: (1) characteristics and ontogenetic phases of community music pedagogy and (2) profiles of informal and formal community music leadership. After examining various forms of community-based music, music learning, and music sharing, I constructed a four-phase model of culturally sustaining community music pedagogy. The central phases associated with this model included: (1) Initial Music Encounters; (2) Emergent Learning Processes; (3) Developing Musical Craft; (4) Create, Perform, and Share (see Figure 3). The experience of this progression combined with meaningful, revealing connections between nonlinear, flexible advancing phases. The data revealed how people of different ages, genders, and walks of life encountered music, discovered their own motivation to learn, and how they shared music in their local community spaces.

Natural relationships between phases in this pedagogical model became apparent in the transitions between each stage. These connecting bonds between each phase showed a combination of internal motivations to learn and external influences; a spark or push to learn. I will discuss this essential conduit as a component of data analysis in Chapter Five.

Figure 3

A Community Music Pedagogy Model



Overview of Community Music Pedagogy

This overview section briefly introduces four pedagogical phases surfacing from triangulated qualitative data in the study. I give a brief overview of each phase to establish the culturally situated components of musical experience, learning, continued engagement, and sharing within community spaces. I subsequently break down and tie each phase together with a variety of interview responses, observational data, and firsthand experiences with community musics in situ. Film and photographic evidence corroborate each phase as those moments are appropriate and ethically available to share.

Studying musics firsthand within original community context created a space for expanding my own worldview of music teaching and practice. This is the moment where I began to stretch my Westernized understanding of music pedagogy beyond my own particular anthropological "armchair," as Merriam (1964, p. 39) said, towards comprehending a local, experiential space of community music. Moving beyond this brief overview, the following section introduces Brazilian musical rhythms in their original location and context.

Musical Rhythms In Situ

Concurrent, practice-specific local knowledges are essential to this study. The vernacular, vocabulary, and practice comprising those local knowledges speak volumes beyond possible translation; I briefly describe and contextualize the concept of "rhythms" to clarify the data in this study. Brazilian study participants often differentiated musical styles, types, and genres with the word "rhythm," so this word will be used more commonly in lieu of a more Western nomenclature for differentiating styles or genres of music. Respondent examples illustrated perceptions of music in situ: the ways people see, hear, and perceive music in their communities

as unique rhythms were important to understand within their original social and community conditions.

The following respondents delineated their conceptualization of a musical "rhythm" within a broader understanding of musical style, genre, or type. A common overlapping perception of music emerged after multiple conversations and interviews. Composer and social activist J.E. said, laughing, when asked about the types of music most prevalent in the community, "it is a salad here... It is a mixed salad here.." A.F., a folia leader, noted "a music that we used to dance to comes from samba, but we call it gambá. Over time, we heard lots of music from [here]... There were lots of types of rhythms to dance to." R.E., a professor, stated that "it [music] is more about the rhythm than the words." A.C., a young rock drummer, shared his viewpoint on what music was to him: "it was a time in my life, in my childhood, and [rock] was a rhythm, a style of music that had all of that question about freedom, social criticism, things like this." And finally, K.V., a cultural event coordinator in his community, stated the connection between identity and musical rhythms: "I like these music rhythms because they are a form of identification. Today it is important for me as a way to identify. There are other musics like funk and rock, they are a way to relax and reflect." Musical types, genres, and styles equaled "rhythms" in these spaces.

The frequency, manner, and methods of shared musical enactments of culture created opportunities for people of differing ages, genders, and social background to experience community musics firsthand. Brazilian musical rhythms described in interviews and observed in shared public or home community events shared common overlaps in description, purpose, experience, and participation. The most common rhythms discussed included sertaneja, forró, gambá, folia, dance rhythms, and festival rhythms (see Figure 4).

Figure 4

Local Brazilian Rhythms



Four Phases of Community Music Pedagogy

Given the structures of music within their cultural and social contexts in situ, four phases of flexible, sustaining music pedagogy emerged from the data. The primary phase, Initial Music Encounters, comprised the components of becoming aware of existent musics inside one's natal or current community of residence. These local spaces were comprised of interactions between people, music, and time spent with a variety of locally bound musical rhythms. Meaningful experiences people initially saw and heard before they engaged in learning occurred within the

spaces of home and family, community festivals, religious and spiritual events, and the performance, recording, and distribution of local musics.

The second phase, Emergent Learning Processes, involved a variety of flexible introductory music learning methods, practices, and progressions. These approaches to music learning encompassed types of noncomparative informal and formal observed, reported, and recorded steps towards acquiring musical knowledge and practice-specific skill. Learning processes included: self-teaching and peer-teaching; family, community or ensemble-catalyzed informal learning; and formal education via community or church programs. Rather than focus on one musical rhythm, I collected data across local music ensembles and events to gain a wider variety of perspectives on community music pedagogy and practice inside a community.

People found, sought out, or created music, using emergent ways of learning. This allowed them to acquire musicianship, leading to a third phase: Developing Musical Craft. In this stage, participation continuity, learning engagement, and access points all contributed to further development of musical craft. This theme is a cumulative summation of the many avenues people naturally used to access and further their own or others' musicianship. I describe several informal and formal musicianship development paths.

The fourth stage, Create, Perform and Share, evolved naturally from the development of craft into creating and sharing outputs of musical culture: composition, performance, recording, and distribution. Acts of musical performance in communities reinforced values, beliefs, and social structures inside the community across ages, genders, families, and individuals. This fourth phase completed the cycle, establishing a regenerative, sustaining pedagogical model connecting back to the first step: Initial Music Encounters. These four progressive phases of community music pedagogy illustrate how music served as an enduring, inherent element of

historical, social, and human culture. Starting at the beginning, I look first at Initial Music Encounters.

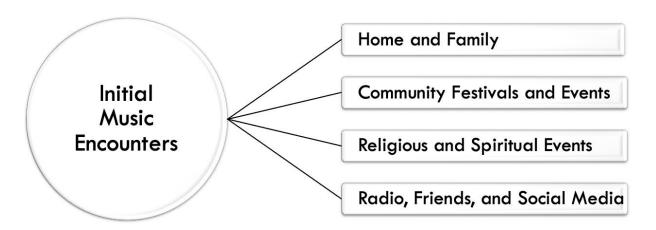
Initial Music Encounters

As composer and social activist J.E. would describe it, people are moved by some kind of internal catalyst to learn and play the music they see and hear. It becomes "a necessity," something that one must learn how to do," said J.E. In this section I describe the different ways people became aware of the musics they enjoyed and how they decided to pursue them.

A compelling finding arose from my research, which seems obvious but important nonetheless: people were influenced by what they saw and heard, and their initial experiences with music ultimately inspired some to shift from music consumers and listeners to active music makers and leaders. The types of Initial Music Encounters included home and family; religious and spiritual events; community festivals and events; radio, friends, and social media (see Figure 5). The first encounter with music often began at home with family members.

Figure 5

Initial Music Encounters



Home and Family

The role of family created a strong, consistent access point to see and hear culturally relevant musical rhythms. These musics were often imbued with local historical and social significance and fundamentally integrated into the surrounding social fabric of the community. I learned from discussions with R. Pace, anthropologist, and H. Lima, archaeologist (personal communication, July 3, 2018) that many Brazilian families lived with multiple generations under one roof, or met weekly to share food and social time with one another. Because of these common family living and social practices, music experienced at home and with family proved influential in initial exposure to musics, which were deemed important because of their connections to home.

I noticed in observations of family celebrations and social gatherings that music was a central connective component often before, during, and at the close. Many of these family-centered events were organized around sharing music and food during religious celebrations and holidays. Professor R.E. noted, in his reference to encountering music with family, and it sparked an interest in learning: "I was curious through my relatives who played music." R.E. continued on, recounting "our relatives, our families, almost all of them play an instrument... When we get together there is a lot of music, a lot of guitar. So it has this importance." Music was an integral, consistent component of family gatherings. The professor substantiated this idea further, stating "you can't have a cookout with family without music — without music it doesn't work." In these ways, R.E. relayed how music was a given constant in family events. R.E. heard this music and became interested and "curious" to learn the music his family was playing. R.E. also relayed how music was a given constant in family events; "without music it doesn't work." Music took up space in his childhood past, in the memory of his family and close social experience. This is one

perspective. The quotes that follow represent additional interview participant observations regarding initial access points and awareness of community musics.

The presence of music experienced within family structures influenced younger generations. A.F., folia leader, stated "since we are influenced by our grandparents' music in the folião, I think that since childhood there is a pattern of music – within the family I am talking."

A.C., a rock drummer, recounted the natural continuity of musical transmission via oral tradition: "it is always beside people. They hear it from childhood. The parents play it for the children, the children sing it to theirs... It is transmitted like that." G.M., a schoolteacher, talked about the importance of music in her family: "the music of my father is music from the region, it is music experienced in this reality. The story of the municipality. His history and the story of our family." G.M. went on to talk about how she learned to dance: "I learned to dance when I as little. With our parents, siblings, relatives – people older – the elders – we learned to dance from them. I learned from my siblings and my father." M.K., a cacica (chief) in a Kayapó community, talked about the connection between preserving tradition and family. "The music is old and didn't start now, it's older. Our grandparents were using it [music and dance] and we are using it until now, we have not forgotten our tradition; we are not losing music and dance."

I noticed across observations of family gatherings and family-centered music events that social structures in Brazilian families seemed naturally close, creating organic access points for encounters with culturally and socially relevant community musics. I noticed that music took up considerable space and time in Brazilian family functions, from birthday parties to religious celebrations and holidays. Several interview participants cited the importance of regional musical rhythms historically connected to the region. I observed from interactions with a variety of musicians and leaders that they prioritized local knowledge and flavors of local musical rhythms

over more nationally recognized musical types. The following section highlights observations of music experience in family-centered events, which highlights the role of music in home and family, as well as the influence of local and regional musical rhythms.

Observations Within Home and Family: A Family Party

Lively conversations spilled out onto an open-air stone patio while children swung back and forth in a hammock, eating grilled chicken on a stick. A keyboard player and a D.J. played and mixed lively forró music and brega together. The music pumped through enormous speakers while people talked, laughed, ate food, and danced through the night. Children ran and played outside, weaving in and out of the adults talking and laughing in small groups. As light grew dim around six in the evening, the music pulsed louder, and more family and friends took to the dance floor in pairs and groups. I was swept up in the energy of the lively music, smiles, and sometimes open laughter when I would follow social dance cues and get some simple step horribly wrong; the cadence was mesmerizing. For a moment, just a moment, I felt like a part of this extended family and community.

There was less structured traditional nuance here at this extended family party, a welcoming vibe: "eat this, try this; have you tasted this yet?" It was an open invitation to "hang out" with the family and stumble through communicating in Portuguese. I was a novelty, an outsider, but I was learning, just as children do, to take in and process all that I was seeing, hearing, tasting, smelling, and touching in that instance. I felt surrounded by the presence of family in this opening of time, cultural context, and space. I was struck simultaneously by a deep, profound understanding of the inherent *worth* of music in everyday life. Music was such an integral, connected component of the social experience of the family party. There was an "of course it's here; it's like this, it's always like this" sensibility when I asked interview participants

about their initial access points to community music, what music meant to them, and their thoughts about music as an essential component of daily life.

Had there been nationally recognized MPB (Música Popular Brasileira) playing, or Mozart pumping through the speakers, the music would not have dovetailed so seamlessly into the social fabric of the evening. It had to be "from here," recognized as regionally and locally congruent with parents and children that wanted to laugh and talk over it, the pairs of enthusiastic cousins who wanted to dance within it, the aunts, uncles, and grandparents who wanted to eat, dance, and watch life unfold around it. The home and family access point could comprehensively encapsulate multiple generations in an immersive music-embedded social experience of coherent, implicitly understood and imparted cultural and social values. People seemed to inherently understand the importance and presence of musical rhythms within their home and family events and did not often discuss it separately, because it was always there.

Observations Within Home and Family: A Family Sings

On a more simple, quiet evening, the sun dipped spectacularly, and also ordinarily, as it did every evening, into the Amazon River. I often liked to write a journal entry just before teaching an evening class; this was a beautiful spot in the park, right near the heart of the town in the main square. I sat on a faded yellow bench overlooking the river with my umbrella, backpack, camera, and small spiral hardcover notebook, watching families playing in the park or strolling along the sidewalk. Even during the dry season, rain was possible, and it was usually a douse, not a sprinkle. During the heat of the day the streets were nearly deserted; shops and bodegas closed up, and those who could stay inside did. Families ventured out just before sunset to enjoy the community park or get some ice cream at the local lanche (snack) stand. Sometimes my day had been eventful, with an interview, or following one of the folioes processionals.

Today the square, like the water, was calm. The sky was two-toned; only shades of purple and yellow shifted and changed as the light faded (see Figure 6).

Figure 6

Sunset on the Amazon River Overlooking the Community Park



A family of four was sitting and lying in the grass across the sidewalk talking and laughing. It looked like a mother, father, and two children between four and eight. The father began singing a simple, beautiful melody I did not recognize. I am sure someone inside the community would have recognized it; it was likely a song related to a prayer, or a Brazilian folk song I had not yet heard. The mother joined in before the third or fourth word, and both children followed suit. No one attempted to project their voices, or sing "in tune" with accuracy; in that

moment those technical components of singing did not seem to matter. The family sang in twopart harmony with one another, and it was both simple and beautiful. The sound was not meant for an audience, or even to be shared with a passerby or observer like me. The song was insular, present within the family unit, tying the moment and the family together in time.

It seemed spontaneous yet innate, no preemptive start or stop, no pageantry: just music in the midst of everyday life. The harmonies of their voices blended with the fading sky light while hundreds of small black birds twittering and swooped, diving to catch mosquitoes. This was as much a family access point for encountering music as was a huge, extended family party. It was just as poignantly immersive, though vastly different in experience and scope. Larger family gatherings and a family spending time together playing or singing were frequent, natural occurrences in the community. Everyday musical experiences shaped social perceptions of the nature and value of the music, morphing quotidian moments into the influencing musical rhythms some Brazilians ultimately chose to pursue.

Attendance at community and festival events did not seem to be in any way compulsory, but it was expected that many would participate, in an audience, financial supporter, leader, or performer capacity. The following section discusses those very community and festivals and events as an initial access point to experience community music.

Community Festivals and Events

At the center of a remote Indigenous community, moments after arriving via a small, prop airplane, we were swept through the village to the "men's house," the formal meeting place in Kayapó villages. Formal introductions began right away, before settling or "moving in" to temporary living spaces. Afterwards about sixteen Kayapó women formed a line with groups of two and three. Wearing simple, patterned house dresses and flip flops, each woman showed

detailed bold or slightly fading intricately painted designs on faces, arms, and legs. The women began to sing and shuffle-step forward and through the men's house into the open space around the center of the village. The vocal style was, to me, bright and forward, somewhat nasal in nature, without a discernable tonal center at first. With each series of steps, the beat emphasis went one - TWO, one - TWO with their feet, while arms rose and fell rhythmically, palms up. The ends of phrases died out, seemingly with each collective breath, almost in cadence with each woman, before the next phrase began.

The women seemed to be young adults through their late 30s; they were led by a cacica, a woman chief, and many in the group were interconnected by marriage or by blood relation. The village itself was comprised of about 400 people. We were told that we could join in here, at this moment, after the women's dance began. I learned later that this cross-cultural invitation to join in happened often, but was not always the most culturally congruent way for outsiders to participate. The moments where I was invited to take part in the music and dance were special opportunities to step, very briefly, closer to the emic perspective of a cultural insider. Together we danced and shuffled our feet across the open space, Kayapó women leading with hands black from painting one another, the men, and their children. They did not really smile, but appeared resolute; ready for what would happen next. They stepped with purpose, singing with a ringing, clear tone that carried across the open air community. We cultural outsiders followed suit with our steps; we could not follow suit with the melody and vocal styling of the Indigenous song of the women. Figure 7 depicts a carefully taken picture of the women dancing. Because of the nature of the NGO, Associação Floresta Protegida (AFP; Association of Protected Forests) agreement protecting Indigenous Brazilian communities, I do not show any faces of the Indigenous Kayapó.

Figure 7 *Kayapó Women Dance in the Men's House*



I learned later, in talking with anthropologist Zanotti (2019), the importance of the bond between women in a Kayapó community, and how they were recognized bearers of the Mebêngôkre language. The women were responsible for "keeping" many of the local social and cultural traditions. Over the next weeks in the community, I observed that music almost always followed certain rhythmic patterns: often involving a "one - TWO" step pattern, sometimes quicker or slower, always moving, physically connected with others, back, front, side-to-side in tandem with those in their community, with visible purpose and conviction. To me, these dances showed a connected representation and visible enactment connecting the experience of music with social identity and common purpose through physical embodiment, in the actual center of a community space. Some children watched from their houses around the perimeter of the village, and some men cut into the *cumarú* pods with machetes. Some women listened while beading intricate Kayapó necklaces and bracelets from nearby lawn chairs, silent but engaged onlookers

of their own culture. To me, all of these vantage points were enactments of culture: seeing it, being a part of it, learning it, sharing it, and bearing it forward in one's own way.

Interview Perspectives: Music in Community Space

This section details perspectives of musicians, music supporters, and community music leaders on their experience with music via community festivals and events. H.M., retired government worker, noted that music took place "in festivals. In festivals people listen to music and dance." The music that people listened to, saw, and experienced was a powerful social conduit that brought people together to collectively celebrate elements of local culture.

E.R., healer, teacher, and folia leader, recounted her experience with regionally associated musical rhythms of gambá, quadrilha, capoeira, and carimbó:

In cultural terms we have gambá. You saw the celebration – that dance that is accompanied by the drums which is called gambá. In terms of modern music we have, more for the quality, we have on the folkloric side there is quadrilha. We have capoeira which is older, because of the slaves. Here there exists a group that does capoeira... So there is capoeira and quadrilha and a carimbó group.

E.R. went on to say "music is present in all the important moments of life events – family connections, community connections." The presence and importance of the role of music in community festivals and events was evident from a variety of musician and non-musician perspectives. B.F., radio announcer, simply stated his own perspective as a radio announcer who participated in community events: "I like the rhythm a lot and for the form of lyrics of the [sertaneja] music. There is a lot that I hear that has lyrics that speaks to a person. I like the rhythm as much as the lyrics... I work with music through the radio. On occasion I have worked at a festival or a dance. In this way I work in the community with music."

Observation: Music in Community Space

One evening at dusk, I had arranged an interview with a capoeirista, a young mestre of a local dojo. I climbed awkwardly on the back of a moto, followed by another moto with a translator and research consultant, and we zoomed to the dojo to meet with the mestre. C.M. was passionate about his craft and its visibility within the community. I had observed at least two public capoeira demonstrations (see Figure 8), which is how I noticed the natural dynamics of his leadership as a mestre in the group.

Figure 8

A Capoeira Demonstration



I interviewed C.M. on a tiny, rickety wooden child's chair while practice took place. There were young, middle-aged, and older participants; the capoeira dojo seemed open to all, regardless of age or gender. Capoeira is physically demanding, requires flexibility, and dedication to learning not only the physical movements, but the meaning and historical connections behind this. C.M. validated my observation that even though much of a capoeira

demonstration was based on improvisation one clearly had to dedicate significant time and practice within the group to improve their capoeira knowledge, skill, and improvisational abilities. When I asked C.M. about other local musical rhythms, the conversation always wended its way back to capoeira. He was clearly passionate about his craft, and sharing how much it meant to him. The community visibility piece was especially important, as this was a powerful expression of local culture and a visible representation of strength and unity of capoeira programs in the community.

A.C., a rock drummer, stated "well, [town name] is an old city. It has its own music, city rhythms of its own. This culture is very strong here. People transmit it. The descendants transmit it." I observed that some of this transmission occurred through community festivals and events, which became an important access point for encountering community music. K.V., community cultural event coordinator, talked about the importance of youth involvement in community events:

We are always presenting them and the other youth who like it are interested in participating. So, we present them, present the band. Then we present another part of the band – so from show to show we have different components. This gives space for more people. So, this is the future. Music is the future.

The drummer, A.C., represented his own youthful perspective and hope for the future of community music festival events:

I always have participated in the events that happen here in the town. Musical events, for example like the Festival of English music. It occurred, and still occurs, every November here... I participate in festivals... It is also good to build character.

I note here that because I interviewed several musicians and musical leaders in 2018, my preliminary understanding of the local cultural contexts of community music festivals developed around those perspectives, along with my observations, film, and photographic evidence of community music events. When I returned in 2019 I sought to follow up and bolster understanding of community members who considered themselves musical bystanders, audience members, and financial supporters. These varied perspectives helped me develop a more informed understanding of the role of music in festivals and events, and how music played a role within community social structures. K.V. corroborated the idea that music could "rescue" social structures in the community:

Our value in relation to music for the community is very large... In [town name] we still lack many types of music, cultural music in the municipality, like the form of gambá which we have always had, to rescue all these events that were located here. Also, our carimbó – music that is very traditional that some people don't know about. We try to bring back these musics so people know what is gambá, what are the regional musics.

Cultural value was an essential concept connected with community festivals and public events.

G.M., a school teacher, stated: "it is important to remember, to celebrate, to relax. To play, to dance, for a festival, to enjoy a drink, to meet with friends. It is very primordial on this part. So, this is the fight – to value." The fight to value music, especially regional music, echoed in the words of E.R., healer and folia leader:

If there is a celebratory event there will be music with it. It has an objective to go with the subject... For example, some bring it because their parents were musicians in the past – string instruments (pau corda), played the clarinet – the father of my husband played the

clarinet. With just this little they played. Today they play more guitar. Our children play guitar and electric guitar. It is like this, whatever comes around.

Throughout its enduring traditions, music remained a vital, evolving component of everyday community life. Community festivals and events revolve around an intermixed flexible blend of storied local tradition, spectacular celebration of musical ensembles or demographic groups, visual enactments of social values, and reproductions of learned local histories. Sometimes these traditions, or ensembles were based upon a seasonal calendar of religious or spiritual events, and the musical rhythms shared in these events contain their own contexts and local meaning to the community. The following section explains these contexts and meanings of music within religious, spiritual, and nature-connected community celebrations and ceremonies.

Religious and Spiritual Events: Spirituality, Saints, and the Jaguar

"Quem canta, ceus mais espanta," said R.E., which means "someone who sings, heaven pays more attention." R.E. repeated this common phrase from his social circle in the community with a reverent, softer tone. I observed several religious festivals and ceremonial traditions and rituals. These enactments of traditional religious and traditional spiritual musics showed strong, historically significant and visible social influence within each community by how many people attended, and how each interview respondent spoke of their respective involvement with these events. Religious, spiritual, and nature-connected sources created culturally relevant local musical experiences: spaces to engage. Since many Subaltern families attended their churches together, there was a strong connection between the access point of family and the access point of sacred or spiritual musics. The frequency and influence of family often affected a person's interest level in religious and spiritual musics, and most certainly touched their awareness of the intangible purpose and importance of these musics within their personal realms of experience.

In this intrinsic case study, I sought to learn about existent community musics and their role in establishing access points to inspire music learning processes. Data emerged from experiences with religious and spiritual, community-based happenings as musical access points. E.R., a healer, teacher, and folia leader, made a significant statement of the essence of community religious music:

They [musics] speak about our reality. For example, there are some that deal with the rural worker, or with religion, Catholicism. So [regarding] Catholicism, the music is made about the life of the people, the life of the rural worker, the fisher, the Afro [African descendant], the Indigenous. It is that – the life of the people... The culture and the life of the people. The soul, the soul of the culture.

Many local, Subaltern churches were constructed in a prominent location in the community, typically on the site of former foundations of hybridized West African, colonized Portuguese, and Indigenous gathering grounds (Lima, 2019). For example, Amazon Town was colonized in the early 1600s as a Dutch trading post. I learned in talking with archaeologist Lima (2018) that the central Catholic church was built a few years later on top of a common site for Indigenous spiritual gatherings. The colonists were thought to have sought out these socially significant spaces to superimpose colonial belief systems on top of Indigenous spiritual beliefs and gathering spaces. I gathered from speaking to several Subaltern community residents that they seemed to value the sacrada e profana (the sacred and "profane," or not recognized by the Catholic church) in their own respective cultural and social loci of experience. People celebrated differently for sacred and secular events, but did not necessarily prioritize one over the other.

I observed that many residents participated and enjoyed the June and July sacred events with deference to formal Catholic traditions, including the raising of the mast, food served to the

musicians and entourage stopping at each home, and oral presentations by financial contributors. But many aspects of the June and July festivals, which continued as celebrations in honor of many different saints, were not formally recognized by the Catholic church, and were more informally organized within the community infused with their own local and often Afro-Brazilian historical tradition. People enjoyed parades, street parties, food, and weekly festivities that stretched late into the night.

I noticed that many Indigenous traditional dances and songs took place in honor of the manioc festival, the women's festival, and in 2019, the jaguar festival, in and outside the men's central house. A cacica, M.K., referenced "animal music" in her understanding of Indigenous song and dance: "I learned together with the group... [from] some shaman, also heard or some animal, animal music... and [he] passed it on to our group. [We] understood animal music."

These experiences, all of them, were meaningful ways of sharing culture within everyday life. As an observer and sometime participant, I noticed how enactments of spiritual and nature-connected musics did not align with my Westernized, Eurocentric notions of technical accuracy and performance artistry. The undulating combination of soul and spirit took place around socially, culturally situated norms of ritual participation. These ceremonies happened within flexible community time and space, in ways that were congruent or *true*, as the Kayapó would say, with natural Mebêngôkre lifeways.

A.F., a Subaltern religious folia leader and elder, said "for me the most important thing is the folia... This is the music of my grandparents. Today it is part of our history... I don't want to let this tradition end. I wanted it to be alive." A.F. indicated close connections between history, family, tradition, and transmission of culture through the folia, the religious music of his grandparents. It seemed that in these instances, especially within the music of the folia, that the

music was tied to local history and knowledge (see Figure 9). R.E. corroborated this idea, stating "these musics are tied to a cultural perspective and religious [perspective]... Influence enters with lots of types of churches."

Figure 9A Folia Group Plays and Sings



Access to religious and spiritually connected musics occurred on a regular, concurrent basis within everyday life. R.E. continued on to say "we learned about these musics since being children through the devotion to São Benedito... these musics here have more value to be transmitted, passed down." Connections to Catholicism and the Saints an essential access point to music learning in a Subaltern setting, when it was financially possible. A.C. stated "All of it. All [is important]. There is [sic] also the evangelical churches in the city that train musicians." B.F., a local radio announcer, marked Evangelical music as more recently influential in the community vernacular. "Here there is an evangelical radio station. There are other ones that

function illegally. They play prayers, hymns." Radio itself will be discussed as a common access point for a variety of community music rhythms later in this chapter. The presence of religious radio stations in the community showed the prevalent influence of religious music within the social fabric of the town. A retired government worker, H.M., stated her connection to religious musics: "we sing, we listen to the loud speaker [at church]. They record music then put it on the radio to hear. There is music that we like, there is music we don't like... the biggest part is from the Church."

K.V., a community cultural coordinator, summarized the presence and importance of religious music in the community: "From gospel to the current music today... There they taught a line of instruments to play and songs to sing – it was open to all, not just religious music – but music in general." Whenever the support was possible and available, and sometimes even in spite of financial roadblocks, music persisted as an essential transmission of culture, history, and local knowledge.

Observation: Spirituality and Saints

On an intermittently sunny and rainy day, children played soccer barefoot in a dirt field. Several people watched from wooden bleachers. Houses lined the river; makeshift walkways and planks allowed people to get from here to there along the water's edge. A steep, uneven dirt road led uphill into the village, lined with lush greenery and banana trees. The road itself was craggy, eroded from the heavy rains washing down into the water each rainy season. The walkway opened up into the center of the community; a small but ornately adorned Catholic community church was the first building in view. Modest homes outlined the perimeter; mother hens pecked around in the grasses near the trees while baby chicks chirped around them. Just past the church and homes sat a modest community shelter where people in the village often gathered together.

A little further on, an enormous, historic rubber tree stretched up into the rainforest canopy, and just beyond the tree, flanking one side of a widening open area, there stood a large roofed, open shelter with one wall for serving refreshments and beer. A row of metal bleachers lined one end of the smooth, concrete floor. This covered event space was for dancing, for larger community parties and gatherings.

It was here on these metal bleachers that I interviewed E.R., a well-known community healer, teacher, and folia leader. She was at once a devout follower of local religious traditions, including teaching music to children inside the church, and a progressive gender role bender. When she was younger, she decided to begin participating in the folia music group associated with the church. These hierarchical positions were typically held by men; somehow with her own tenacity and drive, she became a folia leader. She spoke of music as a powerful medium to understand the "reality" of the ribeirinho, caboclo, Indigenous, and African people. To this woman, music was worth learning because music was the "culture, the life of the people." Her spiritual connection to music showed through her words about teaching children inside the church, as well as her passion leading as a woman in the folia. Though E.R. disrupted traditional gender roles inside existent norms, she also embodied a savvy understanding of those historical social patterns, while operating as a successful and respected folia leader in the community.

Observation: The Jaguar

A jaguar died on the outskirts of an Indigenous village. A large group of men and boys went to retrieve the animal. On a small path surrounded by rainforest canopy trees, the group traveled in single file. A contingent of the group broke off to venture deeper into the forest, where the jaguar was lying. As we [Indigenous and Americans] listened and waited for the group to return, the chief of the community broke off and ripped apart leaves from the long brush

fronds, fashioning simple headdresses. The sunlight filtered through the forest canopy while butterflies flitted about the tree branches and birds sang in the trees. Eventually the group returned with the jaguar, its now-lifeless limbs tied to a strong tree branch. The men and boys followed in single file after the chief, singing songs as they returned the jaguar to rest outside the men's house. Everyone threw their headdresses into a pile inside the men's house.

The next day, the village held an early morning ceremony to honor the jaguar. Men gathered in and around the men's house in full Kayapó regalia including beaded arm bands, layered necklaces, some in headdresses. One group of two men began the jaguar dance by stepping out of the men's house and across the open space. New groups joined in succession until there was a long line of men weaving around the open space in the center of the village, continuously changing direction. The vocal style of singing occurred in a higher falsetto range, with descending "awww" patterns at the end of each long phrase, the sound dying out at the end of each phrase before the next intake of breath. At the end of the dance, a leader gave a speech honoring the jaguar, and the men lined up to take part in a final step in the festival. After the dance, the men and boys waited just outside the men's house for the chief to speak (see Figure 10).

Figure 10

Men and Boys Await the Chief's Speech at the Jaguar Festival



Near the end of the festival, before the conclusion dance that the caciques and elders led the men out of the center house, another ritual took place. A young man leaned back against a large wooden board as "the" cacique, considered the leader of the village, took a small set of fish scales and teeth to scratch the skin across the man's chest. As I watched man after man lean on the board endure the scratching, I noticed that even this ritual had its own rhythm and significance. Warriors needed to build strength even in times of peace in order to be strong and prepared to defend their lands and livelihoods. Scraping the skin with the fish scales and teeth, there in the presence of the jaguar and the community, signified warrior strength and bravery. All young and able-bodied men took part in this ritual, signifying public solidarity among the Kayapó men. To me, this seemed to express their capacity and accountability to one another to

face adversity when the time came. No one cried out, or avoided this step; it seemed a warrior rite of passage.

I observed that though many of the men participated in the dance and the rituals surrounding the jaguar ceremony, several of the younger men did not participate in singing the songs while they danced. In this Indigenous aldeia, it was essential to sing the songs correctly. For many, this was the first time some community members had been a part of a jaguar ritual within their lifetimes. This moment in and of itself acted as an initial community music access point. Younger generations participated as far as they were able, following elder, knowledgeable social cues of speech, song, and dance. They watched and listened while moving, following the ritual steps to more essentially understand and learn the music, history, and sequence of this particular spiritual community tradition.

The next subtheme, radio, friends, and social media illustrates emergent data for social and technology access points to community music encounters.

Radio, Friends, and Social Media

Reality, information, connection - these are human components of information that we seek when we reach out to understand the world around us. "The 20 [radio station] is received in the form – it is received in the form of rhythm also – through the lyrics – a form that shows a little of reality to the community" said B.F., radio announcer. Radio, friends, and social media shared several overlapping qualities as initial music encounter access points. For this reason, data from these three subthemes are combined in this section.

Detailed responses from interview participants accessing and encountering community music across these cultural spaces shed light on the existent overlaps between natural community music access points through radio, friends, and social media. Data regarding radio was somewhat

restricted, as one site housed the well-known singular official radio station in the community, which was historically fraught with local political conflict. The social influence of friends was apparent in everyday social interactions and informal rehearsals, and was both observable and evident across all subthemes. For instance, late one evening I was taking a walk with a friend in the park in Amazon Town, and I suddenly heard tambourine, guitar, and singing. A group of five people dressed in jeans gathered on cement bleachers at the edge of the park; they were singing R.E.M. songs in English. We joined in for about an hour, trying to figure out the songs we all knew to sing together, even though there was a language barrier. The experience was informal, and the group of friends was welcoming; they seemed to be having fun together.

Social media influence has also continued to evolve with increasing access to internet and outside musics. As stated earlier, culturally relevant and congruent external access points occurred when people of differing ages and genders came into contact with music in their everyday lives. In my observations, it seemed that these moments of radio, friends, and social media access to music were influential inspiring someone to become a musician. This inspiration was evident across multiple interview participants and walks of life.

I begin with radio, but many of these ideas overlap, as they should, because they are related and in flux with one another as technology continues to advance and change. In 2018, I interviewed local radio announcer, B.F. The following year I connected with B.F. once again and interviewed him with A.M., his friend and colleague from the same local radio station. We discussed the history, influence, and community access points of local and regional musics from the community radio station, as well as changes from the year prior. These discussions established a context surrounding radio as an access point to community music, and a better grasp of the importance, role, and purpose of the radio station in distributing music to the

surrounding community. J.E., composer and social activist, noted that "through the national radios which have a great reach... the youth are listening to this music. They are changing their tastes (gusto)." And then, a radio announcer, B.F., noted the local power of the radio station's reach: "[radio station name] is received in this form.. that shows a little of reality to the community. "[This town] already has a rhythm of different music. It is a cultural rhythm... a real [town] rhythm." B.F. went on to confirm:

Radio came to me as just a desire for me. I didn't take a class, until now I never did any course about radio. What I learned, I learned from the force of desire I had... It was a friend that invited me and when I got here, since I had the desire to do it, he gave me the opportunity to do it. I began to develop my work and the direction followed.

B.F. continued on to say, regarding radio transmission of musical culture within local space: [I] transmit information and to carry communication to homes... It is a form of work that can relieve the stress of people that have very different thoughts... What we tell people is that we have a... way of entertaining within the communication that allows people to feel well.

These ideas continually revealed the role, purpose, and value of radio within local space. The friendship also played a role in their involvement with the local radio station. As B.F. stated, he was invited by a friend; the invitation combined with his internal desire and curiosity to become involved in working at the radio station had galvanized a lasting career of radio announcing for over ten years (see Figure 11).

Figure 11A Subaltern Brazilian Radio Station



Music was a vibrant component of the fabric of the lively social scene in a community. For instance, each time I attended a community music festival in a SubAltern community (AIC.A), families walked along the parkway, groups of young people talked and laughed while sauntering down the main boulevard on a Friday night, and motos (motorcycles) cruised along the main street. Small cozinha-style (home kitchen) restaurants scrambled to put out open-air tables and deliver sandwiches, pizzas, and chilled beers to small and large groups, usually while a large outdoor screen aired a soccer game or popular television show. I spotted A.C., a young drummer and key informant I interviewed in 2018, in this very plaza at an outdoor restaurant table. His strong connections to music, experiences listening to rock music, and starting a band

with friends, had been very much influenced by those social relationships. A.C. noted "I try to encourage my friends, the youth."

These strong social connections drew strong parallels to those who chose to begin playing and creating music. Composer and social activist J.E. talked about how he participated actively in his community in these ways: "I participate during the celebrations, the meetings, in moments of social and political lectures, and religious talks. And I also participate in private moments – doing serenades with my friends and family." Music wove through these important celebratory moments, music festivals, and more private moments with family and friends. From my observations, socialization aspects of community music in a Kayapó community occurred more before and after an event. To illustrate this point, I share an observation of closing festivals and dances in an Indigenous community.

A women's festival and dance began, culminating in a whole-community celebration of men, women, children, and our group of professors and students on a final day in AIC.B. Because social constructs of time work differently in Brazil, and certainly in this community, no one in our group was quite sure when the festivities would begin, and even experienced anthropologists Zanotti and Pace were not quite sure what they would entail. Not wanting to miss a moment, I gathered to watch the women in their preparation. As far as I could tell, all of the women had just recently gotten their arms, legs, sometimes torso, and faces painted with the common mixture of charcoal and genipapo fruit, which when skin had dried out in the sun, could last for a few weeks. The designs represented animals, like a turtle, bee, or jaguar, and represented different character traits. When I myself was painted, I was told that it was customary for the woman who painted to choose the design that represented one's animal or

natural spirit. I could tell the difference in recent paint designs; dark black against brown skin, a mixture of bold, beautiful, and intricate animal designs.

As the women gathered behind a corner house under the shade of a few trees, they painted each other bright red stripes across foreheads, at the temples, or across the eye line. I learned from anthropologist Zanotti that this particular ceremonial paint was temporary, and highlighted the importance of the community event, and represented the way women came together for this ritual. This was the true finishing touch of Kayapó warrior paint. The men stayed in the center house while women gathered in groups of two and three to form a long line. Cacica M.K. stood in the shade as another woman painted her face; she was the embodiment of calm and her face bore the semblance of knowledge. M.K. showed confidence in her impeccable calm, composed face as she led the women's dance, step-dragging her feet in the familiar "one-TWO" pattern.

She seemed to know exactly how to bring the women together, and exactly what would happen next. This small moment before the dance was special, intimate, and shared among the women. As the song began with the same clear, ringing tone I heard on the first day dancing with these women, the lines and groups began to move rhythmically across the open space. We wove through the gaps between houses, underneath clotheslines, constantly changing direction, moving past almost the entire village until we took a turn towards the water.

The dance, and the song, ended at the water with a surprising game and laughter: the women entered the river, dressed as we were for the ceremony. Two women swung another woman back and forth by her arms and legs in the water and gently threw her a few feet. The woman swam deftly to "tag" another woman, who would go next in the game: swing, throw, tag, all in the water, surrounded by women laughing and talking. I learned in talking with

anthropologist Zanotti during the festival that, once thrown into the water, you could "lose" your soul and become a fish or some kind of animal, unless you caught another person to take your place. After much hilarity and laughter, throwing, swimming, and tagging, the women disbursed to dry off and reconvene at the central men's house.

The event culminated with lines of men and lines of women, arms around shoulders, singing call and response lines of melody while moving towards each other and back again.

Lines changed direction, and the energy in this open concrete shelter was evident in the breathless countenance of smiling, flushed faces as we stepped shoulder to shoulder. The songs became more intricate, overlapping in layers and cascading one after another. All of us, Indigenous and outsiders alike, were dressed for formal ritual: painted body, beaded armbands, necklaces, and some in colorful feather headdresses. I was honored to share this important community moment; I could feel the rhythm of our feet reverberate through my body and across this line of strong Kayapó women, at once showing, and sharing, the possibilities of crosscultural friendship and collaboration in the constant movement of joined lines across this central community space.

In a Subaltern setting, history professor R.E. detailed connections between the influence of social media and internet and the economic influence of trade and resources: "Because of this, pay attention, if the United States has an interest in a national territory or in an oil reserve, water or a mineral or other raw resource here – when you have a relationship with a stronger country – what also comes is the culture." In this instance, he spoke of Americanization that "comes along with economic relations," including the musics of United States popular culture.

In regards to social media access points, X.K., cacica, stated "speak to us in our language, still dance to us, we will never forget our culture, you are filming, spread our image to

everyone." This cacica and another, M.K., indicated that it was important to understand social media from both sides; both to understand what the outside "voices" were saying about their culture, and to take their own self-aware, more powerful stance with a newly globalized social media world. The following section moves into the second phase of this model of community music pedagogy: Emergent Learning Processes.

Emergent Learning Processes

"The question of learning – it would be the necessity of each person" said E.R., healer, teacher, and folia leader. Community-based music learning, even a wide variety of different Brazilian musical rhythms, garnered several common process themes in observations and interviews. The word "musician" typically denotes someone who is "skilled" in a certain genre of music or a certain instrument (Chin & Rickard, 2012). That said, in this research study a community musician might find themselves self-identifying as a musician because of the amount of time they have spent learning a certain instrument or rhythm. A community member, recognized as having musical talent but had chosen not to pursue music learning, would not self-identify as a musician. However, a community member would have participated in informal forms of community music, such as family house parties, religious festival music, or traditional dances within the community. Self-identification as a musician did not define the term "musician" within cultural context. Considering the data in this study, most people interviewed participated in active music-making as a musician would, but some that participated did self-identify as musicians, and some did not (see Table 4).

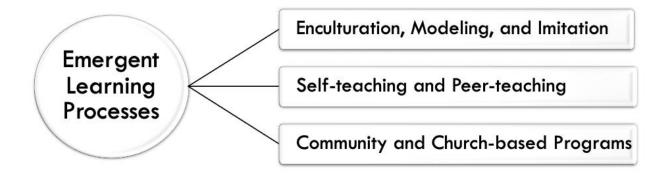
Rural Brazilian communities often experienced limited access and funding for public formal music education programming. Those who wanted to learn music in these communities often would proactively seek out community leaders, teachers, and programs within their

families or in the surrounding area to activate their learning process. The section that follows details observations, interview responses, and an organized review of the methods and approaches to naturally existent community-based music learning processes. Data answering the research question do not attempt to compare U.S. formal music learning processes with Brazilian community music learning processes. U.S. music education is my formative lens of personal experience and pedagogical understanding. This case study research instead creates a space to develop a more culturally competent understanding of an alternative worldview of socially-connected, community-based music learning from within the communities.

Seeking to understand these connections and the nature of community music experiences allowed me to develop a process for conceptualizing and understanding intrinsic, culturally sustaining community-based music pedagogy within their original contexts. To that end, I focus on the progression of initial music encounters, to the development of a desire or impetus to learn, to the activation of learning community-based music itself. In the process of reviewing, coding, analyzing, and detailing the data to find connections and meaning, I expanded my knowledge base and worldview of the concept of music learning itself. I call these Emergent Learning Processes (see Figure 12). Subthemes include modeling and imitation, self-teaching and peer-teaching, learning in church or community-based programs. I include a special section of notes and examples regarding musical enculturation. While enculturation might not equate as a learning "process," per se, this valid form of music learning was almost like a process of osmosis, and highly connected to the ways that people acquired practice-specific musical knowledge and skill along with the local knowledge of the meaning and traditions behind enactments of community music.

Figure 12

Emergent Learning Processes



Enculturation, Modeling, and Imitation

Often when acquiring knowledge and skill in community-based musical rhythms, people learned directly from family members and close friends. There was a process present of 1) watch and see; 2) attempt to repeat or replicate; 3) continually improve with instruction and active modeling from a known teacher leader; and 4) improvisation and development of personal style. Based on observations and interview responses, modeling and imitation seemed to be common, culturally relevant means of music learning. This process focusing primarily on watching, listening, and attempting. "When someone likes a song they go and go until they learn it. You learn music like that" said retired government worker, H.M. The following observations detail some of the modeling and imitation process from the field in the research sites.

Enculturation in Situ

Enculturation is defined as "the process by which a person acquires the understandings and beliefs of a particular society from infancy without any special training" (Demorest, et. al., 2008, p. 213). In an Indigenous village, one might call the natural process of listening, modeling, and interaction to learn the traditional musics and seasonal dances for a variety of community occasions "enculturation," and it may well be. However, the observable and reported acts of

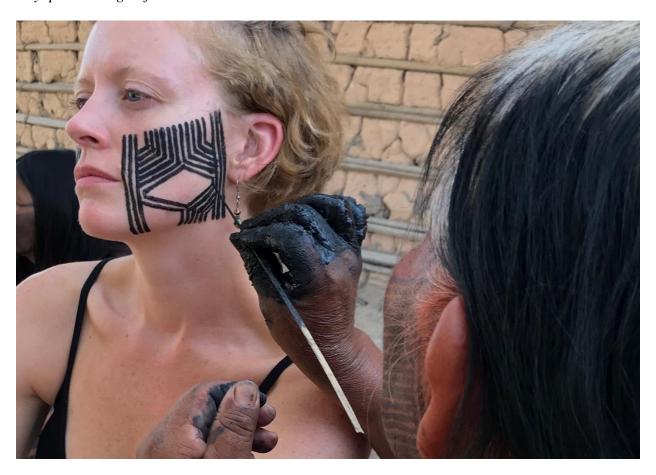
musicianship, including watching, modeling, and attempts at learning had a natural structure and rhythm of their own inside each community. The Indigenous festival always changed times; "we are not having it today," or "it will take place a few hours later than planned," or "it will be tomorrow, maybe" were common occurrences with the many festivals. And yet, whenever the festival did occur, it seemed that everyone had a way of communicating that it was happening, everyone participating got ready and knew what to do, how to do it, and when.

A traditional Indigenous "festival" was comprised of music and dance, by the women, by the men, or by both dancing together in and around the central men's house. I expected a festival to last for hours, much like the Subaltern community festivals I had previously observed, but this was not necessarily the case. One women's festival was comprised of a 10-minute dance; then it was finished. Still other community festivals did last longer, involved more preparation and planning, and incorporated a variety of shared food, dancing, and oral presentation by elders. The products of modeling and interaction were clear here; much of the community was actively involved. When I observed some of the women being painted, I could rarely understand what was being said on my own; when it was explained concurrently and later that evening to me, the description was congruent with the words of the female cacica M.K. The stories of the people were told inside the house, to the women, who are the bearers of local knowledge, Kayapó language, and musical traditions. The telling and re-telling of these stories, the singing and resinging of the songs, and the absorption of younger eyes and ears was in and of itself a sort of natural process of musical enculturation. The learning was not set aside from life, but congruent within the everyday experience of a young member of the Kayapó.

Observation: Festival Painting

I observed women painting very young children in the Indigenous community (AIC.B) prior to a festival. Young children, especially young women, learn to paint from the more mature women whose dominant writing or painting hands are permanently blackened from the charcoal they use to make the paint. Painting the body with intricate, animal-based designs is representative of and connected to many strong Indigenous cultural traditions (see Figure 13). I show my own face here to illustrate the process and context of artistry in this Kayapó tradition. Painting occurs before a seasonal festival, such as manioc, harvest, or the women's festival, both of which are centered around Indigenous traditional music and dance (Zanotti, 2016).

Figure 13Kayapó Painting Before the Women's Festival Dance



Painting is done with a combination of charcoal and a local fruit, *genipapo*. Once the skin is painted, it dries for hours in the unyielding equator sun for several hours before washing off the charcoal. The next day, the paint comes back dark and clear, the animal designs imbued within the skin. The paint lasts for weeks before it begins to fade naturally. Usually the painting itself takes place for a purpose; a festival, outside visitors. One is not "dressed up" and ready for a festival without Kayapó paint (L. Zanotti, personal communication, 2019). I observed that it could take anywhere from 45 minutes to two hours to paint one person. In the process of painting, children and women have the time and space to talk to each other outside of the other components of their daily routine. Elder women and leaders, such as the female cacica M.K., who taught the songs for the festival, discussed traditions, and talked about the importance and connection with the natural world regularly during these painting sessions.

Modeling and interaction took place concurrently within the rituals of painting the body for festivals. It seemed that women had to be of a certain age to participate in certain traditional seasonal dances; one needed enough knowledge to sing and step correctly, and one needed to be of a certain age to actively participate. I noticed that some of the younger women and men participated in the dances, but did not sing. When I spoke with the research group about this, I learned that it was important, according to the surrounding natural spirits in the aldeia (village), to sing correctly. Those outside of the acceptable age ranges to participate watched from their houses, or listened as they worked on beading or food preparation. Modeling and imitation included a wider variety of ages and men, women, boys, and girls for the non-Indigenous *Hina* Hina dances that often took place during the evenings until late at night.

Observation: Mestre and the Raspador

In another setting, (AT.A), I observed and followed a folia, a Catholic music ensemble that traveled on foot from house to house inside a small community of approximately 200 people. The processional included bright banners and flags; most people carried umbrellas, unfurled to shield the strong equatorial sun. There were some in uniform, and some were not; some were playing instruments such as drums, rattles, and the raspador (scraper). Many young children followed older children and men who were playing the instruments, carrying the banner for the folia group. When they entered the church, there was a short pause in the festivities as we waited for an oral presentation by the leader of the folia and other community financial supporters of the music festival. During this pause, an elder demonstrated some of the instruments to the children, and then to me. We tried playing the instruments, which included the raspador, a small hand drum, and a tambourine. The elder kept taking the instrument back, demonstrating it again, and handing it to a child or to me, until we played it correctly. According to A.F., a folia leader, there was a structure and hierarchy in place for learning via modeling and imitation inside the folia group, just as I observed. The following section highlights representative responses from interview participants describing this learning process.

A.F., folia leader, stated "the youth learn here with us, to play the drums. You know they sit beside us and watch, that's how they learn to play the drums. Thank God we have the stability to teach them, and they want to learn." Composer and social activist, J.E., talk about the natural role of music in social gatherings, and how music brings people together: "Music is a companion of every moment. If you go to a talk, a lecture, [the] first thing that comes is music. It repeats during breaks – to get people together. Clapping during music that is part of the event." Whether it was an informal gathering, or a more formal occurrence within the school, modeling and

imitation is a part of the process. E.R., healer, teacher, and folia leader, noted "In the school, in the school also... I select a theme. Since we work with texts and reports as part of that theme, we do the same with music. She continued on, saying "I also work in the parish and they play all kinds of beautiful music [laughing]. It is there they discover their talent." This type of learning was common across musical rhythms and a variety of ensembles. R.E., a professor, noted this type of involvement with choral music:

We created the choir in the decade of 2000, 2001 or 2002... the people didn't know how to play the instruments, so it was difficult... But with more erudite music, with sheet music, pentagrams, and all the rest, we just did it a cappella. We played the music on a speaker and they imitated and sang. It was really cool. This singing, I feel, contributed in this way to encourage other communities to form a group to sing.

Informal learning processes that they figured out together, such as imitation, made the learning seem real and collaborative. He went on to talk about the folia group in the community: "so Mestre S. has authority – when he plays the raspador, all the players of the folia join to play the songs." It was the mestre's job to begin, and to lead the call and response of the song, accompanied by instruments.

Modeling and imitation was an important component of music learning outside of the school as well. A.C., a rock drummer, noted:

They didn't have many schools; we don't have many music schools – good schools that teach people music. So people learn through imitation. We learn from friends; we learn from watching. We learn a lot by watching. I learned a lot of music by seeing it. Seeing it played.

Learning by watching, imitation, and continual practice allowed musicians to activate their musicianship, and begin to develop a musician identity. For example, G.M., a schoolteacher, highlighted the memory and origin of her love and learning of dance: "I learned to dance when I was little. With our parents, siblings, relatives – people older – the elders – we learned to dance from them. I learned from my siblings and my father." M.K., Kayapó cacica, noted how she learned within a group, by watching and listening to the shaman: "I learned together with the group, you know, and some shaman also heard... some animal, animal music... and passed it on to our group."

In my experience as a music educator, modeling or demonstration by a teacher and interaction or attempts by students is a powerful method of informal music learning. It is a way for students to learn by the process of (1) watch and imitate; (2) try, fail, and try again; (3) practice and repeat; (4) eventually succeed or master a musical skill. This involved a natural process of watching and then doing. In these instances, established, community or community ensemble-recognized teachers and leaders were responsible for modeling and demonstration. Younger generations were responsible for diligent watching and learning attempts, which took place as they acquired desired skills. Practice, was of course inherent in this particular learning process, as in many informal and formal music learning processes. Learning Brazilian musical rhythms such as Indigenous traditional dances, capoeira, quadrilha, or folia, to name just a spare few, often involved years of practice, continued effort, and modeling by a recognized teacher leader, and interaction with students. Folia leader A.F., stated an opinion regarding this dedication, and a connection to the respect one paid to local tradition and culture by acquiring the music, and passing it on:

These musics are important here, I will tell you, because this is our life. It is a way to remember our customs, ...faith passed down from our grandparents. It was a form of respect during that time. Even until today it is a form of respect.

Learning community musics in these rural Brazilian communities was often comprised of some type of secular or sacred faith, of intrinsic desire and creative energy, and the motivation to express and create via locally relevant Brazilian musical rhythms. The following section illustrates music learning via musical improvisation, which naturally evolves from learning through watching and imitation.

The following subtheme, self-teaching and peer-teaching, focuses on musicianship development derived from observations and interview responses about learning on one's own and learning musical rhythms with friends.

Self-Teaching and Peer-Teaching

In the settings I observed, people were creative and tenacious in developing their own music learning processes when access points to music education programs in local schools were limited. Though few outside musicians and music educators came through to bring music to a community, those who sought to keep music alive found or created opportunities to learn.

Increased access to the internet and social media, and even limited access to outside mediums of music allowed people to download videos, listen and imitate on their own, and develop an ear for reproducing what they heard. Those who participated in the more recently popular rock music, a new genre of Kayapóp, and musicians inside the Evangelical church often turned to self-teaching and relied on friends for peer-teaching gospel and contemporary Christian music.

Some elder musicians expressed strong opinions of why and how the more historically and locally connected regional musics should continue, and how younger generations need to

learn those traditions (E.R., healer and community leader; F.M., retired government worker; J.E., composer and social activist; A.F., folia leader; A.M., quadrilha leader). Self-teaching as a music learning process often relied on internal desire and instinct, as well as listening and imitation on one's own. A.C., rock drummer, noted, "I learned to play many instruments on my own. "The type of music that interests me a lot is rock. I listen to a lot of rock by American bands and here also in Brazil – I liked a lot this genre. This was my interest; this is what I began with in music. He went on to talk about the social influence of friends on his self-teaching and peer-teaching learning process:

On my own I learned to play instruments. There [nearby community] they have music schools where people are trained to become professional musicians. Here we don't have much — what do you call it — structure. There they have the apparatus for them to learn. For example I and my friend _____, who lives to the side here, we went to live away from here and began to play music there, formed a band there and made music there... It is interesting that people have nothing, but have talent, there are good people like that.

The young drummer went on to talk about his process of self-teaching. I noted the process of watching, teaching oneself, understanding, using one's instinct, and leaning on the support of friends or "brothers," followed by sharing music in public settings:

I was interested in playing the drums. I learned a little by watching. Then I began to teach myself – learning to do the instruments and understand music. After this I learned to play guitar. I didn't have any music theory so I just used my instinct. I learned by watching and reproducing what others did... Each time more, it was a pleasure to be with brothers. For example, when I played the first time with a band, I was playing drums, presenting in public, it was really good.

The sentiment and love for music transferred over to dance. A quadrilha dancer and teacher, A.M., noted her own internal desire and innate love of dance: "I began dancing on my own when I was seven years old, for me a love of dance speaks louder!" E.R., healer, teacher, and folia leader, talked about the desire to open access to self-teaching:

To learn in these sorts of settings, we have a drum set there in the church. But no one ever studied. It was the school that bought it. But who can teach it? The kids go there, without knowing how to play, and try to accompany music. It is fine, it is a moment of relaxation. It is worthwhile. There is a little guy that went to the drum set during a celebration. There was no one there. He used his fingers and began to play the drums with his hands. Some wanted him to leave, but I said, 'no, let him try.' At that moment he wants to do it.

Learning by teaching oneself and learning informally along with others through self-teaching and peer-teaching were essential, viable ways to access learning in and of themselves. The following section discusses more formal access to community and church-based music learning programs.

Community and Church Music Programs

Community music was clearly a vibrant component of everyday rural Brazilian life, even though a formal music education program was not necessarily in place in schools at the time. In each community's history, access to a more formalized music education was in place, either in quadrilha or other dance troupes, capoeira dojos, or church-based music education programs. Financial resources did not always exist to continually provide for all of these programs; thus the burden of funding usually ended up falling on a combination of fundraising and private citizens. Said K.V., community coordinator of cultural events:

We analyzed a lot in the community, that we try to help people with their music to disseminate their work... We call them to the Secretary office to hold a single event. Within this event [like a workshop], they can spread their work. They produce original material, from their communities, and they bring it and do the event and disseminate it. From there they pursue their careers. Independent of aid, they pursue it on their own. This is our [government] participation – bring people here – provide this structure to help in this way for their work.

A more formalized education might have focused on choral music, instrumental music, or a certain local Brazilian rhythm such as capoeira, quadrilha, rock, or folia. The examples that follow illustrate some observed and reported informal and formal components of each respective rhythm, intertwined with rituals and locally held traditions. Capoeira, for example, was an overlapping balance of informal and more formal learning, as the resources to support a dojo were informally organized and provided by individuals and participants in the community. Those involved in a community dojo participated in weekly practice sessions and regular community demonstrations. Quadrilha dancers, on another hand, participated in weekly rehearsals that occurred more frequently during competition season, and focused on the precision of learned skills. These types of rehearsals were less about improvisation and more about carrying out the vision of the "show," from formation changes to clean, precise energy that told a traditional, folk-based story. R.E., professor, talked about his experience learning the religious musics:

I went and took a course on music in [city name] on religious music, music for liturgy. So I studied and you had to pick an instrument. I chose flute, which for me was easier. We didn't have time to get really good, the time frame was very compacted. But I chose the flute, because in my logic I could read the music, note for note, to play.

R.E. continued on to say, regarding an example mixing community and religious music programming: "The communities helped out with singing groups... They have no training, no school here. But they have a lot of interest and I think the community helps a lot to develop certain gifts they have – certain abilities they have." This is another instance where lines between formal and informal programming blur. Many expressed long-standing interest in developing music programs in the community, but were not always willing or able to supply the resources to provide for all who were interested in learning.

Church-based music programs sometimes were able to provide individual instrumental instruction, depending on whether a trained teacher was available to provide lessons. K.V. stated "you understand, from gospel to the current music today. There was no preference – it was not dedicated to one type of music. Just because it was in an evangelical church it was not limited to singing gospel music." Indigenous music training in more formal settings were integrated into an enculturation process of learning that included other elements of tradition and everyday lifeways. As a novice researcher I was not able to categorize this as formalized processes, because as it was so inherently linked to cultural process within the ebb and flow of everyday life. The following section describes the next phase beyond Emergent Learning Processes, describing the components and development of musical craft in community musicianship, in this model.

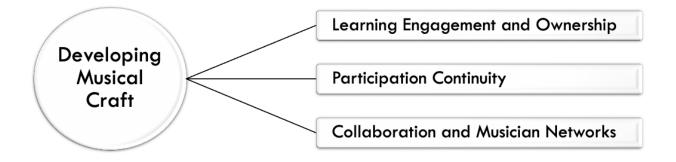
Developing Musical Craft

In this research, early community-based music learning processes established individual and collective basic understanding of local, regional, and nationally relevant Brazilian musical rhythms. The development of musical craft, or true understanding and musical ownership of practice-specific music learning, involved steps that moved past early process into the more serious development of musical knowledge and skill. These evolving steps focused on (1)

learning engagement and learning ownership; (2) participation continuity and the self-development of more advanced musicianship, and; (3) collaboration and musician networks, (see Figure 14). This phase shows a natural continuation of the pedagogical model from Initial Music Encounters, through Emergent Learning Processes, and now on to Developing Musical Craft inside a particular musical rhythm or discipline. The following examples show how people developed their musical craft: participation continuity and advanced learning ownership. This occurred between natural enactment of musical interests, engagement with community music making, and using learning processes to further grow and develop community musicianship in a specific direction.

Figure 14

Developing Musical Craft



Learning Engagement and Ownership

A person sought out their own development of personal musical craft, sometimes in the form of continued musical ensemble engagement and ownership of learning over time. I saw this in multiple observations, including observations of quadrilha leaders F.R. and A.M. The acuity and precision required in quadrilha formations, rehearsals of formations and movements, and the vocal strength required the continued development of skill and practice-specific knowledge over time. Both respondents reported regarding the amount of time required to become proficient in

quadrilha dancing, as well as the passion required to persevere in this musical rhythm. Quadrilha dancing is not attainable in a few rehearsals; it takes time, dedication, and perseverance to become a quadrilha dancer. Though I do not know for sure when a quadrilha dancer really feels like they become a true member of the group and the discipline, I could very much tell those who seemed to consider themselves a part of the quadrilha group as they performed their dances. The most experience dancers were confident, soloists in a group format, sometimes thrown into the whirlwind that is the quadrilha experience, but somehow managing to rise above the fray, so to speak, their smiles bigger, their voices more confident, their presence somehow stronger.

Developing musical craft went beyond the first steps in learning a musical rhythm; as cultural coordinator K.V. said, this was where people had to "throw their earth" into becoming a musician, find the resources to develop their musical knowledge and skill. Of the 21 interview participants I spoke with, some self-identified as a musician, which seemed to indicate on some level that they felt they had developed their musical craft to the degree that it was a component of their individual identity. In the settings I observed and people I spoke with, those who identified as musicians had some measure of tenacity, passion, and perseverance to keep going with their chosen musical discipline. The following examples show how people continued to engage with music learning, and how they took ownership of their musical craft. Their perceptions often included significant statements about the practicality of resources, but each focused more on how they encountered the passion they had for the musical rhythm they decided to pursue.

J.E., composer and social activist, talked about sort of "falling into" becoming a musician, and realizing early on that music was something he truly enjoyed, and found his own natural voice to be strong and resonant:

It is poetic and to sing you have to have a voice that resonates – and like that you get deeper into it. In accordance with the reality of life, of the moment, with the inspiration that you have you can make music and place it in the parocha [community].

J.E. continued on, talking about his own learning trajectory: "first off, the desire. The music I heard I want[ed] to play it. Afterward came necessity." J.E. continued to develop his skill on his primary instruments, guitar and voice, from an early age and throughout his life. He realized he had something to say about local life, and he created "constructive critical music," "within the community, within the society in the social context." This drive to express important ideas through music seemed like one of the ways J.E. took ownership of his music, making music "that speaks to the situation of life, of society, of the people, of the environment in which we live." He took what he learned, the musicianship he had developed, and made it his own.

Rock drummer A.C. talked about his spark for learning rock music, and how he managed to find the resources to learn on his own and learn with his friends who were also interested in rock. Though A.C. noted that the local community lacked the kind of structure for rock to become more popular or successful, those who really liked rock found ways to access, listen, and learn to play it. The interest came first for A.C.: "I became interested in music very early — bands, playing instruments." A.C. began to further develop his music knowledge with a friend, and found outside resources to continue his learning: "we went to live away from here and began to play music there, formed a band there and made music there." A.C. would get lost in playing, practicing for hours at a time without stopping. He spoke about this with energy in his voice:

If it was just music, it would be the best thing. Because it is not work. I can pass three or four hours playing, not even stopping to drinking water. When I am playing I forget

everything. It is very good, this sensation... But it is a question of taste really. If you like it, you end up being passionate about this rhythm.

Development of musical craft required continually engaging in one's own learning processes, whatever a musician defined those processes to be, and to take it a step forward to truly take ownership of their music. Both J.E. and A.C. had their own individual reasons for pursuing the musical rhythms, and found their own learning path and resources to continue to learn and develop. The following subtheme, Participation Continuity, outlines the dedication and time people spent on their own and in ensembles to develop musical craft.

Participation Continuity

Musicians I spoke with noted how much time and dedication they allocated towards musical practice and ensemble participation. In my own practice, my musicianship requires practice and muscle memory. In the practice that I observed and participated in within research communities, the development of musical craft depended on continuity of participation; one had to continue to develop their practice-specific knowledge and skill. I observed that even though issues such as financial struggles or lacking teachers and support could be challenging, people in these communities developed their own versions of Participation Continuity by pulling together resources, leaning on friends and family, and continually figuring out ways to make music happen.

B.K., an Indigenous "Kayapóp" musician, talked about wanting to become a musician from approximately the age of eight. He had developed his musical craft and unique sound by combining Brazilian rhythms and Kayapó stories with some American pop vocal structures and styling. B.K. performed at local village events and festivals, but he had a dream of become a full time musician, a Kayapó "rock star." With a generous donation from his uncle, B.K. made the

leap to perform in the wider region, and started to build a regional following of fans. With a collaborative university partnership, B.K. was able to travel to the U.S., record his music, and created a music video. Sadly, three years later, B.K. had decided to stop pursuing a full time profession as a musician, and had become a goldminer. Approximately half of the respondents noted that there were no official structures of financial support in place; it was difficult or even almost impossible to make a living as a full time musician. While musicians were highly respected, they continually had to work around financial obstacles to find the instruments, locate mentors and teachers to learn, and locate or create events to perform.

One evening in Amazon Town, I walked past an evangelist church and heard singing, electric guitars, and drums. I entered the church, and asked if I could sit down and listen. The musicians were practicing for a church service; the lyrics were in Portuguese, but the sounds and style of playing was quite familiar. Introductions, transitions, and even the vocal style reminded me a lot of Christian rock bands in the U.S. From talking to the musicians, it seemed like there was a symbiosis to playing rock music in the praise and worship band. They had a free space to practice, access to equipment, and they could play a variety of music when they practiced together; some of the music was for the church services, and at other times they played music that they wanted to work on for their band. They seemed like they knew each other well, and they enjoyed making music together (see Figure 15).

Figure 15A Worship Band Rehearses in a Church



Other musicians and leaders also noted their Participation Continuity and dedication to developing musical craft with their ensembles. E.R., folia leader, talked about spending years in the folia ensemble before become a leader and teacher. C.M., capoeira mestre, attended training sessions multiple times a week, practiced with others to develop and diversify his movements in the roda (circle). Cacique N.K. and his wife G.K. talked about learning their festival songs; they were worried that the festival music they had shared for years might be impacted or ended by the incoming goldmining in the community. Radio announcer B.F. talked about how he had been brought into the radio station by a friend, and worked to develop his abilities as a radio announcer by working with mentors and friends over years. His friend and coworker, A.M.,

developed his craft in a similar fashion; learning from friends and mentors and improving through practice.

Musicians created their own frame for Participation Continuity by locating resources, creating collaborations, and dedicating themselves to their musicianship around other daily responsibilities. Their perseverance was based on what was possible in the community, the resources that they were able to gather, and the measures of perseverance and passion to keep going with their music. The following subtheme focuses specifically on the collaboration and musician networks that people sought out to advance their musicianship.

Collaboration and Musician Networks

The process of Developing Musical Craft typically involved seeking out or the creation of some kind of network for collaboration, whether it be among friends, community programs, or church programs. These networks, informal and formal, or some variation in between, supported the cultivation of collective and individual music making, including recording and distribution of original and reproduced musical works.

People participated in community musics, sought access to community-based musics, and engaged in music-making as they continued to develop musicianship. These were meaningful points of participation, access, and engagement. By their organic, flexible nature, these enactments of participation, access, and engagement naturally overlap. The processes of learning music went hand in hand with the locus of participation in community music ensembles. B.F., radio announcer, stated "I work with music through the radio. On occasion I have worked at a festival or a dance. In this way I work in the community with music." A retired government worker, H.M., talked about singing at home while working:

When I am washing clothes I am singing. The hymn of Father M.... [Started to sing] – God will be here in this moment, speak to God, he will help you. [speaking again] I like this, to sing whenever I am washing clothes.

A more institutional or big picture view of participation continuity originated with K.V., community cultural coordinator:

For this reason we have involved a lot of youth and adolescents, to integrate them to participate in this band. They come from outside - call in other youths to participate with them in a particular place, or with the drums or guitar. We have involved more than 20 components just with this band. We are always presenting them and the other youth who like it are interested in participating. So, we present them, present the band. Then we present another part of the band... this is the future. Music is the future. It is a good future for these adolescents. If only we had more support.

Individual musicians from a variety of musical rhythms detailed their participation continuity.

R.E., professor, noted "I participate during the celebrations, the meetings, in moments of social and political lectures, and religious talks. And I also participate in private moments – doing serenades with my friends and family. This is how we participate. I write music also."

Continual engagement with music seemed to develop from established earlier access points, to a variety of experiential learning points, to develop musicianship. R.E. told the story of a young boy in the church:

The boy sang during communion. He stills sings in the church today. Not this music (Latin), but other music. His voice developed – through his own skills since they have no training, no school here. But they have a lot of interest and I think the community helps a lot to develop certain gifts they have – certain abilities they have.

Continuity of participation with music creates opportunities for local knowledge transmission.

B.F., radio announcer, noted "from person to person [music is] transmitted – more through the radio, in parties, it involves bars and things like this. People play the music and play it during festivals through sound systems." Through practice, people developed their craft. B.F. noted "when I got here [to the radio station], since I had the desire to do it, he [my friend] gave me the opportunity to do it. I began to develop my work and the direction followed." A fitness instructor, F.S., talked about the development of his craft as well:

I have a degree in physical education. In the university I specialized – I did my practice teaching – and now I am applying what I learned in school... Music motivates me. Music gives me strength. Music animates me more. So, I bring music to my work and am able to do appropriate exercises for each session. Music makes me happy.

G.M., a school teacher, noted that she was not participating with music. "Right now, I am not participating in the community in relation to music. But, in relationship to my work, in school we always discuss some music... Within that music we reflect on what it brings – how reality is." However, she *was* participating with music in her own way within the school. J.E., her father, noted:

In truth, I am from a family of singers for many years, for centuries, and my children have options for their professions. She (G.M.) has a voice to sing, but she doesn't want to. She didn't want to dedicate to this. If you can sing, then sing. We need to give value to her to sing, her voice. When I advised her, she didn't want to be bothered with this.

G.M. did not self-identify as a musician, most likely because she was not a professional or self-identified "serious" musician, but she held strong family ties to music and musicianship with her responses to questions regarding the nature, value, and importance of community music. The

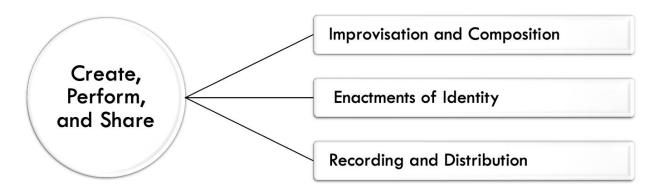
section that follows explains these related concepts of individual musicianship identity, social identity enactment of music in the fourth phase of community music pedagogy: Create, Perform, and Share.

Create, Perform, and Share

"The role of music in the community, it ties together the lassos that binds people. It records the past. So music has the role of linking to history – it makes people remember. It binds" said R.E., a professor. Sharing music in public settings has long been tradition in many communities throughout the world. Informal and formal music performance brings people together, provides moments to celebrate music learning and local knowledge, and in and of itself plays a role in sustaining a culture (Gibson & Gordon, 2018). The following performing aspects of culturally situated musics comprised components of musical performance as they related to sustaining community and ways of life. These relevant performing and sharing aspects included: improvisation and composition, enactments of individual and social musician identity, and sharing through recording and distribution (See Figure 16).

Figure 16

Create, Perform, and Share Music



Improvisation and Composition

Musical improvisation includes creating musical themes in the moment, sometimes some version of imitation, and often never repeated the same way twice (Green, 2002). Composition and improvisation are separate processes of creating original music. In this section, I focus on the process of learning through the process of composition and improvisation. The goal of creating somehow becomes a part of the learning process, and it begins by the process of consuming music, "constructing an interest," as said by professor R.E.

Locating an intrinsic passion or reason to create original music and then acting on the combination of passion and skill moved a musician to develop their own musicianship. I learned from key informants J.E., composer and social activist, and A.C., drummer, that in these culturally situated spaces, composers sometimes had knowledge of writing and notating music. In other instances, composers would create by writing down the lyrics and creating or recording the rest more spontaneously. Still others would not write something down formally, but would consider themselves a composer because they created, and somehow shared, recorded, performed, and distributed their own original musical works. The observational and interview data regarding musical improvisation and composition that follow centered on talking with an Indigenous "Kayapóp" musician, B.K., observation of improvised keyboard playing, D.J. mixing at informal extended family gatherings, and the improvisation involved in the national, regional, and local artform of capoeira.

Working with Brazilian Indigenous musicians and filmmakers over the past three years, I noticed a pattern of emic and etic perspectives regarding overlapping improvisational musical and visual experiential elements. In each research location, I noticed the re-appropriation of outside learned film skills in relation to established community music constructs, incorporating

elements into the emic components to develop their own individual métier and approach. As the Kayapó gained access to other parts of the world via internet and social media, they would take, leave, or reinvent genres and traditions that were culturally congruent or pertinent to their own cultural preservation and evolution (Shepard, 2013). I highlight Kayapóp musician B.K. here, whom I referred to previously. B.K.'s took a similar approach to coming up with a new genre of music. In his most well-known song, "Story of Corn," B.K. used a combination of U.S. "pop" structure and vocal styling, Mebêngôkre lyrics, and told a Kayapó story of the use, mythology, and meaning of corn that he learned from his mother. In this way, the evolution of Indigenous musical rhythms like that of Kaya-pop occurred "on top of" the Indigenous traditions; these new musics incorporate older traditions and do not take the place of long-held Kayapó traditional music and dance, according to M.K., a Kayapó cacica.

In a capoeira demonstration, as part of a celebration of archaeological discovery and local cultural reclamation, the capoeiristas created a flexible standing circle. The group was made up of mostly men, with a few young adults, as well as several women. One person began playing the berimbau, another kept time with the atabaque drum, and another played the rattling caxixi. The mestre began the demonstration with another capoeirista, who sparred with one another without ever touching. Unwritten, unspoken instructions and rules were in play during each match, but there was also a lyrical, rhythmic sense of flexibility built into the way each match carried through to the next. While the outside circle moved with the accompanying music and chanted the *chula*, a chant. A person would tag out and tag in another capoeirista to continue the match. The demonstration began and ended with a speech from the mestre.

Often the process of learning to improvise began with learning to reproduce musics that one heard and wanted to recreate. As J.E., composer and social activist indicated, however, the

real inspiration to create completely original music came from an internal, intrinsic desire and necessity to use music as a vehicle for creative personal expression. The process of learning to improvise in these settings typically also sprang from the reproduction of established, well-known songs. Reinterpretation of these songs might mean adding additional chords, adding a new verse or changing some lyrics, or adding instrumental interludes or speaking in between verses. This led to a more generative process of creating demiurgic musics in line with traditional styles or creating new musical rhythms.

I mentioned observing a well-known radio leader and D.J. and singer and keyboard player in active, live improvisatory collaboration with one another at a family party. They seamlessly mixed together a lively set of forró, brega, and sertaneja musics, adding in spoken words, some live and recorded music, and the keyboard player played and sang on top of a layer of recorded music mixed together. Clearly, the two men had worked together before and were comfortable layering mediums of live music production and recorded musics over one another. They played off of one another deftly, seeming to enjoy the layering of rhythms and musics, transitioning seamlessly from one song to the next, overlapping transitions and playing off the words and energy of the lively, dancing crowd.

As in many Brazilian events, where it was important for all to be acknowledged and heard, each capoeirista in the demonstration was invited to take a turn in the ring. The improvisation each capoeirista learned came from a rigorously rehearsed set of options and possibilities learned in rehearsal over a period of time. Those who had been studying capoeira for a longer period of time clearly showed a higher level of skill and sophistication in their improvised movement over the music, while others moved in more basic, predictable patterns.

Those in the surrounding circle were watching and learning from the demonstration itself, as

well as the more structured form of modeling and imitation from the capoeira practices themselves. I noticed this especially after observing a capoeira practice session and interviewing a capoeira mestre, C.M. This pivotal point represented a musician who typically continued on and self-identified beyond a home or family-based participant in music. The development of musical craft began with initial music encounters, continued through emergent learning processes, and continued on, in a more serious fashion, such as folia leader, A.F., drummer A.C., or cacica M.K. as she developed her knowledge and leadership abilities.

Individual Musician Identity

Those who self-identified as musicians talked about the importance of performance, of technical accuracy, but most focused on the social significance and sometimes pressure to produce music that is culturally authentic and accurate. It seemed paramount that those who performed, did so in a way that was publicly accepted as performing "well." It was also clear, speaking with Indigenous leaders, community music leaders, and Subaltern community musicians, that musicians could not typically make a living by creating or performing music. "I think it is very difficult, the musicians career in our reality. It is not something to be consumed as a professional" stated R.E. Being a musician or identifying as a musician could be a hobby, something that someone would pursue in their free time, but was rarely an avenue for a full-time career. H.M., retired government worker, recounted:

When I worked in the [government office] we have a desire to develop this program of cultural music. Not just music, but the instruments as well – guitar, drums – and more. We wanted to offer what people identified with – to play guitar. Today in the municipality the youth are very involved with drugs... prostitution. Why? Empty minds... so they look for things that are not worthwhile... We need the municipality to give

incentive to this. Get this group, organize this group in a school. This is our deficit in the municipality.

And yet, musicians such as drummer A.C., composer and social activist J.E. and folia leader A.F. persisted in spite of these challenges.

K.V., community cultural coordinator, worked specifically on behalf of the community to organize music programs, teachers, and events. K.V. noted a deep personal connection and identification with music, though he also did not identify as a musician:

I like these music rhythms because they are a form of identification. Today it is important for me as a way to identify. There are other musics like funk and rock, they are a way to relax and reflect. This is why I like these musics. I can be listening and relating to the music.

While K.V.'s professional identity as a government worker and politically connected cultural event and coordinator coincided with his passion for continuing strong local musical tradition in the community, he seemed to indicate that his individual connection to music was geared more towards a musical consumer and supporter.

One of the most powerful representations of individual musician identity came from the words of G.M., schoolteacher who did not identify as a musician, per se, but interacted often with music, held a strong love of dance, and strong family ties to music:

Music for me, it gives you the expectation to change. It changes, it takes out the faults of the youth, understand. It gives you a history of value of the culture of youth, even to be human. Because who sings, they say, wakes up the angels. I think that if music didn't exist in the life of my father, for example, he would become depressed. But music lets him reveal himself well. He has force to breath and fight [choking up a little]. This why

music is important. I believe it is important because I have these thoughts about him. If he didn't have music in his life, he wouldn't be this person... But music let him evade this history. So, it is an expectation in the life of a human being. Me, in particular, I don't have music, like they say, that gives me expectations to sing. But for those who like to sing and compose, it is an expectation, understand: it is an expectation.

This passion and deep sense of musical connection reflected across disciplines, ensembles, and musical rhythms. K.V., community cultural event coordinator, noted the independence and drive of musicians: "they produce original material, from their communities, and they bring it and do the event and disseminate it. From there they pursue their careers. Independent of aid, they pursue it on their own." For those who related to music deeply, the development of their craft occurred through the continuity of participation with music, including access to musical ensembles, as well as their continued engagement with learning and producing locally relevant, culturally congruent musics.

Perceptions of Community Musicians

Public perceptions of community musicians and performers created an illustrative picture of participation, access, and engagement with community musics. A majority of interview respondents self-identified as musicians or community music ensemble leaders. I note here some evidence of incongruent data regarding musician value and public perception from the composer and social activist, J.E. He recounted a high level of respect for musicians, especially composers willing to speak up and make a statement for the community:

They [musicians] are seen with a lot of attention, respect, and at the same time also as a person who makes constructive critical music within the community, within the society in the social context. Our lyrics and our music are very respected.

I heard from several musicians and community members that musicians and their work were highly respected in the community, but at the same time, rural communities lacked support and networks to support musicians developing or pursuing careers in music beyond their home town or village.

In my observations, Indigenous community members known to teach and lead musical traditions of the community were typically synonymous with those who were cacicas and caciques as well as elders. Indigenous residents did not seem to typically view a "musician" as a separate, defined role. Those who would teach traditional songs during painting circles or lead during seasonal dances themselves were respected. According to cacica X.K., usually those leaders were elders or up-and-coming leaders in the community. There were some exceptions, such as the young Kayapó composer B.K. and musician who temporarily followed a full-time career path as a locally popular musician.

According to Subaltern community cultural coordinator K.V., musicians were valued and respected: "look, in terms of the musicians... we don't yet have a medium...they are valued... but they [musicians] are people who are well known and well seen, but they should be valued more." It was his contention that because musicians could not typically make a living professionally from their craft, they sometimes lacked the respect due their talent and performance ability. This sentiment was echoed by G.M., schoolteacher: it is like this; I believe that they [musicians] are a part of the cultural area. They should be more valued." J.E. also noted the public perspectives of local vocalists:

Our vocalists here... they are embarrassed to even sing music... they consider themselves unimportant within the AT society. Here this is sad. Sad to not give value to our culture or value us. No one should consider themselves to be less if they are Northeastern. It is a

very strong music. It is not worthwhile to condemn for a short time – it is important to remember, to celebrate, to relax... It is very primordial on this part. So, this is the fight – to value.

Researcher Perception: Musician Identity

I am not qualified to speak to any observations of individual musician identity, which is why a section like this does not appear in this work. As a relatively novice researcher, to presume anyone's individual musician identity from their own perspective and story would seem a reach. The neophyte understanding I have only begun to possess of the beautiful, fraught, overlapping connections of music, culture, and humanity in these corners of the world swelled from true words, passion, and soul of the community musics I heard and saw. The perspectives of people who created and understood those musics are real. Those words felt and feel true. I only began to understand through the eyes of everyday people who talked and sang and played their way through sharing everyday life with me. The "fight," as schoolteacher G.M. said, is indeed, "to value." The fight for me, however, is also to understand. Sifting through language, meaning, and context of an alternate view of music learning, I found a much broader view that expanded well beyond the smaller, more specific ideas I set out to discover. While I worked through the research and writing process over a number of years, I began to piece together an understanding of the combination of humanity, culture, and music present in these Brazilian spaces.

The next section outlines enactments of social identity as people experienced them through music performance and sharing.

Enactments of Social Identity

"It is a companion. The role of music is a companion of every moment. If you go to a talk, a lecture, first thing that comes is music... to get people together," noted J.E. Community music did not seem to focus primarily on creating entertainment to acquire revenue or profit. The retired government worker, H.M., cited a need for monetary support for the reverse: financial support was needed to provide music access and instruction for younger generations. This was a valid, often echoed concern among interview participants. Often events were privately funded by a large number of contributing members, and any revenue gained was meant to subsidize some of the costs associated with funding the event. In other words, the musicians, dancers, capoeira dojo members, and community music leaders were rarely, if ever, motivated to learn, create, or perform music by financial incentives. Some community members and musicians indicated significant concern regarding the lack of financial resources available to support musicians and their development. A.C., drummer, stated:

For example in a city _____ close neighbor to ours, they have a better incentive for music. They have more training with voice. They always have musicians coming from there and playing in bands. In _____, also close, they have a lot of good musicians. Here in [town] there are people with a lot of talent, but they aren't able to leave here.

Community musicians, especially those who were more serious about the music they played and sang, had to be passionate about what they did to carve out time to dedicate to learning and performing.

I note that those who identified as "serious" musicians did not necessarily equate to professional musicians or those who were able to make a living as musicians. A "serious" community musician showed some continually developing combination of knowledge, passion,

expertise, and willingness to act upon those qualities to enact social identity within public space. A "serious" musician was not defined by how well they could read notes, or their level of local or regional notoriety. A "serious" musician was a person who took the continual, effervescent self-development of the craft of music seriously, regardless of education, gender, or social class. K.V. encapsulated the essence and definition of a serious musician: "they are the same people at moment of the event; they have to throw their earth [throw everything] into their music."

Looking back at the data, I noticed how many who identified as musicians "throw their earth" into making music happen for themselves and in their community. The examples that follow detail locating resources, collaboration, and sharing those aspects of a socially connected musician's identity.

Often musicians had to find and buy their own equipment, which could be very expensive; if they intended to travel to perform, they funded their own travel. It seemed far from easy to "make it" as a musician, which also belied the fact that fully trained music educators were scarce inside rural Brazilian communities. However, musicians "throw their earth" into their music by dedicating their own financial resources to their music, but they also throw their earth by adding passion, heart, and soul into their learning processes and performances. From what I observed, each ensemble rehearsal required hours of effort and time each week, intensive precision training, and flexible schedules to allow for a busy schedule of public performance.

Public performances and even informal family private sharing became enactments of social identity, reinforcing commonly held traditional or non-traditional social beliefs and ideas. Data regarding performance and musician perspectives revealed more of the nature of these enactments of social identity inside each community. E.R., healer and community leader, noted:

"When you sing, and take it [music] to another municipality or send out on social networks, there are some who are successful. Now if you wait, and stay only in your community, it is different.

Only people there can value what you do."

The way musicians were perceived in the communities varied from the personal perspectives of those interviews, not all of whom self-identified as musicians. However, musicians were generally well-respected. Religious musicians such as folia leaders, healers, and shamans were viewed with more deference and respect than the keyboard players and singers who would play late into the evening at small community venues, according to R.E. Still others, such as J.E. and F.S., viewed the platform of public performance as a way to say something productive or make a constructive critical statement about the state of the local community.

Observation: Quadrilha Junina

The spectacle of public performance seemed in and of itself an enactment of culture. One evening I attended a local quadrilha dance team competition (see Figure 17). The arena for quadrilha competition filled up slowly over the course of several hours. The listed start time for the event had come and gone; people filtered in, gathering at tables, buying refreshments, and attempting to talk over the loud, throbbing pulse of music pumping through giant speakers. Three community quadrilha groups were scheduled to compete that evening. Five judges took their places on the mezzanine level, above all of the cement step-style bleachers that flanked the arena. Quadrilha dancing took place during the June-July festivals; some nearby groups were highly competitive with one another. The costumes were elaborate and flashy, almost in the style of a Rio de Janeiro Carnavale. Each show was approximately 20-25 minutes in length, with a preamble speech by the quadrilha director.

Figure 17A Quadrilha Junina Event



The show itself was focused on synchronized dancing, intricate formations and formation changes, and of course showcasing regional musics such as brega, forró, and sertaneja. In one show, some of the dancers gathered around a large net and launched one of the dancers high into the air. While each performance seemed to tell some kind of central couple story, all 25-30 dancers were actively involved in executing a well-rehearsed, constantly changing spectacle of sophisticated, stylized dancing that also featured the group's most talented dancers. There were equal numbers of men and women involved in each performance, as there was a variety of partner dancing throughout the show. When speaking with a local featured dancer and performer, A.M., she indicated the high level of dedication and continual commitment required to participate as a teacher and leader in the quadrilha.

Observation: Mejkumrei

The closing ceremonies in the Indigenous community took place as the light faded, around 6:00 p.m. A fully-regaled young Kayapó child in full red, yellow, white, and blue feathered headdress, with beaded necklace, arm bands, and leg bands began the festivities. Each leader had a chance to speak; the chief, some of the other leaders and interdisciplinary coordinators spoke to the community, and all those involved in the interdisciplinary projects in the community made a speech about the cross-cultural involvement, partnership, and knowledge exchange. All speeches transpired in a combination of Kayapó or Portuguese, and were subsequently translated for others in the audience. Ceremonious gifts and more speeches followed, with film screenings and dancing afterwards. There was a rhythm and sequence to the evening that I began to understand as the night unfolded; this was a natural ritual that everyone in the community already understood. This moment was a cross-cultural balance of outsider acculturation and a defined sequence of traditional Indigenous ceremony and public performance. In a word, which meant, in nuanced, varying levels of pitch and emphasis: hello, thank you, how are you, things are good, it's good to be with you, this closing festival was "mejkrumrei."

In my observations, readings, and experience, there was a combination of public spectacle, cultural authenticity in reference to the historical traditions, a singular drive for reclamation and enactment of local knowledge, and sometimes a more commercialized "sheen" to a public performance for cultural outsiders. According to cultural community coordinator K.V., professional networks were at a beginning and often inconsistent stage and often comprised of community members and supporters who kept them going. These took the forms of community-organized or church music ensembles, groups of people who came together around a

certain rhythm, and sometimes an unofficial stand-alone network inside Indigenous communities. Rock drummer A.C. noted that all musician "professional networks" would have to be privately funded, led, and hosted by community individuals willing and able to spend the time to do so.

The next section details perspectives of composition, recording, and distribution, showing the underlying importance of local cultural preservation, visibility, and perpetuation of music.

Recording and Distribution

The process of music recording, even informal music recording, lent a high level of importance and legitimacy to the preservation of local traditions and culture. Musicians took an important step when they registered official work and recorded musical traditions, according to R.E. and J.E. Informal music recordings took place regularly on smartphones or cameras, and were distributed locally via "pin drive" amongst locals. Even these more informal recording and internal distribution steps showed the importance of recording public enactments of culture through music.

Several Subaltern interview participants cited both realities and barriers to recording and distribution of locally created musics versus opportunities to share music in live settings, including quadrilha dancer and sub-leader F.R., history professor R.E., and community healer and folia leader E.R. Indigenous musics, on the other hand, were regularly recorded for home practice and local sharing via pin drive, smartphone, and camcorder. As seen elsewhere, here again, it was commonly said that traditional seasonal music and dances necessitated correct and accurate performance. According to anthropologist Zanotti (personal communication, July 2019), there was some level of social pressure to reproduce traditional music and dance with accuracy in accordance with history and tradition to fend off "evil spirits." All communities have their

own approaches and perspectives regarding recording and distribution of local musics.

Sometimes local distribution of musics via pin drive was the norm; in another, recording live musical events for posterity and either local or regional sharing was a common thing to do.

Indigenous communities retained a focus of local music recording as a method of cultural preservation and protection from encroaching economic interests. The process of recording seemed an important step for many ensembles and individuals. As E.R. noted, "We have people who record CDs but it isn't a business – they don't come to the stage to sing. Those who come are...how do you say, musicians who do music far away." H.M., retired government worker, noted her own experience with recording religious musics: "we sing, we listen to the loud speaker (at Church). They record music then put it on the radio to hear." A radio announcer corroborated this idea:

[I broadcast] music, some news, information, messages from the countryside to their family in the city. I always do this. I send the message[s] out on the radio - I distribute to the interior and people pass on the messages.

Dissemination and distribution of music via access points of public performance and the recording and distribution created access points to grow local knowledge and natural cultural understanding of one's own environment. Professor R.E. noted recording musics as an act of cultural preservation in and of itself:

We brought the folioes [musicians] to [a large Brazilian city] and they recorded a CD with their music... They had the music, they sang, they recorded, and it was registered [with copyright]. I think this helped a lot in the sense that they registered... There was no interest in selling the CD, I think it [the point] was just to register it. So, they registered it

and they have it and I think this helped the youth to hold on to these traditions. The registering makes it secure – for the time how they sang it has been recorded.

The process of recording was meant to secure the future of those musics, those traditions, and our human ideals. The following section briefly outlines the establishment of musician networks.

In some research locations, the presence of the beginnings of professional musician networks seemed to anticipate some level of evolution, in their own way, within the next few years. There was strong evidence of vital competition between quadrilha dance ensembles, vibrant and publicly visible capoeira dojo groups, and a clear sense of passion from at least one rock musician in the area. Seasonal performances of all of these groups during June and July demonstrated strong commitments of integral, culturally significant community music performance. An Indigenous community seemed ready to distribute a strong, clear Kayapó message of land protections, livelihood, and society preservation via documentary film and music designed to distribute to a wider international audience. As cacica M.K. stated:

We are still fighting for our tradition, our language; we do not forget our language. If [outsiders] come to visit us to help us, we will make the documentary to send to the president, to respect the Indian who is in the bush. The fight is to defend our land, our river, for the white not to come in, this fight is always and still not stopping.

A community only seemed to need a spark of "how" to establish more consistent professional networks. There was a strong measure of hope for the future; locally relevant Brazilian musical performance, recording, and distribution seemed to be on the rise. As drummer A.C. stated, looking towards the future:

In the future, if I can return here we can start up a band and move ahead... We plan to structure it. Now there are a lot of older people and we want to invite the youth to form

bands and play and give people space to play what they want. And those of us who are older, we have a responsibility to find financing, buy instruments. There is always this difficulty. We always have to help each other to be able to do a show.

It seems an innate human trait to think and operate based on what has happened, what is happening now, and what happens next. This concept is tantamount to understanding the world and our own personal relation to that world. The production of original music brought a sense of pride, and the reproduction of traditional musics created strong enactments of local cultural knowledge, traditions, and beliefs. Brazilian community music demonstrations served to frame public and individual experience of everyday music, life experience, and establish social identities. Performance and sharing of local musical rhythms created capacities for knowledge transmission and cultural distribution to younger generations.

Chapter Summary

In the communities in this study, music prevailed as a socially connective tissue, bonding and linking families and groups together. Sharing music in closely-knit venues and occasions such as family gatherings, spontaneous singing at sunset, and women dancing in the center building contained varying degrees of structure, levels of formality as well as informal, equally meaningful, ways of sharing music. The power of family influence in many cases inspired people to move from consuming, watching, and listening to music towards an active impetus or desire to learn. This impetus connected with the purpose, nature, and intrinsic value of music itself inside a community. This was evident over and over again in each of the subphases of Initial Music Encounters. The common thread across interviews, observations, and cross-cultural experience was the concept of immersion. Closely connected families established opportunities for children to connect with music, and families connected with one another over laughter, food, and music in

common social spaces in everyday life. Indigenous traditional musics involved a closely connected community group singing, dancing, and enacting community beliefs and values through song. This was evident from family music moments, to the more public spontaneous or planned community festivals and events, and even deeper inside religious and spiritually-connected events.

Music was integral to everyday cultural and social experience; it was sometimes difficult to separate music as its own cultural entity within the social and cultural fabric of an Indigenous or Subaltern community. Music was a functional part of everyday life, as well as an essential component of special community celebrations. And yet, those who did self-identify as musicians often spoke of sources of inspiration, desires to develop more professional networks and musician support, and readily discussed the sharing, performance, recording and sometimes distribution of their music. The lines of informal and formal musicianship development were blurred within everyday musical experience of interview participants and those observed.

Music is never finished, or "figured out" inside these communities. As these societies and local cultures continued forward, some musical traditions continued with the force of history and the powerful weight of preservation; local knowledge naturally continued and carried forward to the next generations. Some topical, socially-mediated musical traditions naturally emerged and changed with local trends and generational shifts. A few traditions supplanted others, while other musical traditions persisted underneath the superficial "pop" style changes that continued to shift in response to globalization and technological advancement. Looking beyond this research sample, as global cultures continue to shift and change, music also evolves, preserves, and teaches new generations of musicians. The presence, perceived value, and the nature of everyday musical experience inside a community has experienced dips and resurgences of local cultural

beliefs and powerful sense of social identity. As fitness instructor F.S. poignantly stated "music is seen as a way of survival... music becomes a way to survive. A way to sustain oneself a little more."

In the following chapter I conduct an analysis of each phase of my model of community music pedagogy.

CHAPTER FIVE: COMMUNITY MUSIC PEDAGOGY ANALYSIS

In this study I explored the natural ontogeny of community music pedagogy and leadership in rural Brazilian communities. In Chapter Four, I described how community music pedagogy unfolded around everyday community music experiences, from rehearsals to private family moments to public performance and festivals. Individuals enacted these music experiences, comprised of (1) initial music encounters, (2) emergent learning processes, (3) development of musical craft, and (4) creation, performance, and sharing of music inside community spaces. In this chapter, I use a three-phase process of qualitative analysis to interpret the data. I use culture theory (Douglas, 2003; Kaplan & Manners, 1972) as an overarching theoretical framework to situate and contextualize the data from Chapter Four inside each pedagogical phase. I then delve further into analysis by applying a flexible combination of Culturally Responsive Teaching (CRT; Ladson-Billings, 1995) and Culturally Sustaining Pedagogy (CSP; Alim & Paris, 2014) frameworks to understand connections between phases. The combination of culture theory and the pedagogical frameworks helped me to interpret and appreciate a responsive, sustaining, regenerative, community-connected approach to music learning, teaching, and sharing. I begin with culture theory (Douglas, 2003; Kaplan & Manners, 1972) because it serves as a comprehensive structure to situate and contextualize my data.

Culture Theory and Community Music

I selected culture theory (Douglas, 2003; Geertz, 2008; Kaplan & Manners, 1972; Moore, 2012; Saleebey, 1994) as an overarching theory to interpret a model of community music pedagogy. Culture theory is derived from the study of human activity and semiotics within the field of anthropology (Moore, 2012). These ideas comprise the ways people interact with one another and consider themselves in relationship with their societies (Saleebey, 1994), underlying

meanings of symbols and rituals (Geertz, 1973), and everyday life within cultural and social space (Douglas, 2003; Edensor, 2002).

I extracted the following points of culture theory that tie in closely with this study, and created an overarching framework for contextual analysis. Culture theory applied to community music pedagogy involves several key components: (1) identifies culture bearers as experts of their own culture, prioritizing local knowledge and views (Geertz, 2008); (2) balances social environment versus individual actions and choice (Douglas, 2003); and (3) reflects on how people move through culture and social spaces in their lives (Edensor, 2002). Because this study focused on understanding music within original contexts, there are emic (cultural insider) and etic (cultural outsider) components of cross-cultural knowledge exchange in play (Baumann & Baumann, 1993; Rice, 1996).

Music is an integral conduit of what is understood as a critical component of culture: that is, a collective, shared, system of beliefs, rituals and traditions, and everyday ways of life (Douglas, 2003). Small (1998) noted "a large number of human musical cultures in which there is no such thing as a musical work, in which there are only the activities of singing, playing, listening – and most probably, dancing" (p. 11). Culture consists of "socially established structures of meaning" with which people communicate (Geertz, 1973, p. 12).

Cross (2001) noted though "music is different things, does different things in different cultures...[,] music appears to be a universal human competence" (p. 28). The local historical and social context of musical experience creates a shared and culturally congruent context for experiencing music (Geertz, 2008). The context also establishes a means to receive, organize, rationalize, and understand experiences in the world (Saleebey, 1994). Culture theory introduces a way of thinking that brings the social environment into the frame of individual choices

(Douglas, 2003), and methods for understanding emic and etic perspectives (Harris, 1998). Culture theory served as a filter to connect the themes within the data and identify the salient components of CRT (Gay, 2002) and CSP (Alim & Paris, 2014).

Culture theory originated in the field of anthropology (Kaplan & Manners, 1972); however, I borrowed culture theory to interpret community music pedagogy as viewed through the lens of various social and community settings. When people learn music and subsequently share their musics with others, the concept of "culture" cannot be ignored. The learning and experiences of community musicians and participants occur within cultural contexts, such as religious folia processionals or a quadrilha dance competition. The primary goal of this study involved determining how the education of community musicians occurs within the informal and formal community structures. My study involved creating a model of community music pedagogy based on how music experience, learning, teaching, and sharing naturally took place inside Brazilian communities.

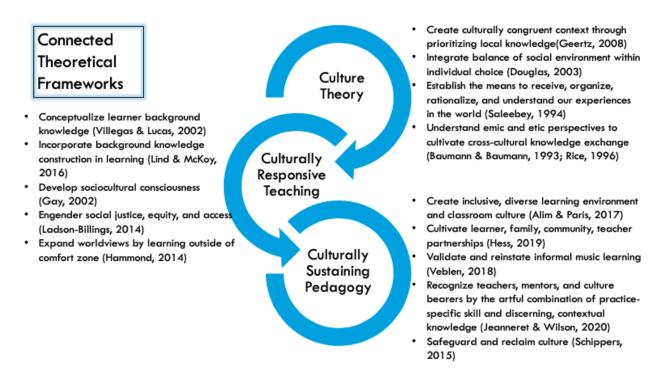
Culture theory served as the obvious choice to interpret "community" music pedagogy that takes place in family and community settings. When discussing culture theory orientations and evolution of those ideas, I kept in mind how theory evolves based on continued expansion of research and critical counterpoints to earlier theories (Kincheloe, McLaren, & Steinberg, 2011), begetting stronger critically relevant theories in postmodern, continually globalizing societies (Featherstone, 1995). Theory in research analysis leads to critique of those early ideas, continually seeking to "move forward" on concepts and realities of society, culture, education, and progress (White, Cooper, & Mackey, 2014, p. 136).

I used these tenets of culture theory to create an overarching frame to interpret and analyze data, and serve as a filter to connect the data with salient components of CRT and CSP.

Cultures are complex, informed by the people living within them, influenced by economic and technologic changes, and socially structured around rituals, traditions, beliefs, and social practices (Malinowski, 2015). The model of community music pedagogy that emerged from the data addresses and reconnects music learning with real-world authentic approaches, prioritizing culturally significant musics and local knowledges. This approach served as a central frame for understanding music "in context" with other subject areas and situated life experience. A model of "Connected Theoretical Frameworks," captures the essence of these fundamental theoretical concepts in culture theory, CRT, and CSP (see Figure 18).

Figure 18

Connected Theoretical Frameworks



These primary theoretical aspects contain connections and overlaps, which I discuss in the course of analyzing and interpreting the data. While one theory is not prioritized over another in this work, I recognize culture theory as the overarching framework, and propose that elements

of CRT flow through to CSP in interpreting each of the phases in the model of community music pedagogy, framing a sustaining, community-connected approach to music teaching and learning.

I adopted two related teaching and learning frameworks that filter through culture theory, including: culturally responsive teaching (CRT; Gay, 2002; Ladson-Billings, 1995) and culturally sustaining pedagogy (CSP; Alim & Paris, 2014). One major concept in both frameworks involves the goal of sustaining and encouraging culture. In practice, CRT emphasizes preparing teachers to embrace culturally relevant teaching and learning practices to achieve socially just, inclusive learning (Gay, 2002; Ladson-Billings, 1995; Lind & McKoy, 2016). CSP (Alim & Paris, 2017), framed as a critical, progressive counterpoint to CRT. In the following sections I give an overview of the tenets of each theoretical framework used in data analysis and interpretation of a model of community music pedagogy. I then show how these tenets connect to each other in a larger, comprehensive conceptual framework used to analyze the pedagogical model described in Chapter Four.

Culturally Responsive Teaching and Community Music

Culturally Responsive Teaching (CRT) in music comprises a variety of overlapping frameworks created by notable music education researchers, teachers, and writers (Gay, 2002; d-Billings, 1995; Lind & McKoy, 2016). Because this area of research continues to develop and expand, there are multiple operational frameworks, some of which contain similar or overlapping concepts. Foundational elements of CRT in music education center on (1) sociocultural consciousness development (Regelski & Gates, 2009); (2) the importance of knowing students (Gay, 2002); (3) constructing learning around culturally congruent ways of knowing (Lind & McKoy, 2016); (4) socially just methods of meeting marginalized groups (Gay, 2018); (4) equity

and access to learning; and (5) infusion of all of these principles into the learning environment (Villegas & Lucas, 2002).

Culturally responsive frameworks have been applied to U.S. music education preparation programs and more recently into music classrooms as attempts to bring equality, diversity, and inclusion into music teaching and learning (Ladson-Billings, 2014). The premises of CRT created a focus in gaining background knowledge, prioritizing what I heard and saw from participants over my own views, and working to understand social structures within the frame of community music experience (Lind & McKoy, 2016). CRT expands a teacher's worldview (Hammond, 2014) and encourages learning outside of one's comfort zone (Bond, 2017).

CRT validated inclusive, culturally congruent forms of music learning (Vavrus, 2008). Far beyond the Western canon emphasizing note reading literacy, playing accuracy, and talent-based performance success, CRT validates approaches to informal learning and values learning that engages a specific, culturally situated student body (Gay, 2002). I devised the emergent phases of the model by prioritizing local musician perspectives and the endemic pedagogy already existing in rural Brazilian community space.

Culturally responsive instruction and learning goals, however, cannot seemingly exist atop a foundation of systemic repression and exclusion of cultures within instruction and educational norms (Bradley, 2007). Early CRT leaders Ladson-Billings (1995) and Gay (2013; 2018) seemed largely successful in approach and practice, but Ladson-Billings (2016) noted that many attempts at CRT fell far short of the original goals. Their results have been difficult to replicate. As a progressive counterpoint to CRT, Culturally Sustaining Pedagogy (CSP) builds upon the CRT frameworks and takes some dynamic steps forward (Paris, 2012).

Culturally Sustaining Pedagogy and Community Music

Principles of CSP include re-thinking and re-creating instructional spaces away from Whiteness and cultural assimilation (Alim & Paris, 2017). The CSP framework seeks to (1) reframe the learning environment as radically equitable and diverse (Alim & Paris, 2017; Allsup, 2016; Allsup & Shieh, 2012); (2) cultivate community relationships (Hess, 2019); (3) validate informal music learning (Schippers & Bartleet, 2013; Veblen, 2018); (4) recognize "teachers" by their contextual knowledge and practice-specific skill (Jeanneret & Wilson, 2020); and (5) safeguard and reclaim culture for future generations (Schippers, 2015). These components frame key data components of this intrinsic case study. CSP teachers incorporate a variety of contrasting worldviews (Paris, 2012), research, and work to incorporate culturally congruent and culturally relative musics into their teaching (Good-Perkins, 2018).

I found that a combination of CRT and CSP frameworks created a path to conceptualize ways of knowing and "doing" musical rhythms inside rural Brazilian community spaces. I sought out the perspectives of musicians and leaders and conducted participant observations in a variety of different informal and formal community music settings. This helped me to understand inherent connections between music exposure, learning, development, and ultimately what people do with the music they learn. CRT acts as a proactive response to engender equity and access (Ladson-Billings, 2014) starting with the learners in a classroom (Gay, 2002). CSP reframes the learning environment itself (Alim & Paris, 2017), expanding worldviews (Hammond, 2014) and concepts of music teaching and learning (Veblen, 2018). The data analysis through a combination of CRT and CSP lends insight on the nature, purpose, and functional value of music within its original local space.

I next situate this original local space within the context of my study, establishing a foundation of local musician perspectives through the concepts of embedded musical culture.

Music in Cultural Space and Time: Context and Embedded Musical Culture

As I delved into the model of community music pedagogy, culture theory set the frame for analyzing culturally situated social interaction, shared musical experience, and the emic and etic perspectives that I continually sifted through as I collected data. I used culture theory to establish "a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, biases, and meanings" (Berg & Lune, 2016, p. 349). I noticed in reviewing interview responses to my questions, especially answers to the question, "How do you learn music in your community?" the data often revealed vastly different perceptions of the question I asked.

Music was so deeply embedded in the community and culture it seemed challenging to answer the question of "how:" I wanted to identify learning processes, like self-teaching, modeling and interaction, informal versus formal learning processes, and sequence. But when asked "how," people often responded with answers that sounded more like (1) this is "where" people learn music, "in the church of course" (community healer and folia leader E.R.); (2) this is "who" teaches those who want to learn (history professor R.E.); (3) this is "what" people learn, the different musical rhythms (Music event financial supporter T.M. and folia mestre A.F.); (4) this is "why" people learn, and here is what makes it important (quadrilha leader F.R.; composer and social activist J.E.); and (5) this is "when" people learn or find access points to learn music (cacica M.K.).

One particular key informant, composer, singer, guitarist, and social activist, J.E., with his musical stories of creating and performing regionally and locally significant music,

encapsulated his own process of learning. J.E. seemed to capture the nature, value, and purpose of music in his own life. I recognized that my questions, inside these cultural contexts, sometimes were not all that "culturally" clear, because music was a culturally embedded entity inside social space. Answers, including "who," "what," "where," "when," and "why" were just as pertinent to the learning process itself in this study of immersive music and social context. Music people experienced inside family events and occasions became important, it seemed, partly because it was so visibly and audibly present inside homes and larger social gatherings.

I interpreted community music phases, within these integrated cultural contexts, using the connected theoretical framework I described earlier in Figure 18. I begin with the first phase of community music pedagogy, Initial Music Encounters, which take place inside endemic community social structures of home and family, community festivals and events, religious and spiritual events, and across radio, friends, and social media (See Figure 19). I conducted the three-phase analysis the model stages using culture theory, CRT, and CSP.

Figure 19

Community Music Pedagogy: Initial Music Encounters

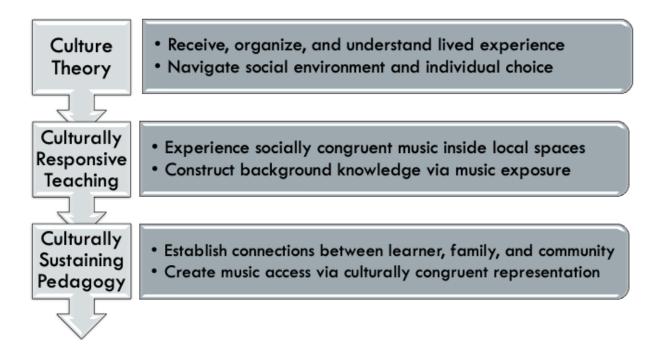


Culture Theory and Initial Music Encounters

The model of community-based music pedagogy that emerged from the data first addressed exposure to culturally congruent music based on the public and private, informal and formal music occurrences in a community. This approach prioritized local knowledge and culturally significant musics, creating a central frame for understanding music in context with real life experience. This section frames the data with culture theory, extracts relevant concepts from CRT and CSP to analyze data examples, and draws connections between CRT and CSP. I begin with phase one: Initial Music Encounters.

As I look at this first phase, I found a clear through line to interpret the data. Figure 20 encapsulates the components of culture theory, CRT, and CSP that I found most applicable to Initial Music Encounters as they occurred in the communities in this study. As the first phase in the pedagogical model of community music, initial music encounters made up the preponderance of early exposure to different community musics. What people saw and heard informed their perspectives of what musics were important: the locus, frequency, and exposure to community music framed an understanding of the inherent nature, value, and role of music inside their community. Examples of this abound in Chapter 4, and establish the importance of close cultural representation with community musics (see Figure 20).

Figure 20
Theoretical Lines of Thinking: Initial Music Encounters



Professor R.E., a community member and history teacher, for instance, placed these elements within his own cultural context. R.E. was curious to try the music he saw in family settings and family gatherings, describing how almost all relatives and families played an instrument, so when they got together, there was always "a lot of music." A.C., rock drummer, noted the importance of musical transmission via oral tradition when he talked about how music "is always beside people.... The parents play it for the children, the children sing it to theirs." Music people experienced inside family events and occasions was recognized as important, it seemed, because it was so visibly and audibly present inside homes and close social gatherings. Music encounters happened inside everyday life experiences, and aligned with life in culturally congruent, socially normative ways. The following examples and sections break these phases down between naturally occurring instances of CRT and CSP.

CRT: Constructing Background Knowledge

Initial community music encounters created almost daily opportunities for potential music learners to begin building their own understanding of their social environment versus individual identity. CRT emphasizes the importance of embracing student background knowledge (Villegas & Lucas, 2002), culturally congruent understanding of how students construct their musical knowledge (Lind & McKoy, 2016), and incorporating both of those elements to design student instruction (Gay, 2002). Initial community music encounters created the opportunities to establish and cultivate background knowledge, including these every day, culturally aligned access points to immerse oneself in local music and cultural heritage.

People constructed their background knowledge of music and culture via a variety of initial music encounters. Schoolteacher G.M. talked about watching her "parents, siblings, and relatives" dance as a young girl, and wanting to learn. Kayapó cacica M.K. talked about hearing and learning "in the group, with the shaman" how to make the "animal music." History professor R.E. talked about how musical interest and background connections developed in his family: "[We] learn music at home. With a grandparent, with a grandfather and a folião... He transmits a lot of these cultural values to us. He constructs an interest in music, playing violin, guitar, trombone." Composer and social activist J.E. discussed the connection and purpose of the music he first heard: "The most important in my community is that which speaks to the situation of life, of society, of the people, of the environment in which we live."

Culture theory acted as an initial filter here, creating a frame upon which people encountered music and began to inherently understand the local cultural and historical context of that music. Culturally responsive teaching emphasized culturally congruent music encounters.

They experienced immersive, culturally embedded and historically significant music based on

the aforementioned natural initial access points of home and family, community festivals and events, religious and spiritual traditions, and the conduits of radio, friends, and social media. Initial music experiences allowed community members to construct background knowledge around music, including its historical and social context.

CSP: Connecting Music through Social Structures

CSP added to CRT in this first pedagogical phase. One of the central tenets of CSP encompasses the cultivation of strong connections and relationships between students (learners), family, community, and teacher (Paris & Alim, 2014). These interactions occurred naturally in Brazilian social structures because music was such an embedded, inextricable component of community culture. Music served as a focal point of social interaction, celebration, building community, and social identity.

As I observed quadrilha competitions and public events in AT.A, the crowds were filled with families and groups of friends supporting local quadrilha dancers. Folia leader A.F. noted the connections and community value of publicly shared community music when talking about quadrilha music for local festivals: "It is the festival - the music for the festival. We value the dance, traditional dance, like the quadrilha. It is a culture also, of the people." Here, A.F's comments embodied a critical component of the theory of culture, where culture encompasses beliefs, traditions, and ways of life.

Additionally, community-embedded musics offered opportunities to construct background context knowledge and understanding of the role and purpose of music as people engaged with learning music within local spaces. Rock drummer A.C. noted "[Rock] was a rhythm, a style of music that had all of that question about freedom, social criticism, things like this... I ended up liking afterwards the music part, the history... It was more the social struggle,

the revolt." Radio announcer B.F. noted his perspectives from developing background knowledge of local radio and the music people desired to hear: "[radio] shows a little of reality to the community." B.F. mentioned música sertanejo or sertaneja as an a more "regional" and "universal" rhythm, as it had been "adapted" more regionally throughout the northeast. Certain rhythms seemed to belong to the AT.A community, and were recognized within the local vernacular of musical rhythms. B.F. noted that "[AT.A] already has a rhythm of different music. It is a cultural rhythm – carimbó, quadrilha, and gambá, which is a real [AT.A] rhythm."

This entry and participation in community music aligned with culturally responsive teaching frameworks. Pushing these notions further along in my pedagogical model, the following section examined how the natural, culturally sustaining connections between a learner, their family, friends, and the surrounding community, propelled learners forward into music learning.

CSP: This Is My Classroom

From boisterous family parties, to a quiet family moment on the bank of the Amazon river, to teaching traditional Kayapó songs while painting or preparing food, experiences with music cultivated strong social connections across age groups and identities. The learning environment itself was rarely, if even ever, an actual, classically understood four-walled "classroom." So where did people learn? Where did they find, make, or encounter their music learning environment? Quadrilha dancers in AT.A learned their dances on the top floor of a warehouse building with shops down below. Professor R.E. learned in the church, and took instrumental lessons in a big city. Drummer A.C. learned to play drums in his bedroom and at friends' houses. Schoolteacher G.M. learned to dance in her parents' living room. Capoeira

mestre C.M. learned on the open court tile floor of a school building. Cacica M.K. learned the Mebêngôkre song lifeways while women painted and prepared food before a community festival.

People encountered music in a variety of community and privately shared musical rhythms. Those who began to pursue rhythm-specific musical knowledge and practice-specific skill made a transition from music encounters to emergent learning processes. They accessed learning with mentors who could help them grow, partnered with others to learn, and engaged with learning inside community music ensembles. A classroom was now a warehouse, a school lunchroom floor at night, a bedroom, the grass on the bank of the river, inside a church, or the wooden-slat floor of a house. Here, classrooms materialized almost anywhere.

When music served as a central component of family gatherings and everyday community living, as it did in these spaces, those access points became strong influences on a person's desire to pursue musicianship in a certain musical rhythm. As evidenced earlier by retired government worker H.M., community healer and folia leader E.R., and cultural community coordinator K.V., people in these rural Brazilian communities did not necessarily have access and equity to public or more formal instruction. Therefore, in the absence of these more formal structures, the choice to pursue music as well as participate in an ensemble seemed to be at least partially driven by the combination of community music encounters, and not by formal education programs in schools.

The impetus to learn the music someone saw and heard in their community was driven by a combination of music exposure and some kind of internal desire – typically close, immersive musical experiences combined with compelling family connections. These moments seemed indicative and representative of the reasons Brazilian musicians actively sought out opportunities to learn.

Initial Music Encounters identified musical access points to see and hear culturally and socially congruent musics, and to establish one's background context for learning. Individuals connected to their family and close social connections within the social context of their surrounding community, propelling them forward to the teachers and leaders inside these ensembles and musical groups. This leads to the next phase, Emergent Learning Processes. Emergent learning began as individuals engaged in solo or ensemble musical pursuits to acquire the knowledge to know and to do the music they were motivated to learn based on a combination of socially congruent exposure and personal interests.

Before applying the theories in this second phase, Emergent Learning Processes, I found a connection between the first and second phases. I asked participants about how they developed a particular musical interest or explored the nature and value of music in the community. I hoped to discover how someone finds a desire or develops an impetus to learn music, and their motivating stimulus. Due to the absence of a more formal music education that might typically provide equal, unfettered access to music learning, how does a person decide to access music learning in a community? How do they take the next step and make it real, for them?

From Access to Spark: The Push to Learn

Interview data indicated strong perceptions of music's value and purpose in a community. This, combined with individual and social enjoyment of community musics, laid the groundwork for a sequence of musician development. The sequence began with initial access and connections to community musics, continued with the recognition of an internal desire to learn, followed by taking action to acquire musical skill and knowledge via self of others. Recognizably, this process varied for different community musicians and was often dependent upon (1) individual initiative, (2) access to music ensembles, mentors, and teachers, and (3) the influences of family

and friends. I gathered from interview respondents that the reasons behind choosing to participate with music seemed driven by the purpose and value that music takes on in an individual's life, within their social circles.

Nonetheless, when asked about the role that music plays within the social structures of the local society, the question often did not compute and had to be explained further. Music could not easily be separated or defined as a separable cultural entity. I learned from participants that music was deeply embedded inside a community. Music had been an integral part of a community's history and social culture, and it was changing along with the local society around it. According to the data gathered from interviews with musicians and leaders and my observations, music served as an inextricable component of these rural Brazilian societies. The examples that follow outline steps that individuals took to access learning.

The impetus to learn music originated from a variety of social influences as well as a more intangible, personal internal motivation. The drummer from AT.A talked about his music with energy and passion. Playing the drums on his own to practice and learn did not seem to feel like "work;" the immersive nature of playing music was a powerful creative and emotionally rewarding creative outlet. He would "get lost," sometimes "for hours" in the enjoyment of playing the drums. Some, such as drummer A.C., and quadrilha leader F.R., saw music as an escape from the monotony of everyday life. Others like composer and social activist J.E. and cultural coordinator K.V. chose to engage in music because of its local cultural significance and potential for building community. Some, like fitness instructor F.S., and radio announcers B.F. and A.M., incorporated meaningful music into their work day. Still others, such as professor R.E. and school teacher G.M. responded to the stimuli of family and friends to become inspired to learn local Brazilian community musical rhythms as well as musics from outside the community.

In the most isolated of cultural spaces, the music present in Indigenous Kayapó communities, cacica M.K. naturally learned music from the shaman and other women during everyday tasks. Kayapóp musician B.K. learned his music and stories from his mother and other family members, and incorporated Western pop structures and vocal styles to create a unique new sound imbued with Indigenous storytelling traditions.

As part of this second phase, the responses and observations in my research move beyond Initial Music Encounters to connect with informal and formal methods of early steps in music learning in Emergent Learning Processes (see Figure 21).

Figure 21

Community Music Pedagogy: Emergent Learning Processes



Culture Theory and Emergent Learning Processes

Although people living in rural Brazilian communities often participated in vibrant, thriving musical scenes and occurrences, they often initiated their own learning processes outside of formal settings. Initial community music encounters often combined with an internal, innate desire to learn and acquire practice-specific knowledge. Those seeking music learning often did so via modeling, imitation, and improvisation, self or peer-teaching, or through more formally structured community ensembles and church music programs.

Culture theory includes a foundational point of analysis: local knowledges create culturally congruent context (Douglas, 2003; Geertz, 2008). Culture theory also posits that social environments exist in balance with individual choice (Kim, 2002). Radio announcer B.F. talked about getting to know the surrounding community through working with music at the radio station. He wove in locally and regional flavors of sertaneja and gambá, which were popular with friends, family, and the larger yet fairly close-knit community. Along with local music, the announcer would work in advertising local events and shops, and even shared personal messages he received from individuals across town to family members and friends who were farther away, but could hear a message across the radio waves. B.F. noted "The 20 [radio station] is received in the form – it is received in the form of rhythm also, through the lyrics – a form that shows a little of reality to the community."

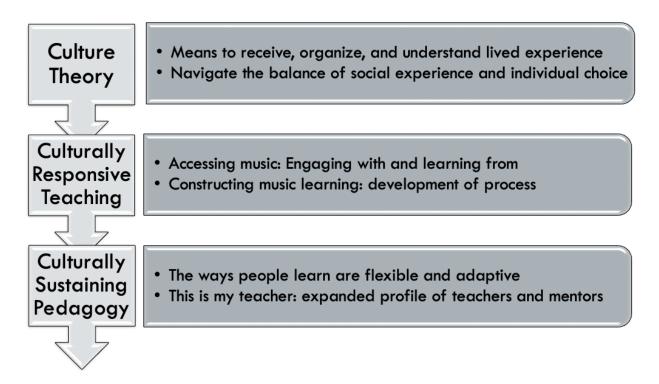
Culture theory establishes a frame and means to receive, organize, and understand lived experience (Saleebey, 1994). Close social and community structures adjoined recurrent formal and informal, community shared, and privately shared community music occurrences with individual choice to learn music. While the adjacent social experiences of music influenced the choice to pursue music learning, so did an individual's innate, developing sense of self. Emergent

learning processes seemed to leverage back and forth between social context and individual identity.

These culture theory tenets created a more focused CRT frame to interpret components of how people accessed music learning, including via ensembles, community or church programs, or self-actualization towards acquiring practice-specific knowledge and skill (see Figure 22).

Figure 22

Theoretical Lines of Thinking: Emergent Learning Processes



People continually navigated their surrounding socially available music encounters to leverage the balance of their identities with the individual choice to engage in learning a particular musical rhythm. The following sections focus on situating and interpreting CRT and CSP tenets within the pedagogical phase of Emergent Learning Processes.

CRT: Music Access and Learning Engagement

People used the access points of locally present musical encounters in their lives to access early music learning processes by engaging with music ensembles, community and church programs, family and friends, and mentors and teachers. People accessed these endemic, existent opportunities to engage in music learning, constructing their knowledge through the emergent learning processes discussed in Chapter Four. The examples that follow center on how people accessed and constructed their early musical knowledge, showing how these components are key elements within existent culturally responsive teaching frameworks.

Learning music inside the church often included early participation in the religious folia groups traveling down the main street playing and singing music, or going from house to house following the mestre's lead. A.F., folia leader, talked about his early access to learning in the folia. E.R. talked about participating in the folia as a child, but later that she wanted to become one of the mestres themselves, even though mestres were mostly men. Both of these individuals began their long-standing participation in the folia with the choice to engage in community music they had already seen and heard in their communities.

Professor R.E. talked about his role and experience in establishing a choir back in the early 2000s. People "didn't know how to play the instruments," so they had to figure out what and how they would learn choral music together. They decided to go "a cappella" without instruments. Since some could not read sheet music and it was not necessarily available for the music they wanted to learn together in the group, they figured out another way. R.E. said "we played the music on a speaker and they imitated and sang." R.E., along with the group of people in the choral ensemble, figured out a way to access music learning that worked for them. People who became music learners generated a variety of ways to learn. According to culturally

responsive teaching, these ways of accessing learning are valid inside and outside of traditional "classroom" settings (Veblen, 2018), and stretches beyond learning inside traditional Western methodologies.

CRT: Constructing Music Learning Processes

Emergent music learning processes in community ensembles occurred through teacher or mentor modeling and imitation, peer teaching and learning, and learning on one's own. As people figured out where and how they could access teachers, ensembles, and learning environments, they also began to construct the process of learning itself. Across a variety of musical rhythms such as capoeira, folia, Indigenous song and dance, rock, and quadrilha, it was apparent that learning within different community rhythms called for different constructional knowledge processes. Several observational and interview examples from Chapter Four illustrate how learners constructed their learning processes.

I observed a public capoeira demonstration and attended an evening training session when I interviewed capoeira mestre C.M. During the training session, I watched about 30 capoeiristas participating in synchronized flexibility, core, and strength exercises that seemed like a warm up. Capoeira has a long, storied history, hierarchies of learning and operation (Downey, 2008), and a vocabulary and syntax one learns as they further develop their abilities in the joga (game). The culture of discipline and practice was clear from speaking with young mestre C.M. In capoeira, it seemed that learning and knowledge construction took place inside the process of collective training in a more egalitarian fashion, as all levels of learners took part in the exercises. As the roda (circle) formed and the corridos (songs) began, so did the improvisation of known movements. I observed that newer learners and beginners constructed

knowledge and acquired muscle memory and skill through watching others, and making their own imitative attempts via the modeling of their instructors and mentors.

In a Kayapó community, I listened to cacica M.K. as she spoke about how she learned the Mebêngôkre songs and dances. She learned along with others, "from a shaman" at times, but the learning always took place alongside other everyday tasks such as preparing food, painting the skin to prepare for a festival, beading Kayapó jewelry. In this space, as I watched over many times in just a few weeks, music learning took place alongside these lifeways. The classroom might be around a fire, down by the river's edge, or walking through the trees to gather manioc or Brazil nuts. It would have been culturally incongruent to conduct a separate "music class" in which people were only learning music and dance.

Learning music alongside other daily tasks to carry on the Kayapó livelihoods seemed to make more sense in their community. I observed that harvesting and preparing food, child care, and body painting for festivals took up considerable time each day. The music learning ebbed and flowed more easily with the rhythms of everyday life, naturally embedded inside social space and time. These culturally responsive components of accessing music learning and constructing a learning process connect with culturally sustaining pedagogy in showing the natural ways people learn music. In the following section I discuss relevant components of CSP that combine with CRT, re-conceptualizing music learning and teaching.

CSP: The Ways People Learn

The general overview of relevant CSP tenets include rethinking the ways people learn (Veblen, 2018), and who is the teacher (Jeanneret & Wilson, 2020). The emergent learning processes delineated in this work are organic, self-actualized, and integrated into the naturally embedded social experiences of seeing and hearing culturally congruent musics. This section

focuses on two salient tenets of culturally sustaining pedagogy, including: (1) validating *all* of the ways people learn, and (2) conceptualizing who is or can be the teacher in a more broad, expanded perspective. The primary concept here involves conceptualizing music pedagogy within its original contextual space, understanding what works, and learning what and how to do align pedagogy and teaching practice more closely with these community-based learning strategies. I combine broader concepts of CRT (Lind & McKoy, 2016; Villegas & Lucas, 2002) and CSP (Paris, 2012; Alim & Paris, 2017) to offer a real, on-the-ground view of the emergent ways people found or created themselves as they chose to engage in music learning, and how these processes sustain culture.

Accessing learning methods and process when one has little or no support to easily do so takes gumption, wherewithal, and sometimes some social networking or family push to make music learning happen. I observed that this could happen on one's own or in an ensemble.

Culturally sustaining pedagogy attempts to rethink and reimagine classrooms, learning processes, teachers, and performative outputs that do not conform to White, heteronormative teaching practice (Alim & Paris, 2017). This section focuses specifically on breaking down emergent learning processes as the ways people learn, and the ways people come to know the music they truly care about. I begin with emergent learning inside the quadrilha. One could easily access recordings and YouTube videos of the Brazilian Carnaval showing festive parades with extravagant costumes, themed floats, and elaborate dancing formations. The quadrilha is Carnaval writ smaller, inside the community, but it emulating the celebrations in the bigger cities of São Paulo or Rio. That is to say, quadrilha is "a big deal." It was a matter of prestige and honor to excel as a dancer within this form, and even more so to be recognized as a leader.

One evening I heard shouting, music, and even louder music than usual pumping down the street. It was a parade, coming down the street filled with people on a huge truck and other vehicles following behind, with people laughing, shouting, and dancing in front, and trailing behind. At another time, before a quadrilha demonstration, a group of very small children stepped out on to the performance space, led by several teachers and trainers. The crowd oohed and ahhed at the adorable boys in straw hats and matching shirts, and the girls in flouncy dresses as they imitated the formations of the "real" quadrilha groups.

The wide-eyed children step to the music arm in arm, taking their roles so seriously, it seemed everything they took in from the victory parade to the "grown-ups" dancing with such sophistication, later in the flashy performance show to trying it out themselves: doing the music is part of learning it. One could not just listen and really learn something. One had to try it out, "try it on," so to speak, to see if it fit one's own musical sensibilities and personality. It was visible and audible as an initial learning process, and as learners entered into those early steps towards knowledge and skill, they got a taste of what the musical rhythm was – the sense, the flow, and the social experience of engaging in music with a group.

The teachers and mentors guided them through the steps and formations, engaged in passing on this knowledge to these young children. A.M., young quadrilha dancer, teacher, and leader positively glowed when she talked about rising into a role of teaching younger children to dance the quadrilha, as she had learned as a young child. The early ways people accessed music learning affected their choices and decisions to engage with learning; this was also influenced by early access points and experiences trying out the music they might pursue. The next examples focus on the actualization of different emergent learning processes in different musical rhythms. These examples validate expanded informal learning processes delineated in CSP (Veblen,

2018), and show how people activate a variety of learning processes for different musical disciplines (Higgins, 2012).

I learned from my observations and interactions within a variety of community music ensembles that different types of rhythms required different, flexible modes of learning.

According to folia leaders E.R. and A.F., folia members learned songs and rhythmic instrumental patterns through modeling and imitation. Folia members learned the cultural, social, and historical heritage aspects of the folia by being surrounded by elders who shared the traditions and customs of the folia processionals. Cacicas T.K. and M.K. learned the animal songs and stories by listening to their mothers and fathers, and learned in a group with a shaman.

Rock musicians such as A.C. accessed music learning via self and peer-teaching. They listened to rock whenever they could get their hands on a record or recording, they learned to play the chord progressions, drumming patterns, and vocal styling (though they often added their own local rhythmic flavors) by teaching themselves or figuring things out together in collaborative partnership.

CSP: This is my Teacher

CRT teachers have worked to connect with and bring in culture bearers to authentically represent musics from a variety of cultures and perspectives (Abril, 2009; Gay, 2002; Ladson-Billings, 1995; Shaw, 2015). CSP takes a step further to valorize local knowledge and experts in their field, regardless of formal education and training: those who understand, embody, and transmit their musical knowledge to others, are in fact mentors and teachers (Barnwell, 2018). I relied on what I saw and heard to determine who self-identified as a knowledgeable teacher, a musician who spoke in depth on their musical craft, or a well-intentioned (non-musician) supporter of community music to determine who saw themselves as culture bearers.

Emergent learning processes encompassed the ways people gained access to the beginning of their music learning, which often occurred alongside the mentorship and introduction to music learning via an established musician, mentor, or ensemble mestre.

Musicians with experience, knowledge, established dedication, and participation with their craft helped others begin their music learning. The examples show how mentors and teachers engaged learners in early steps towards learning and knowing musical rhythms. They did this through (1) creating continual community visibility of music ensembles, (2) providing representation through their own active music-making, and (3) showing different levels of learning to encourage people to try something new.

Capoeira mestre C.M. engaged others in learning by maintaining his capoeira ensemble's visibility in the community. He and other leaders in the dojo did this via initial community music encounters and capoeira demonstrations, and surrounded these demonstrations leading weekly training sessions. C.M. inspired others to join, and the ensemble itself was comprised of beginners, intermediate, and advanced capoeiristas across genders and age ranges. Fitness instructor F.S. taught multiple workout sessions every week, primarily to engage women with local health initiatives through fitness and music. Classes were open and provided to community remembers regardless of background or socioeconomic status; often friends came to classes in pairs. I observed that F.S. was continually vocal in the community; he supported and encouraged new people and groups to engage in learning. Though the classes were identified as "Zumba," the music and movements were based on a fusion of Zumba and the local popular music and dance (sertaneja, brega, forró). When they ran out of room in the small building on the bank of the Amazon, they moved classes outside to accommodate upwards of 50 people at once.

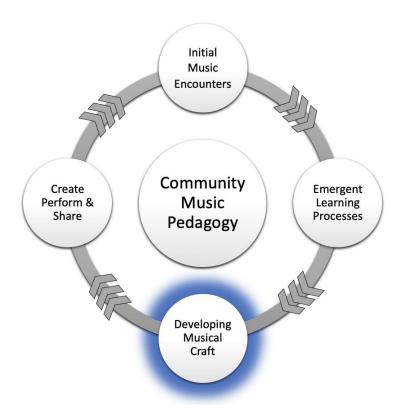
Folia leader and community healer E.R. came up with themes for the music she taught to young children in the church. She talked about how she encouraged them to try out instruments and exercise their creativity while they were learning the traditional processional music of the folia. Quadrilha leader F.R. helped to lead and teach younger members in the quadrilha. He was an active participant and member of the group, which created active connections to engage others. By seeing him participate in the quadrilha dance, those who learned from him could see that he was knowledgeable and capable. In this way, his participation in the quadrilha itself was an important component of making learning seem possible.

Cacica M.K. gathered the younger women and taught them the songs of their Kayapó people, and she demonstrated her musical craft and deep knowledge of traditions as she led the dances when they happened in their community. M.K. provided opportunities for women to engage in learning, and reviewing, these musics during the body painting and food preparation that naturally occurred just prior to a festival.

So, who is a "music teacher," anyway? Music teachers, culture bearers, those who transmitted the music of their local traditions and heritage "talked the talk" and "walked the walk." Teachers in these communities were those who knew their musical craft well, and actively "did" the music they introduced to others. The following phase, Developing Musical Craft, discusses the relevant theoretical components of the next pedagogical phase, and establishes connections with CRT and CSP (see Figure 23).

Figure 23

Community Music Pedagogy: Developing Musical Craft



Culture Theory in Developing Musical Craft

Developing musical craft involved more than the amateur moves of making music at home, clapping from the audience with the music at an event, or financially supporting a concert or festival. Developing musical craft involved learning self-understanding and ownership of music, beyond the amateur efforts of making music in one's living room or only one's personal space. This spoke to a more serious acquisition of musicianship and practice-specific knowledge and skill. These steps included (1) learning ownership and engagement, (2) participation continuity (3) collaboration and musician networks.

Culture theory points to the individual choice towards more advanced musicianship within the frame of social experience (Douglas, 2003). One example of this that stood out

involved the collaboration between a D.J. and a singer who played keyboard at the extended family party discussed in Chapter Four. The two men worked together seamlessly, layering the live music of singing and keyboard with the D.J. who was spinning a variety of forró and sertaneja beats for the crowd. Clearly, this team had experience in this type of event and venue. They were completely comfortable with the equipment and maximized the enjoyment of the crowd by playing a variety of local musical rhythms and flavors. This example also points to the development of musical craft within social, economic, and political structures – either to exist within those structures or stretch them beyond the confines of society at the time (see Figure 24) Culture theory remains the overarching theory to interpret this phase, and the analysis flows through tenets of CRT, stepping forward to connect with elements of CSP.

Figure 24

Theoretical Lines of Thinking: Developing Musical Craft



The following instances combine CRT ideas of advanced knowledge construction (Lind & McKoy, 2016) and learning ownership with CSP tenets of bearing culture and social change agency (Hess, 2019).

CRT: Advanced Knowledge Construction

In these rural and subaltern communities, music learning was infused into everyday life. It was clear from talking with several advanced musicians, when someone became serious about their music, they became "a musician" through daily or almost daily practice around or in line with other responsibilities. Advanced knowledge construction varies by many degrees and defies a concrete description here. The examples I use here focus on a person's perceptions of developing their own musical craft, going beyond the emergent learning process to acquire more advanced musical knowledge and skill.

Many of the musicians I observed and spoke with accessed mentors, teachers, or elders to engage in learning, and they also worked with them to advance their learning beyond their early stages. Partnership between mestre and learning, combined with significant practice and time, provided the right kind of environment for developing musical craft. Cacica M.K. talked about building her knowledge of the Mebêngôkre songs and elder stories "for years." M.K. noted that it was important to sing the songs and do the movements correctly within the performance; others came to her to make sure they got things right. While watching cacica M.K. lead the women's dance, I noticed her demeanor was calm and collected. M.K.'s voice and movements were assured, confidently at ease. I noticed how some of the younger women seemed to follow in imitation afterwards, as if they were at their own earlier learning stage. M.K showed she knew the traditions deeply. M.K. seemed not to need a moment to think before stepping confidently,

without hesitation or pretense, out into the dusty open space, eyes on her as the women followed her lead.

By contrast, those who participated in music as audience members, supporters, or private home and family moments typically did not identify as a musician. Furthermore, as these musicians shared their music in public performances or in interview settings, I could tell even as a cultural outsider someone who showed confidence, skill, knowledge, and joy in sharing their music with others. However, even those who did not identify as musicians strongly supported and valued the music in their community. Though they did not develop musical craft themselves, they provided active moral, social, or financial support to local musicians and events. Local businessman and music supporter T.M., for example, described himself as an audience member and financial supporter of local concert events. In another setting, retired government worker H.M. talked about working for the government and retiring. H.M. had helped organize and bring musical events to fruition in the community, but did not actively participate as performer in those events. In a Kayapó community, Cacica T.K. did not self-describe as a "musician," partly because music was so connectively embedded into the everyday Mebêngôkre lifeways. In M.K.'s community, sometimes a specific dance ensemble choreographer would work with dance groups, but typically one who was accomplished with music and tradition was considered a community elder or in some sort of cacique or cacica (chief) role.

During the interview process, I soon learned about how people self-identified as musicians or community members. Musicians took on this identity as they moved beyond emergent learning process to seek out more advanced knowledge and spent more time developing rhythm-specific skill. Those self-identifications often accompanied performing and sharing music with the public, which I describe in the final pedagogical phase. The following

examples describe the culturally responsive tenet of developing musical ways of knowing and learning ownership .

CRT: Musical Ways of Knowing and Ownership

Musical ways of knowing comprise a "knowledge system" that creates "a means for sharing, expressing, understanding, knowing, and gaining insights into one's inner and outer worlds" (Hodges, 2005). Musical craft does comprise the technical component and expressive component of making music (Sloboda, 2000); the expressive component of this equation relates directly to concepts of voice and ownership. The idea of ownership in learning refers to those intangible ways of taking musical knowledge and skill and making it one's own (McMillan, 2005). Based on musicians and leaders' perspectives, the development of musical craft in this study comprised a combination of acquiring advanced practice-specific skill or ways of knowing and continually deepening contextual cultural knowledge within local social context.

Each accomplished folia mestre, Kayapó cacica, capoeirista, quadrilha dancer, rock musician, or composer I interviewed spoke to their passion for music, how valuable music was in their lives, and the time and dedication it took to move their musicianship forward. As K.V., cultural coordinator talked about musicians and how they had to "throw their earth," he explained what musicians had to do to keep making music happen from learning through performing in the community.

Accomplished, serious musicians (1) continually gathered financial resources, (2) practiced their craft at night or on the weekends around other paid work, and (3) continually searched for venues, events, and visibility for their music. The musical craft they pursued could not happen without the passion and internal drive to see a way through continual obstacles. Those identifying as musicians sacrificed some aspect of their lives (such as time and financial

resources) to become and be a musician. The learning itself did not seem enough to develop musical craft; ownership and development of voice showed what people did with the music they developed and participated in as they became musicians. The following examples describe how musicians "throw their earth" into their music, encompassing early and advanced stages of musical craft development.

A.M., dancer and teacher in the quadrilha, stood out as an accomplished, confident master of the quadrilha dance. Spirit was evident in A.M.'s eyes and body language as spoke eagerly about first learning to dance as a little girl, much like the younger children I had seen her lead at the beginning of a quadrilha festival event. Her manner was different as she led the children than when she danced herself as a featured lead performer. When leading the children, A.M. patiently showed them where to go and what to do in these first public steps of quadrilha. When dancing as a performer, there was an easy elegance and electric energy in A.M.'s confidence and manner. As A.M. talked about how quadrilha had become a central component in her life as she learned herself and stepped into a teaching role, she exclaimed: "My love for dance always speaks louder!"

Another key perspective in musical ownership included developing one's own voice with music. Community healer and folia leader E.R. talked about the power in developing voice from the youth perspectives and encouraged children to try out instruments even if there was no teacher to formally instruct. E.R. also talked about teaching programs inside the church, organically constructing themes based on local stories and traditions so that the children could learn them too. E.R. spoke with passion of the value of the folia musics, and talked animatedly about spending years in the church learning in the folia. It seemed E.R. truly took further

ownership of learning and musical craft when she stepped out of a woman's typical comfort zone into leadership and teaching roles with the folia ensemble.

In these and a variety of other instances, those developing their musical craft were building on their cultural and contextual knowledge, and integrating musical knowledge in with life experience. Culturally responsive teaching emphasizes the importance of culturally congruent student background knowledge (Villegas & Lucas, 2002), and incorporating that knowledge into the learning process itself (Lind & McKoy, 2016). Those who developed their own learning process or sought to learn from teachers and mentors, did so alongside the natural context of everyday occurrences. The following examples describe the next step in this process, which overlap between the CRT and CSP frameworks: those who developed their musical craft and ways of knowing became bearers of musical culture.

CSP: Bearing Culture

Culture theory brings a balance of social experience within the frame of individual choice (Kim, 2002). Those surrounded by and exposed to certain community musics by close family or friends experienced the access points needed to understand what they saw and heard. People codified those musical experiences as meaningful, and continually referenced close social connections, associating the musical experiences as important because of the social context. Where they originally gained the initial access is just as important as what music they accessed and how they became aware of the music they chose to pursue. Developing musical craft took learning ownership to develop one's unique "voice" in their musicianship. This also included developing a deeper understanding of the social context and cultural heritage surrounding their musical rhythm.

Deepening knowledge, extended study, and contextual understanding alongside practice-specific musical skill led musicians to become bearers of their musical culture. Singer, composer, and arranger Ysaÿe Barnwell (2018) proposed that a culture bearer is "a person who has consciously embodied culture and is in the process of transmitting it." Someone who chose to become a serious musician dedicated considerable time, practice, and continued participation in their ensembles. A person became a bearer of culture as they (1) developed a deeper knowledge of the musical rhythm they learned, while (2) embodying their local ways of knowing around the music. The following examples describe how musicians became bearers of musical culture, and how their actions relate to sustaining pedagogy.

Cacica T.K. told the story of learning songs when she was young. T.K. emphasized of how important that it was that "everyone, everyone must resist" in defending the Kayapó from goldmining and lumber encroachments. T.K. talked about being sad that music occurrences were rare in the AIC.A community now that goldmining had fractured their shared traditions and beliefs. T.K. wove a story about what the women wore, how they danced, and sang their songs. Cacica T.K., like Cacica M.K., developed her musical craft alongside daily Kayapó tasks. T.K. and M.K. actively stood against outside encroachment and extraction alongside their people. Part of this resistance comprised Kayapó music and dance traditions; the songs and dances cultivated unity and strength. By keeping these musical traditions, and transmitting them to others, T.K. was bearing her culture forward.

Schoolteacher G.M. talked about learning music from her parents and siblings as a child in her living room. G.M. incorporated music with the children informally with games or songs that taught concepts. G.M. spoke about the value of children learning music as well as honoring music in the community to keep their local heritage alive. G.M., though she did not see it herself,

was a bearer of culture. G.M. transmitted her values and music, in her own way, to the children she instructed.

Across interviews with musicians, non-musicians, community leaders, and elders, I noticed self-identified musicians expressed commonalities: (1) musicians talked a lot more about the purpose and value of music in their communities, and (2) those who identified themselves as musicians gave more context and detail about their particular musical rhythm. The commonly and locally understood term "musician" applied to someone who had dedicated considerable time, energy, practice, and extended participation in an ensemble developing their musical craft. The development of musical craft itself comprised going further into their discipline and music. Becoming a bearer of culture was sometimes an unintentional byproduct of a musician's deeper advancement in their musical rhythm. As someone grew in local recognition and became known for their musical discipline, as folia leader E.R., cacica T.K.., quadrilha teacher A.M., or rock drummer A.C., others looked to them as mentors and teachers.

CSP: Social Change Agency

When someone wanted to become a more serious musician, they were required to make a new choice. As people developed musical craft within existent social, economic, political structures, they also had to work around obstacles with time, space, funding, and a variety of logistical challenges. Musicians continually faced obstacles within these community structures, and learned to be resourceful and collaborative in working through challenges to make their music happen. True, established musicians had to "throw their earth" into their own music and the music of the community, as cultural coordinator K.V. stated. These steps created change in their communities, and the musicians and leaders became agents of social change. The following examples focus on how musicians became social change agents by (1) gathering resources and

persevering through current realities, (2) bolstering community music ensembles and programs, and (3) making new or lost musics happen once again.

Professor R.E. was involved in various musical ensembles and personal musicianship development since he was a young boy. R.E. reported dedication and involvement in the religious folia organization; he "didn't set out to lead," he just "wanted to help organize." R.E. noted that the folia organizations "no longer existed" in his home town nearby, because there was no one there to lead them. The survival, or temporary loss, of music ensembles, according to R.E., was due to the collective efforts (or lack) of people who kept making those musics happen. Here in AT.A, he was proud that the foliões "were here," [and] "that they had conserved [preserved] them." R.E. was a person who, through participation continuity, helped keep folia organizations alive in his community.

R.E. also noted the visibility of the choral group coming together, rehearsing together, and performing together. R.E. felt that "this singing, I feel, contributed in this way to encourage other communities to form a group to sing." In this way, R.E.'s involvement with the choral group inspired social change. R.E. was a social change agent in the way he helped musics previously lost to resurface in a new community. R.E.'s continued efforts in organization with the folia groups helped groups to stay strong over long periods of time. Social change agents seemed to be those who (1) cared about an issue, cause, or particular musical rhythm, and (2) gave their time, effort, and abilities to make community music happen.

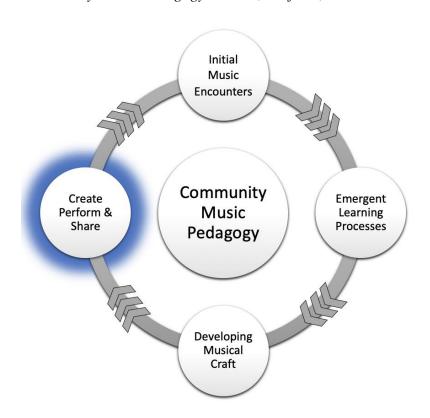
In a Kayapó community, cacica M.K. was heavily involved in "producing women's fighting music." M.K. talked about the role of the women, and how women were the keepers of culture and language. Part of M.K.'s role as cacica was to bring the women together, teach them the songs of the people, and keep women's music strong in the community. In another setting,

AT.A, rock drummer A.C. began learning to play drums and other instruments on his own and with friends, but recognized as he grew in his abilities and skill, that rock music could, and should, play a more visible role in local Brazilian culture. A.C. began to help other young musicians figure out how to borrow and find instruments and locate spaces to practice. A.C. helped organize and play rock concerts with his band in and around the community whenever they could gather the resources to do so.

The fourth phase, Create, Perform, and Share, focuses even more on these active enactments of musical culture by established musicians in their own musical craft (see Figure 25). The visibility of music in a community, shored up by the musicians who backed these ensemble efforts, showed strength and the sustaining continuity of a community's unique musical rhythms.

Figure 25

Community Music Pedagogy: Create, Perform, and Share Music



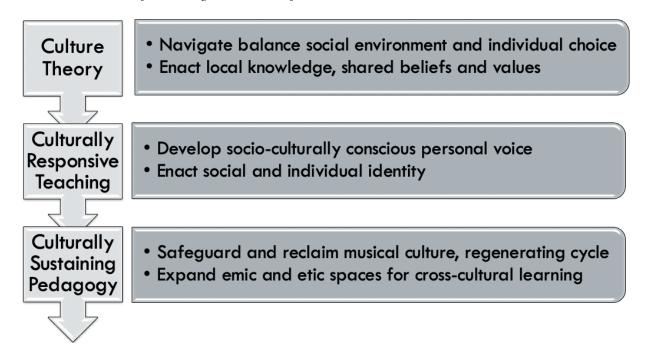
Culture Theory: Create, Perform, and Share Music

Culture in and of itself represents a multivariate, complex web of shared beliefs, daily customs, rituals and traditions that comprise a local society (Cronk, 2019). People celebrated local flavors of musical culture in each Brazilian community, and perpetuated by the musicians and leaders who were willing to share their musical craft in public forums. Active musicians became musical culture bearers and social change agents within their home environments.

Culture theory once again posits the balance of social experience within a frame of individual choice (Douglas, 2003). Brazilian musicians made choices to actively continue creating and sharing music within their local communities. Musical performances, informal, formal, or any space in between, became live enactments of local culture and knowledge. The combined theories of culture theory, CRT, and CSP inform the way people create, perform, and share music (see Figure 26).

Figure 26

Theoretical Lines of Thinking: Create, Perform, and Share Music



CRT: This is My Voice

Culturally responsive frameworks overlap on a few key principles. One of these essential overlaps is an emphasis on sociocultural consciousness development (Gay, 2018; Villegas & Lucas, 2002). In U.S. music education, this means the teacher makes a concentrated effort to use student background knowledge to build culturally congruent musical experiences and music learning (Lind & McKoy, 2016).

Brazilian community music, including singing, dancing, and instrumental music, took place alongside daily tasks. For example, in an Indigenous community, singing often accompanied food harvest and preparation, child care, and washing clothes. As I watched daily tasks unfold, often accompanied by music and music learning, I observed that sociocultural consciousness development took place naturally as an integrated component of musicianship. Culture theory situates this development within the balance of social environment and individual choice inside community spaces. Those who encountered musics, engaged in emergent learning processes, and chose to develop their musical craft, once again had a decision before them.

Brazilian musical culture bearers understood their musical rhythms deeply, including the local social ways of knowing around their music. When a musician took a step forward into composing, performing in a public forum, or sharing via recording and distribution, this brought to bear the power of voice. I do not necessarily mean a specific speaking or singing voice, but more a unique individual musician voice. A musician who discovered their internally and externally resonant mode of musical expression found and developed this musician voice. Hearing and seeing this type of musical expression made the music, and a musician's voice when they talked about what their musical craft meant to them, ring true.

The examples below illustrate the perceptions of voice derived from the individual perspectives of the musicians and mestres in this study. I considered these musicians to be those who were well-suited and accomplished in musical craft, articulate and passionate in describing the role and importance of music in their communities, and they continued on to share their unique musician's voice with their surrounding society. A publicly performing musician comprised three primary elements in balance when sharing their voice in public forums: (1) well-developed musical craft, (2) local ways of knowing, and (3) strong conviction to share their music to sustain musical culture.

What Does it Mean to Create?

When musicians think about the concept of creating music, they think about improvisation and composition (Barnes, 2001). Improvisation is the spontaneous creation of music, often based on some kind of foundational construct that already exists in music and other times completely created in the moment (Kratus, 1995). Many musicians who moved through emergent learning to developing musical craft did so through making a significant shift. As they noted in interviews, musicians transitioned from imitating and reproducing music they heard from mentors, teachers, or media access to adding on, modifying, and changing music into something that was increasingly, uniquely their own. Composition in the Western canon typically refers to writing the actual notation, theoretical constructs, articulation, and dynamics (Ridley, 1995). This is a more narrow view of composition, just as "music literacy" is "not just notational literacy" (Kelly-McHale, 2017, p. 40).

Composition inside Create, Perform, and Share Music in this study came to mean composition as musicians here understood the process: (1) coming up with original musical ideas, (2) somehow establishing those ideas as one's own, and (3) sharing those original musical

ideas in a public forum of some sort. If one wrote lyrics on a napkin, and they knew and could reproduce the melody, that is composition. Composition does not only involve writing down the notes on a music staff on a page or doing that same act digitally. Improvisation and composition both involved the act of creating musical ideas. Improvisation encompassed the more spontaneous, original, often quirky ideas that allowed a musician to "riff" on what they knew and knew how to do based on what they had seen and heard. Composition was a more codified, reproducible set of ideas that belonged to the creator of those ideas.

Composer and social activist J.E. embodied this idea of "create" in his own words about composing music. To J.E., creating music was a process born of a "key word" or idea and using everyday life experience to create around that idea. His next step was to "concentrate on this spirit" until he could "find the way out." J.E. captured the moment when writing music "becomes easy. A piece of cake." The examples that follow comprise what it means to perform and share music within the contexts of Brazilian community settings.

What Does it Mean to Perform?

Within the context of this study, the concept of "perform" refers to public demonstration of some sort. This idea is holistic enough to encompass informal performances such as a group of friends who played R.E.M. tunes in the park at night, composer and social activist J.E. picking up his guitar to play and sing, and cacica X.K. singing her festival songs. Performing does of course encompass the spectacle of the quadrilha, the public capoeira demonstration at an archaeological community event, the Indigenous women's and men's festival dances, the rock concert in the park at night, and the folia processionals from house to house and down the main street.

Regardless of the informal or formal, public or private performance situation, shared musical experiences were never just about the music. I use the phrase "centered on" here most, but what I mean by this phrase encompasses the idea how performance reflected the location of performance and a musician's individual contribution and interpretation – the true essence of a performance involved the social, cultural, and the personal. A quadrilha competition centered on the dance; they told the story through movement, creating a spectacle of brightly colored, fancy costumes and intricate, constantly shifting formations. Capoeira centered on the visibility of the community and culture of the capoeiristas, and carrying on the discipline and time-honored Afro-Brazilian traditions with their own local spin and improvisation within the larger capoeira tradition. Religious folia processionals centered on the sanctity of tradition: performing the call and response songs with accuracy and visiting each home in the community, these processionals encompassed qualities of "perform" as well as "share." These traditions honoring São Benedito were meant to be shared interactively with community members inside community space. Processionals were meant to be seen and heard by many generations of family, shared together and celebrated collectively across the community. Sometimes folia processionals even took place on top of boats, playing the folia music up and down the even more remote riverine communities and homes.

When people think about the concept perform, they usually think of putting on a show (Kingsbury, 2010). In a sense, from a park bench, or a kitchen table, or across a dusty field, or on stage, if someone decides to do this and be part of this music in this way, they perform. Within these settings, musicians expanded the notion of "perform" to often encapsulate the following concept of "share." Musicians performed and also shared music with others created a more interactive platform of audience involvement than performance alone.

What Does it Mean to Share?

The concept of "perform" relates to the concept of "share." When someone performs music, they are sharing their musical craft, at whatever stage they are in, with others. In Chapter Four, I also equated this concept with the concepts of music recording and distribution. The idea of sharing music certainly overlapped with performance but refers, more holistically once again, to the concept of enacting musical culture for and with others. Recording music for posterity, on pin drives or more formally in a recording studio, was also a part of the way people shared music. As professor R.E. indicated, it was a mark of status to record music, film the musical traditions, or to have recorded music with an ensemble. In a live sense, sharing music included the folia processionals in the section above. These were not isolated performances, but a series of processionals where other people joined in singing. The established members of the folia wore distinctive uniforms emblazoned with the community folia name and emblem on the back; they walked right in, house after house, playing and singing the music as people listened, clapped, and joined in singing. After I observed several of these festival events take place, musicians noted that it was important that everyone attended the related festival events, prepared and ate food together, and celebrated with social camaraderie alongside the music itself.

Another performance setting captured the essence of sharing music within lived social experience: the women's dance on the departure day in the Kayapó community, AIC.B. The women gathered outside a house at the corner of the clearing under the shade of a couple of trees. Freshly painted skin was black and dried in the sun. This was war paint, symbolizing an integral part of the ritual of performing; gathering to paint was a part of the preparation. The final step was a temporary red paint just before the dance. The women painted this on one another's faces, over the brow line, at temples, down the chin, or across foreheads as we waited for

everyone to be ready to begin. As a woman painted the shiny, wet red on my face, I became part of this "share." I did not know all of the dance steps, and I most certainly did not know the song, but I could begin, at my own emergent learning process, to learn by following and doing.

"Share," in this moment, came to encompass the choice to act on sharing the experience of music and dance together despite our cultural, lingual, and social boundaries.

In these community spaces, music was meant to be shared in everyday life, bringing people together. Music took on culturally and socially embedded purpose and value inside communities where music played a central connective role. Professor R.E. captured the essence of this when he talked about these elements: though the "city has music," music was more locally "present" in "all the important moments" of "life events" with families and with the community.

It is important to note that in one Kayapó community, AIC.A, where goldmining and lumber extraction had nearly decimated crucial natural resources of Kayapó livelihoods, the social and community structures had also broken down. In this setting, music was largely missing in its usual forms and traditions.

It seemed, in the places I studied music, within the community contexts that I studied, sharing music was akin, and in fact part of, sharing life with one another. Music was a way to connect, to understand one's personal and located history, develop one's sense of self, and at times established a more defined role within a community. The next section focuses on exactly this – music as enactments of social and individual identity.

CRT: Musical Enactments of Social and Individual Identity

Those who teach with Culturally Responsive frameworks at their side (Gay, 2002; Ladson-Billings, 1995; Villegas & Lucas, 2002) work towards understanding the students in their classrooms, and work towards teaching them in more culturally congruent, inclusively

engaging ways. To understand more clearly how to operationalize these CRT ideals, I sought to understand the enactments of music as expressions of social and individual identity. I observed that this could often be simultaneous, as a musical artist performed their craft within an ensemble performance. During some community events, musicians made their mark on the music, showing how they truly cared about their music by devoting time and effort and practice to continually improve. People affirmed their involvement as musicians, dancers, performers, and players in performing the music they had learned, typically in family or community settings. The following instances review these enactments of individual and social identity through music from the perspectives of ensemble musicians.

Capoeirista C.M. enacted his passion and knowledge of capoeira as an individual within the capoeira group and culture. From improvising dance-like, non-contact physical movements, to directing others with vocal commands, the public demonstration of capoeira seemed an important, culturally congruent and celebrated event. The joga (game) was much shorter, but as a group and culture in and of themselves, they could make the roda (circle) together anywhere, and they could make the capoeira happen. As they played the joga in public space, the capoeiristas enacted parts of their individual and social identities.

In the folia ensembles, the religious processional groups seemed less centered on the leader than the enactment of musical and historical religious tradition in the moment. In one setting, Mestre A.F. brought the group together, led the call-and-response musics and played the raspador (scraper) to denote sections and transitions. His enactment of music centered on the tradition, celebration, and modeling the respect the group paid to São Benedito through their music. The shared acts of singing and playing in the processional group allowed others to enact

this music as formative components of their upbringing within their society, embodying the knowledge of the festival by playing and singing the music.

In the quadrilha events, there was always a lot of visual and auditory spectacle. The tradition of quadrilha was very strong in the Subaltern communities I observed, and the local groups were extremely competitive with one another. Quadrilha dancer and teacher A.M., however, stood out. A.M. was a featured performer, and danced a solo within the festa junina, the quadrilha show. While the other colorful costumes matched, A.M.'s attire as a lead stood out. From the lines of her hands and feet, to her genuine smile, to the seamless transitions and filled moments of her solo and ensemble dances, A.M. enacted individual identity as an accomplished, experienced, dancer. When speaking of quadrilha involvement and performance, A.M. connected her individual identity in the quadrilha with the social identity of her surrounding community. The quadrilha was a part of her social identity, but she enacted her individual identity within that realm. She stood out.

Kayapóp musician B.K. set out to perform a unique style of traditional Kayapó song and story with Westernized pop vocal style and structure. As B.K. performed in a solo settings as an individual musician, he enacted his individual identity in passion he showed for composing and performing music that was uniquely his. B.K. enacted a Mebêngôkre social identity by incorporating musical stories of Kayapó lifeways, honoring community roots and traditions.

In a Kayapó festival honoring the jaguar, I observed enactments of social identity in the elders who led the way in the songs and dances. The younger singers and dancers were essentially learning part of their social identity by participating in the dance, while not singing the songs. As the death of a jaguar was a rare event, many of the younger women, men, and children had not yet learned the songs of the jaguar festival. They were likely experiencing the

stages of either initial community music encounters or emergent learning processes as they engaged in the dance and the jaguar ritual. The elders in the community held the responsibility to lead the way, to show others and pass on their knowledge. Musicians enacted essential components of their individual identity by enacting the musical craft they had worked to develop through creating, performing, and sharing music. As J.E. said, so eloquently and simply, "music is an act."

As one developed their own version of participation continuity while developing musical craft, a person became known in a community in part for the music ensembles in which they participated. The section that follows describes these community musicians and their actions to safeguard and reclaim musical culture.

CSP: Safeguard and Reclaim Musical Culture

This section shifts to concepts of culturally sustaining pedagogy that connect with the ideas of creating, performing, and sharing music. These include examples of (1) safeguarding and reclaiming musical culture through sharing music, and (2) expanding across emic and etic spaces to create cross-cultural understanding.

The 150th anniversary of the famous Museu Paraénse Emilio Goeldi comprised a series of talks and events on the lush, green grounds of the museum, which spanned many city blocks in the middle of a bustling Brazilian city. Capybaras strolled in and out among the leafy fronds that flanked the walkways; a jaguar paced in a semi-enclosed outdoor living space, not far from a permanent structure housing the history of the Kayapó Indigenous people. Floor-to-ceiling pictures, maps, and pieces of Kayapó artwork and tradition filled the space. And then, inside a space inviting one to read about and see the Kayapó history and culture, a group of at least 40 Kayapó men entered the building. Bare-chested, some carrying spears, all painted in animal

designs, many of the men wore a unique but related combination of headdresses, necklaces, armbands, and leg bands. As I had observed in their village, their dance filled every space with singing and stomping the same one-TWO, one-TWO pattern. As I had learned from listening to cacica X.K. and cacica M.K. how "everyone must resist," the Kayapó men performed beyond their local space to communicate a more global message of solidarity and resistance.

Those public enactments of musical culture took the words and pictures on the wall and brought the culture to life in that historic, usually 2-D space. The outwardly known Kayapó people showed others a glimpse of the Mebêngôkre musical lifeways. The Kayapó taught their lifeways by "doing" the music as an insulated community. The sensibility was, "we have done this, we still do this, this is how we live, you aren't changing it." As cacica M.K. talked about her culture, she showed how her culture continued with music as a conduit: "the music is old and it hasn't started now, it's older, our grandparents were using it and we're using it so far, we haven't forgotten our tradition, we're not missing the music and the dance." By moving outside their community to enact Kayapó song and dance inside the public space of the museum, Kayapó men acted to safeguard musical culture. Cacica M.K. understood, as these men enacted their dance in full Kayapó regalia, how spreading their image to a wider audience could possibly help others to safeguard and protect Indigenous people, lands, resources, and lifeways.

The final example highlights the safeguarding and reclaiming of alternate musical culture as well, and the incorporation of new musics "on top of" older traditions. Rock drummer A.C. talked about his passion for playing, and his early attraction to rock music: "it was a phase that I grabbed it. I ended up liking afterwards the music part, the history part." A.C.'s initial affinity for rock music became a stronger voice, and he learned to teach himself and alongside friends. His musician voice was congruent with some Evangelical rock bands and pockets of local people

who liked rock music, but A.C. was more of an outlier in terms of local musical culture. A.C. demonstrated passion for music as he talked at length about the central role music played in his life as he developed his musical craft. A.C. carved out more time for it as it became more important. In this sense, by playing some Brazilian rock, along with some rock from other countries, he was bringing rock music, along with local Brazilian rhythmic flavors and Portuguese words, into the fabric of local musical culture. If it was a fad or passing trend, rock might die out while other longer-held traditions continue. If A.C. continues to perform and share rock music with friends and build a stronger following for the rhythm, rock might become a more centralized cultural element in local music scenes. At the same time, it is important to note that rock did not supplant or replace traditional musics or religious musics in A.C.'s life; rather his involvement with rock was an integrated component of social and musical experience.

A.C., along with the other voices in this study, showed that people do not have one singular voice. People are comprised of personality, upbringing, and surrounding influences. The individual identity of a person is shaped by many internal and external influences, ways of being, and life experience. Music is alongside and embedded in this life experience.

Safeguarding and reclaiming culture through music is part of keeping music alive by doing music inside home, family, and public community space. The reverse is also true – by keeping music alive, one is safeguarding and reclaiming culture. The key is *doing* it – making music. A.C. had to work to get his hands on rock music, to learn something that was not originally inside his natural family and social environment. Folia mestre A.F. led the religious processionals down the streets and into each house along the way. His elder voice was resonant, commanded the attention of the group, and enacted the historical tradition within the present, sharing across generations and ages, towards a strong musical future. As R.E. had mentioned, the

folia groups had long since died out in his home town; here they were strong, vibrant ensembles made up of multiple generations of family members and friends. Regardless of the rhythm, or the ensemble, or the challenges, these were people who actively made music, and shared music publicly, inside their communities.

CSP: Expanding Worldviews for Cross-Cultural Understanding

This tenet of culturally sustaining pedagogy focuses on ideas of mutual respect and social justice that call on people to expand their worldviews of music teaching and learning (Alim & Paris, 2017). In my study I tried to dig deeper into these ideas of cross-cultural partnership and knowledge exchange. Valorization of local perspectives of music and culture meant that I considered musical artists as community leaders, and community members considered these people the experts on their music, their culture, and their ways of life. The example that follows captures the essence of emic and etic cross-cultural understanding in a private shared moment with composer and social activist J.E., his wife, two colleagues, and myself during an interview.

Composer and social activist J.E. became a key informant in this intrinsic case study. He spoke with years of wisdom, as he had created and performed music in his local community. He spoke with simple elegance of one who knew how to capture the essence of music within a phrase. He made a strong statement about the role of music:

Music speaks to the situation of life, of society, of the people, of the environment in which we live – this is why music is so important. Music writes, denounces, announces, diagnoses, all of the context that is happening with humanity now and in the future.

J.E. showed his personal process, from hearing music and "want[ing] to play it," to the internal "necessity" he felt to learn the music he wanted to play. When he moved into creating and composing music, he was moved by a passionate idea, driven to express it in poetry with words.

But the words and the ideas he had written, he found, "weren't enough." Music became a conduit for expressing passionate ideas about society and economy in a deeper, more powerful way.

As J.E. said it, "to sing you have to have a voice that resonates – and like that you get deeper into it. In accordance with the reality of life, of the moment, with the inspiration that you have you can make music." In the middle of the interview, after we shared slices of cake and glasses of juice, J.E. got out his guitar. Exactly as J.E. had said, it did not seem enough to talk about music, what it meant, and how he learned. As J.E. spoke about creating and performing music, he seemed moved to sing some of the points he had been talking about. After all, to J.E., music was "an act," first and foremost, "whether it is religious, social, economic, or political," "all of it is positive, it is happiness."

I highlight J.E.'s perspectives here as a strong individual musician voice that comprised elements of sociocultural consciousness with a naturally meaningful, moving, musical way with words. To J.E. music was a central life "necessity" to learn it, make it, and share it. J.E.'s daughter, school teacher G.M., whose opinions are also represented in significant, unique ways from her father's perspectives, corroborated the centrality of music in her father's life, and the imbued importance of music that he had relayed upon her. G.M. noted, getting a little emotional with her words, that "he [her father] has force to breathe and fight... This is why music is important... If he didn't have music in his life, he wouldn't be this person." J.E. encompassed his feelings regarding musical "voice" when he said, "[If] you can sing, then sing."

Near the end of the interview, while we were talking about music that makes a statement about society, often a critique on society, J.E. asked me to sing. My friend and I sang "This Land is Your Land," originally written and sung by Woody Guthrie. I talked about learning that song as a child. I shared what this song had come to mean to me as an adult; a critical commentary on

systemic inequality, racism, and repression in the United States. As we sang the song, forgetting the order of the verses a bit, I realized that the song was beginning to take on new meaning, new reality, new context within this shared moment.

An expand[ing] worldview looks exactly like that: an everyday moment, in a sweltering afternoon in the Amazon shade, sharing food and a laugh, singing for one another – expanding worldviews are built upon simple, yet significant moments like this. J.E. shared a passion and description of the nature of being a musical person that I did not always feel the ability to articulate, and could never state so effectively. J.E. shared his music, his passion, the things nearest and dearest to his heart, that kept him, and his community, going.

Chapter Summary

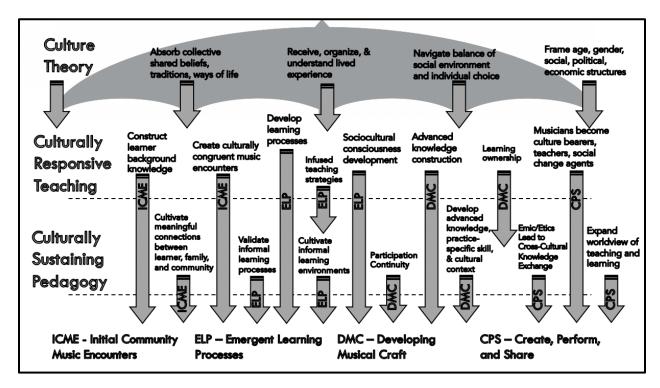
A sustaining music pedagogy is an approach to teaching and learning that does not just keep music going, or keep a society going; music keeps life connected with music, because music cannot be disconnected from life.

The analysis began by establishing culture theory as a primary framework to understand and contextualize the data in Chapter Four. I used this frame to identify and analyze relevant tenets of CRT, including background knowledge, cultural congruence in immersive musical experience, sociocultural consciousness development, and bearing musical culture. I moved into CSP as a progressive counterpoint that aligns with CRT. I used CSP to reframe concepts of learning environment, expanding ideas of who is a teacher and who is a learner, and described the enactments of musical culture that safeguard and protect community lifeways. This fourphase model of pedagogy is naturally regenerative, as phase four, Create, Perform, and Share provides the Initial Music Encounters of phase one, beginning the cycle once again (see Figure

27). Figure 27 is a visual representation of the three-phase analysis framework and interpretation of the data inside the model of community music pedagogy.

Figure 27

Theoretical Lines of Thinking: Culture Theory, CRT, and CSP with Community Music Pedagogy



In this regenerative pedagogy, the integrated approach to establishing a new musical literacy combines elements of CRT and CSP to encompass a new, community-connected, more globally inclusive path forward to conceptualize music learning and teaching.

The final chapter of this study comprises a summary of my findings, implications, and recommendations for future research.

CHAPTER SIX: MÚSICA, ALMA DA NOSSA CULTURA: SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

"Music awakens. It announces and denounces. It critiques the errors of reality that are wrong. Music is a strong instrument to denunciate – to make changes," In this way, composer and social activist, J.E spoke of the role of music in a community: music "awakens" the people, to "critique the errors of reality" to "make changes." He shared experiences of everyday music-making that brought joy, but also brought people together. In this way, according to J.E., music can establish a collective social identity around a community, moving a society forward. J.E.'s observations, among many others, helped to advance my thinking toward a common understanding of the continuity of Indigenous and non-Indigenous cultures with music sustaining culture in everyday life. In my observations, respondents like J.E. seem to activate a kind of de facto leadership in their communities, advancing, informing, and protecting local lifeways.

In this intrinsic case study, I studied the natural ontogeny of community music pedagogy in rural Brazilian communities. Musicians, leaders, and community members from many unique walks of life shared their musical stories and their passion for keeping local musical rhythms alive. The stories and ideas framed consequential narratives of the connective power of music, alongside the simple joys of experiencing, learning, and sharing music with family and friends inside socially-connected community spaces. The ways people approached learning and teaching music expanded my understanding of process, and transformed my ideas of "learner," "classroom," "teacher," "musicianship," and "voice." This work is about sharing what I learned from studying within immersive local spaces, in actual time, from musicians and leaders, to learn what music really is to people as they engage with experiencing, listening, dancing, and making the music that has become important to them. This work is also about how this study lends

potential insights into how education, especially music education, may be reinvigorated in a number of small but critical ways.

Recurrent themes in observations and interviews revealed unexpected insights into why people engaged with music, what sparked their interests, how people made music, and what they did to develop their musical craft. Music shared in visible and audible ways inside community space is music that lasts, and the enactments of these musics are in and of themselves a continuation and sustenance of culture.

The work of this study, where I explored the process of pedagogical and practical inquiry inside community space, provided an opportunity to observe, participate, and learn communitybased approaches to music learning and enjoyment inside family and community spaces other than my own. These spaces, and the performances and learning processes that took place inside them, outlined by a variety of musical and cultural leaders, different age ranges and genders, and a wide spectrum of musicians and non-musician perspectives transformed my understanding of the connective capacities of music. Community-based musicians and leaders looked at the role and purpose of music in their community, musicianship development, and the outputs of performance excellence through a lens of established cultural and social vernacular. They approached participation and performance in both informal and formal ways that were personally satisfying and socially connected with others. The concept of "talent" was more naturally inherent in a musician's development of their craft, and was superseded by passion and actions they took to actively make music inside everyday social spaces. I learned that in these spaces, with the people with whom I had the honor to know, music was an active integral component of everyday community life.

Rethinking and Reframing Music

Brazilian people taught me that music encounters and early learning begin with home, family, friends, and community. At the same time, sharing the musical stories of the Amazonian residents, leaders, and musicians I came to know is a small part of sustaining, validating, and valorizing their own cultural heritage. They honor the readers of this work by sharing their music and their perspectives with others so that we can all continue to learn what music is and what it can be. I shared their musical stories that they wished to be shared, and I will complete this work by giving these stories back to them via public presentation of research summaries in their own languages in the communities. Brazilian musical culture bearers were knowledgeable experts on their local culture and the musics they deeply understand from their own experience. They taught me that music is bigger than I thought, more beautifully present than I had myself at times known, and more intrinsically, socially connected with daily life than I had ever experienced. I knew that music was a powerful medium of communication and expression of feeling; my own passion for teaching and learning music was enough to teach me that. I learned that here, in these Brazilian towns and villages, musics in and of themselves, alongside the daily rhythms of life, comprise multifaceted spheres of culturally and socially experienced life balance.

My findings confirmed something almost seemingly contrary to my teaching experience from my own limited experiential frames: all people are capable of finding their best individual access points to enjoy, learn, listen, perform, read, create, and experience music in their own way. By extension, these findings throw into relief potential shortcomings in the U.S. in the areas of true equal access, reconnection with community, and connecting pedagogical phases. We may need to rethink the building of music programs that meet our students where they are, bringing music into a more centrally connected cultural and social balance.

This was part of the work: to truly reframe my own music pedagogy and learning environment by learning outside my "system" education, moving towards a more socially just, holistically inclusive music learning and teaching practice connected to life experience inside social space. My data and analysis in this study showed how people in communities meaningfully engaged with music in daily life, establishing a naturally congruent, flexible variety of experiences to sustain community through the central, cultural conduit of music. The meaningful ways people engaged in a variety of musical ensembles and local rhythms, from Indigenous festivals, to boisterous Hina Hina dance lines, from capoeira demonstration to the quadrilha competitions, or religious folia processionals, rock bands, and many more, told the musical stories of local history, local knowledge, and passing them down to younger generations. The following sections highlight learning insights on reframing and rethinking basic ideas that comprise music pedagogy.

Pedagogy: Phases and Implications

The process of thinking about pedagogy derived from new perspectives, far beyond a system-produced perspective of process, content, and product. The development of this process allowed me to frame an existent, vibrant pedagogy of community music in a way that grafts the concepts of "classroom," "teacher," "learner," "musicianship," and "voice" that I learned in Brazil into my conceptual knowledge of music. This stretches to possibilities in the U.S., and perhaps possibilities of future, more globally and locally connected music education. The goal for me here was to change, to learn, and to grow. Inclusive of that transformed perspective, I now reframe my pedagogy as such: a socially just, actively inclusive, actively adapting, student-focused learning environment based more on community music pedagogy than classically

formal, more traditional approaches. This reimagined learning environment actively values family music, community music, and music with friends.

I framed the pedagogical model from the data from observations, interviews, interactions, film, photographs, and field notes. Recognizably, this model exists in my research as an etic (outsider) researcher. The phases and themes, however, emerged directly from data and analysis prioritizing perspectives of community members, musicians, and community leaders. This data comprised observed phases of community music pedagogy, to which I draw meaningful insights in this final chapter. The following paragraphs comprise what music is and how music teachers might meaningfully connect with and advance those natural pedagogical phases of music learning and craft.

Insights on Initial Music Encounters

This study has shown me quite clearly that access to music in early stages of life is part of the equation that creates connective sparks in children. This helps them understand in their immediate circle, how they relate to, make, and access music, and why it's important. They see themselves making music in the future in their musical experiences in the home and with their families. I call this "culturally congruent musical experience." U.S. music teachers could more meaningfully draw on home and family musical experiences, and connect or regrow community musics inside their local realm of influence, to connect learners with the music that matters to them first. In my study, children "download" their national consciousness and local social structures within a more naturally culturally integrated fashion. Children "upload" their musical experience into a more meaningful, personally congruent life space as they develop, and as they have opportunity to explore and understand their individual voice in a continually globalizing world. The initial access points to experience music often occur prior to and outside of a

traditional classroom. The experiences with hearing and seeing music happen with family members, and friends become the foundational understanding for what music is, why it matters, and where it happens.

Insights on Emergent Learning Processes

After catching the spark to learn music, based on a unique mix of natural life experience and internal individual desire, a person decides to engage in these learning processes inside an ensemble or on their own. These emergent learning processes connect learners with ways to learn that feel possible and engaging, and congruent with their early notions of what music is and where it happens. These processes, which can include informal and formal learning, draw people to actively make music and try things out. These processes engage learners when they are organically formed and culturally congruent, based on the unique mix of learners, their families, and cultural backgrounds of social existence within their unique communities.

Meaningful early engagement with music learning goes hand in hand with expanded notions of "classroom" and "teacher". As I watched a quadrilha group rehearse in an empty industrial space, danced through the red dust around the houses of an Indigenous village, sweated through an exercise class in the Academia de Saúde, or followed a folia processional into house after house, I realized that music classrooms can truly materialize anywhere. A classroom is not defined by its four walls, or even necessarily by the items or things in it. Just as a church is not defined by the building, but the people who come together, a classroom is not defined by physical space, but by the people who come together to learn. Playing rock music in someone's garage, or playing music in the park, or dancing with your father in the living room — if there is learning happening, all of these spaces become the classroom.

Likewise, this study expanded my view on the identity and role of a teacher. The mestres, capoeiristas, and teachers I spoke with and watched in action were culture bearers; they transmitted their music and traditions alongside natural life experiences. These culture bearers consistently showed three primary qualities: (1) practice specific musical knowledge and highly developed musical craft; (2) maintain cultural background and contextual knowledge; and (3) sustain highly flexible, adaptive approaches to transferring knowledge to others. A teacher or mentor could be a family member, a friend, or even oneself. A teacher was not defined necessarily by a formal degree, but by their knowledge, craft, and their acts of transferring what they know to others.

As a teacher, I have come to realize that I am not a part of, nor in control of, nor responsible for all of a student's music learning. But I think music teachers just like me, and one who is me, have sometimes underestimated and undervalued the importance of the natural connections students make outside of a commonly conceptualized classroom. Rather, we can and should recognize the influence of music alongside life experiences as naturally impactful and meaningful. Opportunity lies in figuring out how teachers and mentors might meaningfully engage those connections to relate and guide young people in the development of their musical interests, abilities, and opportunities to make music in community with others.

Insights on Developing Musical Craft

I learned from Brazilian musicians and leaders that development of their musical craft was a personal, not pre-scripted, experience of musicianship and identity development. While teachers, mentors, and family members often acted as influential access points to begin learning music, the choice of a musician's development of craft was up to an individual. When they committed time and dedication, and often sacrifice, towards developing musical craft, they also

worked to develop their true musician's voice. One's developmental process towards craft connects socially meaningful, culturally congruent music access points to community-congruent rhythms, combined with a personal internal drive to learn beyond those emergent learning processes.

A person's path to developing musical craft often occurred alongside the alignment of three elements: (1) either moral or financial support from family or friends, (2) continued engagement and dedicated practice, (3) ownership of voice. Those who chose to develop their musical craft became culture bearers when they shared their music with others through private or public performance.

I learned in this study, in a different way than my own system-based musical experience and training could teach me, that music, in its many forms and rhythms, took a central, naturally integrated role inside the social structures of these communities. The local musics are the most important to continue. They do continue to matter, and they continue to teach systems of beliefs and local knowledge because there are people carrying them forward, and many youth are learning them anew. Music literacy, of various informal and formal directions in these communities, drove the development of musical craft. Musical craft comprised both practice-specific skill in making music and the contextual, culturally-informed knowledge of why this particular music mattered and how it existed inside a community. These observations helped me understand the nature of what it is to be a culture bearer.

Insights on Create, Perform, and Share

Creating, performing, and sharing music in Brazilian communities holds many important cultural and social purposes. Public events, such as quadrilha dance competitions and capoeira demonstrations, are enactments and often celebrations of culture. Private moments of music

shared at home or among friends and family at gatherings are expected and socially gravitational conduits of shared social experience, bringing families closer together alongside food, talking, and laughter.

Indigenous dances were not "performances," per se, but enactments of long held traditions of lifeways honoring natural resources. These enactments, and the teaching behind them that happened along with food preparation, body painting, or artisanal crafts, in and of themselves taught musical culture and tradition.

This study also reframed my ideas of talent and success. Those who were considered talented did not necessarily move towards musicianship for that reason. When a person decided to develop their musical craft and self-identify as a musician, or went even further towards becoming a professional musician, they had to find or access resources and support in order to do so. The Kayapó taught me about their resourcefulness in their use of natural resources, including how to take care of what they have and live in harmony with their surroundings. They taught me this, not in a separate lecture or lesson – they showed these lifeways within the specific, nuanced rhythms of everyday occurrences. From breaking Brazil nuts open with a machete and eating together on leaves under the rainforest canopy, to dancing, arm in sweaty arm, fumbling with the steps, I learned like a cultural baby to move with my outsider feet. SubAltern people of towns in the Amazon taught me that people go after the things they care about; they gather the resources, make do with what they have, and they keep going. Making music is more about the experience and connection than it was about talent, or becoming "better" at music than someone else.

I observed a wide variety of ensemble variety, access points, and high levels of community participation across genders, age groups, and social groups. Within these cultural spaces, despite the economic challenges and obstacles towards more professional musicianship,

people had access points to engage in making music they cared about. In all of my observations, I never spoke with someone who did not express high value and respect for the music inside their community. I also never found one person who seemed bored or unengaged in discussing music, even and especially among community residents who did not necessarily self-identify as musicians. In watching the swirling, colorful quadrilha formations, following the intricate movements of the capoeiristas, watching children and young people follow the folia mestre singing and playing their instruments, seeing the Indigenous men dance through the museum, or listening to a composer and social activist sing songs of social change on his guitar – there really was something for everyone to engage in, and people readily showed enjoyment in music as audience or performer.

In the U.S., there is a pulsing, growing need to activate music as a more centrally integrated cultural conduit, stretching across cultural boundaries and idiomatic differences. This necessitates framing away from media-twisted perceptions of talent, which excludes and teaches young people that it is not worth their time or energy to engage in developing musical craft; it is a world that teaches them that most people do not "make it" as a musician. At the middle school level, I see a lot of performance anxiety, stage fright, and fear of judgment by peers. I did not see those same kinds of anxiety in the communities where I studied endemic music pedagogy and learning. There was a palpable difference in the ways people thought about musicianship and talent that I think I can learn a lot from, and this seems to be because Brazilians think of the role of music differently in their communities. Talent was not competitive or exclusive, and musicians experienced success as they dedicated time and resources towards their musical craft, and used their internal drive and resources to keep making music because they found enjoyment and connection in making their music.

This study precipitated peeling back the layers of my own classroom culture, instruction, and teaching practice, and to study how music "is" in a different space in Brazilian communities. The insights I gained from this study reframe a music pedagogy and inform my teaching practice. I am now able to project quite clearly that it starts with building home and community connections as the first access points to creating positive change. This process taught me, more than any other academic exercise, book that I had read, or professional development I encountered: music can – and should – be about enjoyment, connection, and personal growth. I found that in communities with close social structures and shared musical experience, heritage and customs not only survive, they thrive.

Recognizing Community Music Leadership

Community musics continue to exist as naturally integrated components of daily life and local culture, in part because of the leaders who dedicate time, resources, advocacy, and skills in to keep these musics alive. I was able to see what community music leaders do with their musical craft and passion. Though community music leadership was not specifically part of my original research question, it became part of the answer.

The data revealed the specific ways leaders acted on behalf of sustaining music within the culture of their communities. Leaders created programs for children in the church, and taught the ways and traditions of the religious folia music to new generations of young people. Another leader helped to organize community members to establish a self-sustaining choir; he also participated in organizing the folia music to keep it alive, as this music had disappeared in his home town. An Indigenous cacica taught the women how to sing and dance the women's fighting music; she recognized the power of transmitting the knowledge and enacted the music that would inspire others to defend from outside encroachments. A community cultural coordinator

advocated for financial resources, organized public musical events in the community, and continually sought out active partnership with other community leaders and supporters. A young leader and quadrilha dancer used her knowledge and love of dance to teach younger generations, forming the foundation of their early learning. A capoeira mestre held public demonstrations for others to see what their dojo was about; he understood the importance of visibility in the community. A rock drummer helped organize concerts and sought out opportunities to perform music with his friends. A fitness instructor used music and fitness classes to promote public health initiatives as well as to build community.

In their own ways, in their own communities and local spaces, leaders used natural and developed leadership capacities to keep music rhythms alive, propelling culture forward in the process. Inspiring others is something that happened naturally in the midst of organizing, teaching, learning, and performing music.

The leaders I watched, listened to, and interacted with were culture bearer artist warriors. Despite the challenges of time, real ecological threats to livelihood, culture warriors are those who understand, intrinsically, that people are connected to life through those shared beliefs, values, customs, and traditions that make up the culture that keeps them going, and that they defend. Music is a central, inextricable part of the lives they live, and how they teach younger generations of people drives that connection forward, empowering the youth to think and create in a world that becomes their future.

Personal and Professional Observations: Stepping Outside the System

Over the last 18 years, I have worked to develop and teach K-8 music curricula that is true to my knowledge and experience of how diverse students actively engage in music learning. I learned my own musicianship "inside the system" of formal U.S. music education, including general

music classes, private piano lessons, and singing in choirs. I learned to teach "inside the system" of formal U.S. music education that has long shown preference for notational literacy, colonized musical content and teaching approaches that assimilate rather than valorize unique cultural singularities, to the diminishing or exclusion of people of color. The social media "system" has increasingly prioritized sometimes faulty measures for virally popular, talent-based perspectives of success (and failure) as a musician and media personality. My personal, most family-congruent exposure to music was my maternal grandfather, who played and sang the blues almost every time we got together as a family. While he was alive, music was always a part of our times together. Even when he was in a nursing home, and most of his memory had left him, his love for music, including singing while playing blues on his guitar, and playing the piano, remained long after he could no longer remember family names and faces.

This study compelled me to take a deep dive into my own professional and personal experience, ethical frames of reference, and to think critically about what I do and why I do it. As I have learned about meaningfully integrating Culturally Responsive Teaching into my music classroom, I have begun to see my students, and my typical curriculum, differently. I shifted my approaches to learning and teaching in a way that I hope builds a kind, inclusive community culture first, so learning can actually take place – everyone can learn, sees themselves as capable of learning, and wants to learn. Consequently, I began to rethink and reframe my ideas of "music literacy" and traditional music ensembles. I actively created a more flexibly adaptive approach to informal and formal learning, focused on meeting my students where they are to help them grow, through the pedagogy model that emerged from this study. In applying concepts of Culturally Sustaining Pedagogy, I believe I learned how to understand and frame what sustaining musical culture means in theory and in practice, and how people to keep music going. I have, and

continue, to work and learn towards reframing a learning environment to decenter White, heteronormative learning and teaching practice, focus towards meeting students where they are, valuing culture and differences, and adapt the content, process, and product to engage music learning with home, family, community, and the real world.

Outside of comparing a Brazilian community music pedagogy with a U.S. musical education "system" approach, I can begin to see my own disconnects from the U.S. cycle of learning. I see places where my students are missing chances and true access to culturally congruent musical experiences in their homes, or in my past classroom. They are often dealing with cultural assimilation, learning language and social cues to understand the classroom they've entered, trying to understand how to be an outsider and figure out how to learn in a different cultural space. In each of the pedagogical phases I described in this study, I learned ways of seeing my students and meeting their learning needs. I see my role as a teacher and mentor to spark the joy of learning, to connect and reconnect learning phases by providing students with broad access to hear, see, and create music that represents them and stretches their experience across cultural boundaries.

Music is a central component of my own professional time and livelihood. However, I often experience cultural incongruence with the current U.S. pop culture and media-driven approaches to talent-based musics that exclude others based on looks or social media popularity. To me, music is for everyone to experience, to create, to enjoy. Ideally, all people do make what is "music" to them in some individually congruent way that connects them to who they are and how they operate in their reality; it is a component of individual and social identity. Music brings people together in sometimes simple, sometimes profound ways. Music creates the space to collectively experience and express emotion, passion, and ideas in a form that, to me, is often

more powerful than the spoken word. A quote I have always resonated with, from Victor Hugo:
"Music expresses that which cannot be said and on which it is impossible to be silent."

But this is not the way music necessarily works in my community and inside the system of formal U.S. music education. I understand that I am not the only voice saying that this field needs to experience systemic, socially-just change. I read, researched, and now enacted these approaches to develop a more holistically inclusive, flexibly adaptive approach to music learning and teaching in my own classroom. While I understood the general approach, and why it was important, I dealt with my own disconnects on understanding how culturally responsive, and culturally sustaining teaching truly transforms a classroom and the learners within. I had a pedagogical crisis of perpetual proportion; as long as I was living, operating, and teaching within my own narrow U.S. frame, I could never truly understand alternative worldviews and ideas regarding music inside everyday life. I tried to address systemic problems with my own singular band-aid approaches; incorporating more world music, more informal music, and more culturally responsive ideas. CRT helped me recognize the diverse students inside my classroom. CSP helped me take a progressive step forward to reframe my classroom towards validating informal music learning approaches, equalizing the value and contributions of more diverse musical artists. I learned alongside my students from right where we all are. This pivotal, immersive experience in Brazil, helped me to stop defending my U.S. training as the one right way to "instruct" music, and to embrace a more community-connected view of the possibilities of music.

At times over the past three years, the process of challenging my pedagogy and practice developed by system-based training and experience felt something like a metal cheese grater on my pedagogical skin. This included, and continues to include, addressing embedded system-

based and U.S. culture-based problems in U.S. music education such as systemic racism, repression, and the exclusion and underrepresentation of traditionally marginalized and underrepresented groups. It initially hurt my ego and made me uncomfortable to learn I had been "doing this wrong," or had somehow missed some of my students because of my teaching approach. There is a "system" in the U.S. that persists. The precipitous opportunity to step outside that system to access an authentic, connected pedagogy that more centrally connects music, people, and society, was transformative. The hope I have for music learning and teaching first and foremost is to tell these Brazilian musical stories and viewpoints in the ways these community members want them to be shared. My second hope is to contribute to changing "the system" in a direction that connects communities with vibrant, diverse, intricately connected music rhythms that exist, persist, and thrive.

Recommendations

I present a summary of my ideas, many of which have been working their way into my classroom in between summers of research, study, and writing. It is not my intent to have the answer for everyone, or really anyone, inside the realm of their personal experience and understandings. It is my intent, however, to share my experiences in the hopes that what I have learned can inform current perspectives of teaching and learning. Music learning and student engagement can be more organically woven into life, family, home, and community in a way that reconnects students with themselves and the world around them, moving learners closer to finding, and learning to use, their own true voices.

With that in mind, the following comprise recommendations based on my findings in this study. I want to meet my students where they are to help them grow, and I honor a newly

expanded understanding of the value, purpose, and nature of music in the world. In regards to classroom culture and learning environment, I hold the following:

- 1. Music is for everyone. Music is something that people naturally do and enact.
- 2. Everyone can and ought to learn to make music in a way that is congruent with their life experience and broad, community and family access to hearing and seeing music.
- 3. Teachers, mentors, and culture bearers should look for all possible opportunities to inspire, engage, and cultivate music in the home, family, and community.
- 4. Music can, and should, move towards a more central role to connect and balance culture, education, home, and family.
- 5. Classrooms and meaningful musical experiences can materialize anywhere.
- 6. Teachers, mentors, and culture bearers are those who hone practice-specific musical knowledge, actively make music, develop deep contextual knowledge, and bear culture forward through sparking interest and transferring knowledge to others.
- 7. Opportunities to create, perform, and share in music ensembles require culturally congruent, and culturally diverse realization based on community and student populations. Ensemble literature should reflect a student body, as well as stretch across cultural boundaries. All students should feel like participation is possible and culturally relatable, if not culturally home.

In regards to teaching practice and learning, I propose these ideas:

- 1. Learning processes are flexible, adaptive, and must be culturally congruent and diverse.
- 2. Music literacy includes informal learning processes and contextual cultural knowledge.

- 3. Vet and trust knowledgeable culture bearers as the experts of their musical craft and contextual knowledge. Whenever possible, develop and cultivate partnerships with culture bearers willing to share and teach musics with authenticity and context.
- 4. Diverse content must be included in the music learning experience through qualified culture bearers, or at the very least, learning, access, and credit through culture bearers through digital resources.
- 5. Develop and teach cross-cultural, socially just understanding, knowledge, and respect across history, race, and repression this is necessary to connect local and global understanding.
- Meet student cultural backgrounds and learning needs alongside music experiences with home, family, and community.
- 7. Create access points and spark points for students to develop awareness of self and encourage them to discover their potential to see themselves as creative people in the world.
- 8. Culturally congruent and worldview expanding music experiences will include listening, analysis, improvisation, composition, movement, informal music making for the sake of social enjoyment, performance, and sharing as a part of life experience, not separate.
- Find and reconnect music pedagogy phases with a flexibly adaptive, continually developing set of skills and willingness to learn outside of one's comfort zone to benefit and inspire students.
- 10. Support, and never limit, a student's learning potential by how you teach or what you teach.

This model of community-based culturally sustaining music pedagogy frames the natural endemic phases of encountering, learning, developing, and sharing music based on the data, analysis, and interpretation in this study. Based on my findings, there is no prescriptive, day-to-day or singular pedagogical resource, approach, or teacher able to fully meet these learning needs

or these ideas. The power of connection with home, family, and community is a potent opportunity to bridge those gaps. The possibilities of cross-cultural knowledge exchange are powerful ways of engaging and thinking about how people access, learn, and participate in making music.

The goal was first to learn how music already plays a role inside Brazilian communities, to listen to their voices and understand the role and nature of music in everyday life. In returning back to my own teaching, my goal was to reconnect music learning with real-world authentic approaches, prioritize local knowledges of world musics. These endeavors created a central frame for understanding music in context with situated life experience, to create a more musically capable generation of learners who meaningfully incorporate music into their lives now and in the future.

Evolving Practice and Future Study

Based on the findings in this study, and my own reflections on what I have learned here and in my teaching career, I see need for substantive change and resets of global, national, and local narratives. As I stated earlier, I found that music in Brazilian communities was a natural part of life: integrated with everyday social interaction, storytelling, and dance inside the center of social structures and local culture. It is from those ideas that I can put forth a prediction: if it is possible to encourage and reconnect music, and learning in general, into the home, with family and friends, inside a community, and to support partnership with school systems instead of relying on those systems to do all of the work of educating U.S. youth, it would precipitate a natural re-centering of educational and life values. This reset could, and likely would, naturally bring art, music, theatre, dance, and both local and cross-cultural studies to a natural center of learning, reinvigorating the education system.

I saw in these communities that learning begins at home, and music is a natural part of life, not a separate subject to be studied in a room once or twice per week in school. We need to equally value learning, including all subjects, life skills, and the people we teach. This begins at home with families, and continues in partnership with the education system, integrating more naturally into thriving, connected communities. If truly "all" students are to thrive in their own, unique ways, connecting learning with home, family, and community seems a way to meet students "where they are" so they can learn.. In my years of teaching experience, music disconnected from real life experience is not necessarily engaging. Furthermore, the traditional narrow ways of applying singular pedagogies to diverse student populations have led to programs and teaching approaches that exclude and underrepresent students of Color and students of diverse backgrounds. Students have been missing out.

Therefore, for music to find its rightful place in educational systems, and in communities, music education must start before the traditional "classroom," reconnecting in the spaces where culturally congruent family and community connections have gotten lost. The programs must be inclusive and engaging, and connect students with learning and enjoying music as a natural part of everyday life. The separation of U.S. church and state, in some cases, has restricted or banned religious musics from U.S. schools. However, experiences with religious musics are important components of student backgrounds, outside of a public music classroom, that are often intentionally left out because of the lines between church and state. It is possible, however, to value those musics, which are a vital component of music that people experience, by teaching religious music as a part of culture. In this way, it is possible to help students understand how their outside religious music experience connects with what they know and can do with music.

With this in mind, I can recommend that, as I saw in Brazil, we can and should find a

way for U.S. music teachers to embrace all musical connections inside and out of the classroom, and steer away from reinforcing the disconnects between music learning access points. To this end, the following recommendations include suggestions both realistic and lofty – ideas to change teacher education and preparation, suggestions for fuller engagement of combinations of CRT and CSP, and explorations of future study in community music leadership, including the perspectives and actions of women leaders.

Teacher Education, Development, and Action

Some teacher education programs have begun to respond or rethink teacher preparation in a culturally responsive direction. Many universities, however, continue the traditional curriculums and foundational approaches, establishing content, process, and product that perpetuate the repressive paradigms of the past. It is my hope that teacher education programs consider a more sweeping, fundamental reset of teaching and learning, bent towards expanding worldviews as an early, foundational step in education. Those who teach teachers, must engage in teaching radical equality, inclusion, and empowerment of these diverse students, excluding none.

A gap year or semester of interdisciplinary service learning that dovetails with teacher training would be a bold step. This would open up future teachers to seeing other approaches to learning, and learning within cultural context, precipitating a more globally conscious approach to knowledge exchange, and placing culture bearers as expert teachers and mentors. This may seem a lofty goal, but it is perhaps more attainable than it seems. By capitalizing on interdisciplinary university partnerships in programs for learning abroad, along with crosscultural support for funding integral, deep connective partnerships like the one I entered in this study, it is possible. Learning in situ within cultural context creates partnership beyond literature,

beyond recordings, and far past "armchair" analysis. Connecting cross-culturally with musics, and with people who know them and create them, are key learning points in teacher education and preparation.

Advancing technologies including virtual reality, augmented reality, and live video collaboration technologies are able to provide teachers and students with (some) simulations towards authentic, contextualized music experiences that are more connected with people in the world who create them and understand them. There are growing networks for this type of virtual learning and partnership, but it is important to remember, at the time of this work, synchronous music making via video conference does not yet exist.

Interdisciplinary Study and Cross-Cultural Knowledge Exchange

The music I saw, the people I met and learned from, and the experiences I had in this research study could never be authentically replicated by watching films, reading books, listening to recordings, or sitting in a classroom. Even experienced teachers face some of these limitations of experience and life knowledge: we have teaching experience, we know what we've been taught and sought out to learn, and we have only begun to know how much we truly do not yet know. A sabbatical semester or sabbatical year of interdisciplinary study in a specific place in the world, alongside local partnerships, creates space for meaningful, sustainable cross-cultural knowledge exchange. This type of immersive, experiential learning holds potential benefits that go far beyond a single subject area. I found that when I studied music inside everyday life, I developed a more comprehensive understanding of culture, and cultivated meaningful connections with people. This collaborative, friendly space created natural opportunities to bridge cultural boundaries and share friendly moments, often with food, music, dance, or a laugh that transcended language and cultural barriers.

There are some effective, growing CRT and CSP movements that support current and new teachers in expanding their worldviews towards social justice in music education. In the presence of these types of offerings, and district support, more of these types of programming, both virtual and in-person, make it possible for teachers working in the field to attend. New and experienced teachers require support to attend meaningful professional development, especially in the absence of the ability to take time off to travel. These programs create philosophical space for teachers to take a critical inventory of learning environment and teaching practice. A willingness to adjust and recreate ideas of learning and teaching precipitate paradigmatic change in a rapidly changing world. Teachers need time to process, to learn, to honor their students, and to figure out how to meet their diverse students' distinct learning needs in a changing world.

U.S. music, and international media, will need to take action to reframe our ideas and perceptions of musical talent and success. Brazilian musicians had a different cultural frame of reference for approaching the ideas of "talent" and "success" as a musician. The musicians I met did not measure themselves by flashy accomplishments, or touting that anyone was "better" than someone else. The U.S. teaching field and our U.S. media could use a productive reset on the measurements of success. The musicians I interacted with measured their success by their enjoyment of the music they participated in, the ensembles and connections they formed with others, and the opportunities they found to share music within their lives. Those musicians built a reputation of surrounding community respect and ad hoc support wherever they could find the resources. I am not suggesting we could remake the star making machinery of the music business overnight, but a cultural awareness and shift along these lines seems a critical step. It could lead to a more healthy, integrated concept of supporting developing musicianship, and natural ability

in music, without twisting or subverting ideas of talent and success with social media presence and viral branding.

This qualitative study, and study of this type, could be replicated in other parts of the world, with local partnerships. Valorization and validation of local knowledge experts and learning based on cross-cultural knowledge exchange supports sustainable livelihoods. As I analyzed and interpreted the data in my study, I saw possible mirrors and potential for radical shifts in my pedagogy, a way to continually, productively work towards filling in those pedagogical "holes." Radically responsive music teaching in theory and practice connects all of the music learning phases with home, family, community, and life experience. True, systemic change of this kind is recognizably a herculean undertaking on many levels. But if we start small and close to home, the takes-a-village ideology can have a chance to take hold and perpetuate honest, deep, wide, and lasting change.

The nature of interdisciplinary study alongside local knowledge experts, archaeologists, anthropologists, filmmakers, college students, and educators provided a format for meaningful, immersive learning experiences. The possibilities for this type of study as a university model are powerful and mutually beneficial for all parties involved when carefully and ethically planned. Each individual is on their own path for learning within an interdisciplinary format, and will "get out" of the experience what they put in. This type of study encourages cross-cultural knowledge exchange, deep connection across cultural and language limitations, and elevates the voices of those who know their own culture inside and out. Culture bearers teach others about their own lifeways in situ, within original context, alongside everyday life. This way of learning helped me redefine what music means, why it matters, and to think differently about how people learn the music that is important to them.

Artist Networks and Funding

Throughout this study, many Brazilian musicians, coordinators, learners, mestres, capoeiristas noted the benefits of making music inside social space. Several expressed a desire for more public financial support for funding programs, events, and musician networks. I recommend, and I plan to help, develop a music and media arts ecology that involves land and resource preservation, radical social agency, and radical diplomacy in Brazilian communities and U.S. communities. The Brazilian community music leaders I know are resourceful; they make music with what they have, figure out how to collaborate and share resources, and they use their passion and craft to mentor the next generation. They fight hard to value music, to keep music going, and make music happen. Support for music and local cultural education programs, along with the establishment of publicly funded artistic networks help communities thrive. They should have more public support.

Community Music Leadership

I interviewed musicians, teachers, ensemble directors, community music supporters, and women leaders to discover the nature of community music pedagogy in SubAltern and Indigenous Brazilian communities. These interactions supported the development of the pedagogical model described in Chapter 4, and further support an emerging area of research interest in community music leadership. As I collected and analyzed data on community music pedagogy and practice, often including perspectives of local mestres, ensemble leaders, and community change agents, I found these leaders to be culture bearers, artists, and often culture "warriors" that sustained culture through their leadership actions.

Women leaders and "warriors" in particular are pithy. They speak their minds. They grow allyship with other women, resolve conflict through communication, and they persevere in

leadership roles to meet needs in their community. As I joined the Kayapó women dancing, we linked arms, and I could feel the rhythm in the steps of our collective movement. The women leaders, mestres, and cacicas, informal and formal, young and elder, were inspiring culture warriors to listen to and watch in action. Future study can, and should, elevate voices of women leaders.

I watched, listened, and learned how culture bearers, leaders, and warriors protect and sustain culture through community music. Culture warriors enacted music in their local spaces, linking heritage and history meaningfully to the present, transmitting music, and its value, to younger generations.

Writing Amid a Pandemic and Global Civil Turmoil

Speaking of the necessity for systemic change, I am writing this work at a time of historic upheaval. I acknowledge that I conducted my study prior to the current COVID-19 pandemic. However, I am conducting the final writing and editing of this work as the pandemic seems to be reaching an apex, continuing to impact lives almost everywhere. At the same time, recent unwarranted and unscrupulous killings of people of Color have set off a U.S. and subsequently global, racial and civil uprising against systemic racism and police brutality.

The pandemic continues to affect people across race and socioeconomic status, but specifically affects people of Color and lower socioeconomic status disproportionately. Some in the U.S. and other places have chosen to ignore it, politicize it, or rail against perceived limits of personal liberties with rallies and guns. Meanwhile, white supremacists are charged with hijacking peaceful protests by escalating violence and chaotic looting and burning businesses. In some cases, police have been seen escalating the violence and attacking peaceful protesters with tear gas, rubber bullets, and beating or killing American citizens. Systemic racism is

recognizable, real, violent, and unavoidable in this historically painful moment. It seems that in the U.S. in particular, our local realities have collided with the pandemic, systemic racism, violent climate change, politically divisive rhetoric and violence that many have never seen in our lifetimes. Our systemic problems are real. The racial, public health, social, economic, educational, and technological impacts of this convergent moment will be far-reaching, and continue to shape our future world in ways beyond our current scope of understanding. Currently in Brazil, right behind the U.S., people are dying en masse in larger cities. The novel corona virus, perhaps largely due to illegal goldmining and lumber extraction, has reached Indigenous villages; there is sickness and death there too. The news cycles and social media cycles relentlessly churn out pandemic news of daily death tolls while videos of police killing Black people continue to surface. The U.S. is bearing all of its systemic, ugly history right into the present, and none of its people can look away. At times it has felt like I have been writing this work on a ship that is inevitably sinking, while everyone on the boat screams in different political directions.

During the beginning of the pandemic, many at least temporarily shifted understanding and transferred value to everyday frontline workers. People have seen health care professionals, delivery drivers, grocery workers, garbage collectors, teachers, and other everyday heroes in a much different light. People have also turned to art, theatre, film, dance, music, nature and one another in this dark time. In months where sports and public gatherings were canceled, people turned to the arts. However, related to music education, the slashing of budgets, teacher positions, and arts programs have already begun in response to a large scale economic downturn. These always seem some of the first to go. And yet, in the face of this historically dire situation,

perhaps there is an opportunity for systemic, deep change that remakes our society – real, paradigmatic, and socially-just change.

In the short term, the pandemic is going to exacerbate and bring to light many of the issues brought to bear in this work; people are losing their jobs, programs are beginning to disappear, encroachment on natural resources increases. In the more recent uprising of global protest against systemic racism, opposition voices are strong on social media, where people turn a blind eye, or rail against, the current tides of people-driven change.

As we live inside this dramatically changing, constantly changing time in global history, it throws into relief all the problems we truly have: injustice, racism, inequality, climate change, and privileged ignorance of lived realities for disenfranchised and marginalized populations. We thereby stand at a watershed, a precipitous moment where we can create lasting global change, or we can continue to perpetuate a system in which we will ineffectively plod forward into oblivion. In terms of recommendations for this particular moment in history, it may be possible to make the most of this difficult moment. People across gender, ethnicity, race, and color recognize that change is possible when we stand together. A hard reset of systems is required. This means that we as a society must face the errors of our oppressive past and present, valorize people of all races and backgrounds equally, reframe ideas of learning and teaching, radically reframe our use of natural resources, and rebalance our world towards racial and social justice and true equality.

I do also see people coming together. I see that people are reaching out to each other, creating solutions for problems our world has never seen. I see people talking to their neighbors, and kids spending time at home with their families. I see people of many different walks of life, colors and racial backgrounds, rising to speak out against systemic racism, poverty, and injustice. The pandemic that spread across the world in months perhaps made a more privileged class face

these ugly problems, instead of hide behind a protective, White shield of complacency and opportunity. But how can society sustain this newfound awareness and create lasting change?

Sometimes sustaining culture is painful. Sometimes it teaches us the lessons some of us, especially those with privilege and means, are too blind to learn otherwise. The problems of our global culture are appearing in raw, often violent ways. The possibilities exist, however, for humanity to come together. We survive with a balance of human connection, science and evolving human intelligence, shared expressions of feeling and connection through Arts, and a radical rebalancing of the resources of our natural world. I visited places in the world that seem threatened on almost every level. I stand now in the middle of historic, global turmoil. I am learning how these threats are more directly connected to all of us than I ever imagined.

Conclusion

Talking to person after person, musician after musician, and leader after leader, it was clear that music "is." Music is an integral present, storied, changing reality inside the social, symbolic, and cultural structure of a community. Each musician and leader I interviewed talked about the cultural importance of learning and carrying on musical traditions as an integral component of local heritage and social identity: making music was a key to keep culture going. They talked about the social significance of music in the community; they often referenced the local history and efforts to reclaim temporarily lost musical rhythms. Connecting a local community's musical present with its past seemed crucial to frame and protect a culturally sound future.

Directly in front of me, I want to help students find their voices. I want to help them understand, that with their voice, they can be themselves in a world that will always be changing. With this newfound strength, they stand a better chance at becoming people who will stand up to

injustice, partner with others, always learn, and in turn, help others find "their" voice. I believe in the inception of this study and far beyond its completion, that it is and always has been my responsibility to act. As Martin Luther King Jr. wrote, from a jail in Birmingham, Alabama (1963): "Injustice anywhere is a threat to justice everywhere." And as American educator, and champion of children, Fred Rogers said so eloquently (1981, p. 19):

As human beings, our job in life is to help people realize how rare and valuable each one of us really is, that each of us has something that no one else has or ever will have something inside that is unique to all time. It's our job to encourage each other to discover that uniqueness and to provide ways of developing its expression.

It feels imperative that I do what I can right now from where I am, in a world that desperately needs all of us to do that.

I more fully understand what Brazilian educator and philosophy Paulo Freire (1972) meant when he said "The more radical the person is, the more fully he or she enters into reality...[and] sees the world unveiled." (p. 488). This study, and the painstaking process of research, writing, and reflection over the span of several years, has resolutely inserted me into a position, as Freire said, not as "proprietor of history or of all people," but only, humbly, to "commit... to fight at their side."

Our learning environments begin at home. Teachers will need to reimagine the learning environment, and learning itself, if U.S. "music education" is to become more relevant, engaging, accessible, and equitable to all of our students. Any obstacles, including finances, internet connections, issues with family and home life, can be seen by all teachers, as unique challenges which can be leveraged to reinvent what we do – not just how we imagine instruction per se, but learning in all its forms. Informal learning via rote, oral transmission, enculturation - this is valid

learning. Accessing pop music, TikTok, Instagram, creating mashups of songs that already exist — all of those pursuits can be creative, meaningful ways to access learning music. Without giving up the balance of experience and training I have as a teacher, I can adapt. Whether it is learning online, teaching choir outside, or doing something completely new, I will figure it out.

We need teachers. We need leaders. We need thinkers, dreamers, and creators. We need cultural "warriors" who safeguard traditions, customs, and heritage, who dig in deeper to reclaim what we might lose in a continually globalized world. And we need to keep joining together, as everyday warriors that propel our hope and our future with the only true voice we each possess. It is time to stand up, and speak in a clear, loud voice. As composer and social activist J.E. said so simply and eloquently on the porch in the Amazon shade, guitar in hand: "If you can sing, you should sing." In a way, this work is my song, and it is just the beginning.

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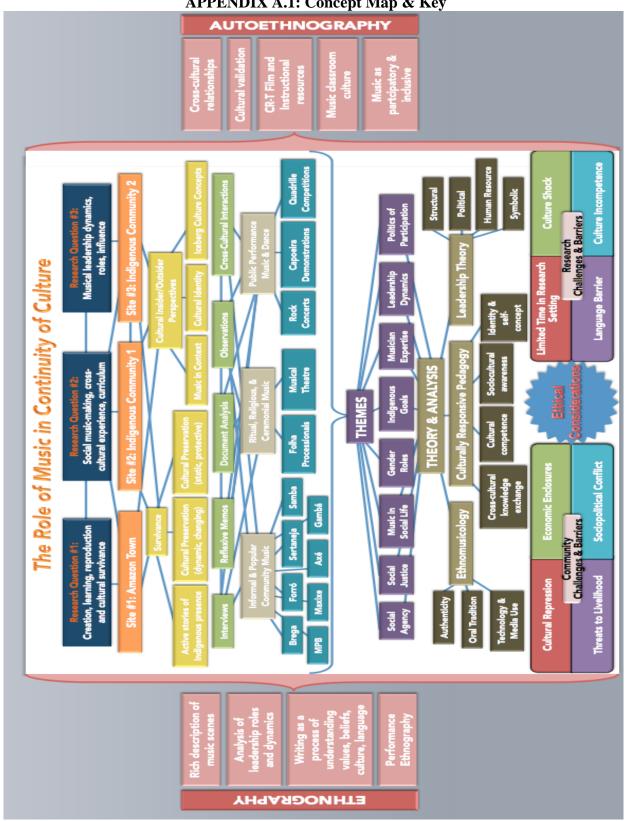
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APPENDICES
APPENDIX A.1: Concept Map & Key



CONCEPT MAP KEY

Research questions

Research Locations

Research and learning concepts

Data Collection

Music genres present in data

Specific musical styles and types present in data

Themes present in data

Theory and Analysis

APPENDIX B: Institutional Review Board Informed Updated Consent Form

This form was translated into Portuguese and was verbally explained in Kayapó for the intended participants, per their language preference.



11241169-1 Consent to Participate in Research and Film Examples

You are being asked to participate in a research study, which may include an interview and video recording for film examples that will be shown in public.

Before you agree to be interviewed or filmed, the researcher (Christine Wells) must tell you about the purpose of the research, explain what you will be asked to do, let you know how long you will be asked to be in the research, and explain how your privacy and confidentiality will be maintained.

The researcher (Christine Wells) must also tell you what the interview and film information will be used for, that you may withdraw from the research at any time.

If you agree to participate in the video recording for creation of film examples, your identity (such as your name and face) will be recognized by others.

If you agree to participate, you will be given a signed copy of this document and a written summary of the research.

You may contact Christine Wells at 01-847-445-2655 any time you have questions about the research, interviews, or video recording.

You may contact Christine Wells at 01-847-445-2655 or Dr. Sarah Noonan, her research advisor, at 01-651-962-4897 if you have questions about your rights as a research participant or what to do if you do not want to be in the project anymore. The research advisor's name is Dr. Sarah Noonan. You may also contact the University of St. Thomas Institutional Review Board at 01-651-962-6035 or muen0526@stthomas.edu with any questions or concerns. The Institutional Review Board only speaks English but can send your message to a person who can translate it.

Your participation in this research is voluntary, you will not be penalized or lose benefits if you
refuse to participate or decide to stop.
By checking this box, I give permission to be interviewed and have my statements used
for research.

By checking this box, I agree to allow the researcher to use my name in the written reports for her study.
By checking this box, I indicate that I do NOT want the researcher to use my name or identity in the research findings and will not be video recorded; I only consent to being audio-recorded.
Signing this document means that the research study, including the above information, has been described to you orally, you are 18 or older, and that you voluntarily agree to participate.
Signature of participant
Date
Signature of witness
Date

Paragraphs to be read to potential participants:

You are invited to participate in a research study about the role of music in continuity of Brazilian cultures. You were selected as a possible participant because you actively make music or participate in musical traditions and celebrations in your community. You are eligible to participate in this study because you are over the age of 18 and you are willing to contribute to music education research and cross-cultural collaborations. The following information is provided in order to help you make an informed decision whether or not you would like to be interviewed or video recorded. Please ask any questions you may have before agreeing to be in the study.

This study is being conducted by Christine Wells, with the support and assistance of Richard Pace (anthropologist, Middle Tennessee State University) and Paul Chilsen (filmmaker and professor, MTSU). This study was approved by the Institutional Review Board at the University of St. Thomas.

Background Information

The purpose of this research is to study and understand music of indigenous cultures in a northeastern SubAltern community and a Kayapó village in the Brazilian Amazon. The goal is to build cross-cultural partnerships, and discover ways the music of indigenous cultures may be respected and equally included in U.S. music education curricula.

I would like to answer the following questions for my school degree:

- How do community-based musicians develop and pass on culture through music?
- How do social experiences and participation in music events transmit the individual and collective cultural values and beliefs of a society?

• How do cultural and musical leaders view their own role in preserving culture in the community?

Methodology

Research methods include the importance of your voice, feedback, and approval in developing the research direction and focus. Your voice as a participant is important and valuable; you will be invited to review and approve the written research findings as well as any film examples that are completed. Data collection will include video recording of public music performance, interviews of music and community leaders, observations of music rehearsals and events, and a daily field journal.

Procedures

If you agree to participate in this study, I will ask you to participate in an interview that, with your permission, will be audio and videotaped. You may choose not to be audio and video taped; please tell me if you do not wish to be recorded. The time commitment is 30-60 minutes for the interview, in a location of your choice, at a time that is good for both of us. I would like to follow up as needed with a Skype or Facebook interview and to approve research findings in the fall of 2019.

Risks and Benefits of Being in the Study

The study has minimal risks. I will not use your name in my written dissertation project. I will also not use your name in any film examples. I will only video record you if you have agreed and given consent to do so. I will only write down what you say if you do not want to be recognized by others.

The nature of the study is to explore opinions. Your opinions and ideas will not be judged in a negative way. You will be able to give me feedback on the interviews you do and information you provide to help guide the research so I can accurately report what you said.

There are not any direct benefits in the research (it might not help you in any way), but you will receive:

- An invitation to review and approve research conclusions and findings
- An invitation to review and approve any film work that is completed

Privacy

I will use a pseudonym in all written reports from the interviews. If you choose to be video recorded, there will not be privacy or confidentiality since this will be identifiable and others will know it is you. If you choose to be identified in film examples, I will use the name that you indicate you would like to be used. As a participant, you will control the location, timing, and circumstances of sharing information. You may refuse to answer any questions you wish. You may choose not to be video recorded in order to protect your identity and privacy.

Confidentiality

The records of this study will be kept confidential. In any sort of report I publish in written form, I will not include your name or other identifiers. However, if you choose to participate in film examples, others may be able to identify you in the written reports if they view the film and read the reports. Your name and face will be used in any film created from the video recording. The

types of records I will create include recordings, transcripts, master lists of information, and computer records. I will store these safely during and after the study. I alone will have access to this information, and I will destroy all recordings and transcripts one year after the study has concluded. All signed consent forms will be kept for a minimum of three years upon completion of the study. Institutional Review Board officials at the University of St. Thomas reserve the right to inspect all research records to ensure compliance.

Voluntary Nature of the Study

Your participation in this study is entirely up to you and your community. Your decision whether or not to participate will not affect your current or future relations with Richard Pace, MTSU, or the University of St. Thomas. There are no penalties or consequences if you choose not to participate. If you decide to participate, you are free to withdraw at any time without penalty or loss of any benefits to which you are otherwise entitled. Should you decide to withdraw, data collected about you will not be used. You can withdraw by contacting me via email (prin0019@stthomas.edu), or via WhatsApp (01-847-445-2655). You are also free to skip any questions I may ask. You may withdraw by 01 October 2019 if you no longer want to participate; after this date, your data will be included in the dissertation and/or film examples.

Contacts and Questions

My name is Christine Wells. You may ask any questions you have now and any time during or after the research interview and video recording. If you have questions later, you may contact me at 01(847)445-2655, prin0019@stthomas.edu. My advisor's name is Dr. Sarah Noonan. Her contact information is: 01-651-962-4897, and her email address is sjnoonan@stthomas.edu. You may also contact the University of St. Thomas Institutional Review Board at 01(651)962-6035 or muen0526@stthomas.edu with any questions or concerns.

Questions to ascertain understanding of participation in study prior to interview:

- What is the main purpose of your participation in this interview?
- Will I use your name and face in the video?
- What should you do if you decide to withdraw from this study?

APPENDIX C: Letter of Explanation and Support



May 4, 2018

Dear Christine Wells;

As director of the Amazon Initiative, a partnership between Middle Tennessee State University, Purdue University, the Association of Protected Forests, and filmmakers of Gurupá and the Collective Filmmakers Béture of the Kayapó, I welcome your participation in our projects. We support your research endeavors and assistance in training of filmmakers in the community of Gurupá and the Kayapó Indigenous village of Kaprankrere during the months of July and August, 2018. Our projects have official CNPq approval (Brazil's National Science Foundation equivalent) and the support of both communities. We look forward to working with you this summer.

Professor of Anthropology

Richard Pace, PhD

APPENDIX D: Community Approval, AIC.



Christine Wells 36750 N. Corona Drive Lake Villa, IL 60046 01.847.445.2655

Caro Christine Wells:

Revisei sua proposta de pesquisa intitulada Minha voz, Minha cultura, Minha sala de aula: construindo culturas de sala de aula de música participativa por imersão na música amazônica e concedendo permissão para recrutar residentes da comunidade de Gurupá para participar de pesquisas e coleta de dados, que podem incluir entrevistas em áudio e vídeo gravadas, observações e interações interculturais. Entende-se que seu estudo busca estabelecer parcerías de música transcultural em áreas remotas do Brasil e descobrir maneiras pelas quais a música das culturas indígenas pode ser respeitada, eticamente priorizada e significativamente integrada nos currículos de educação musical dos EUA. Entende-se ainda que: a participação é completamente voluntária, e os participantes podem desistir do estudo a qualquer momento durante todo o processo de pesquisa sem consequência. Há riscos mínimos para os participantes do estudo, e qualquer participante pode optar por não ser incluído na série de documentários. A confidencialidade dos dados será mantida limitando o acesso aos dados apenas a mim. Richard Pace e Paul Chilsen. O estudo começará em 5 de julho e terminará em 22 de julho de 2018. Entendo que eu e qualquer participante do estudo teremos o poder de participação e propriedade parcial na aprovação final das conclusões escritas e na voz e direção dos documentários.

Atenciosamente.

-PA 09 de Maio de 2018

APPENDIX E: Indigenous Community Approval

I traveled, worked, and conducted research as part of an interdisciplinary team of anthropologists, archaeologists, filmmakers, and college students participating in a film school or archaeology field school in Brazil. This letter represents an invitation to enter the village and approval of community leaders in Amazon Village to conduct mutually agreed upon anthropology and music research as well as teach film classes to local residents.

ASSOCIAÇÃO FLORESTA PROTEGIDA ALDEIA

Atesto para os devidos fins que eu, cacique da aldeia Mebêngôkrê-Kayapó localizada na TI Las Casas, no sudeste do Pará, após realizar uma consulta aos demais membros da comunidade, verificamos o interesse de todos na pesquisa de mídia (televisão, vídeos, Internet, música e demais) e elaboração e desenvolvimento de projetos audiovisuais, visando a capacitação de jovens da aldeia, realizado pelo Profo Dro Richard Pace de Estados Unidos de América. Para tanto, requisitamos Profo Richard e os nossos outros parceiros, a Profo Dro Laura Zanotti, o Profo Dro Diego Soares da Silveira, e o Profo Dro Glenn Shepard que atuam junto à comunidade no âmbito de outras iniciativas desenvolvidas em parceria com a Associação Floresta Protegida, para desenvolverem este projeto de pesquisa e extensão nessa área, incluindo a realização de oficinas de capacitação.

Com isso, gostaria de atestar o interesse da comunidade Kaprãnkrere no desenvolvimento de qualquer iniciativa nesse sentido.

28 de agosto de 2017,

Lower to Paulos

(PA).

APPENDIX F: ISE 2018 CONFERENCE SESSION LETTER OF APPROVAL

5/12/2018

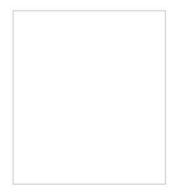
Mail - crwells@stthomas.edu

RESULT – APPROVED SCIENTIFIC ABSTRACT

no-reply@itarget.com.br

Fri 4/27/2018 3:35 PM

To: Wells, Christine R. <crwells@stthomas.edu>;



The scientific commission of the XVI Congress of the International Society of Ethnobiology, XII Simpósio Brasileiro de Etnobiologia e Etnoecologia and

First World Sociobiodiversity Fair is writing to inform that your submission has been approved as part of the program of the event to take place

Hangar Centro de Convenções da Amazônia in Belém, Pará, Brazil, from August 4-11, 2018.

Given the overwhelming turnout, we encourage you to confirm participation by finalizing payment of fees by June 15. Indigenous/traditional community participants are exempt, but we encourage prompt online registration if possible.

Visa requirements to Brazil vary from country to country, so you should confer with the nearest Brazilian consulate well in advance of travel. More information: http://www.portalconsular.itamaraty.gov.br/vistos-para-viajar-ao-brasil

Program details:

- August 4-6: pre-congress activities
- August 7-10: main congress program
- · August 11: post-congress activity

Submission code: 764 Approved as: ORAL

Title: Spectacle, Tradition, and Change in Amazonian Music

Authors: CHRISTINE R. WELLS

Finalize payment and access your registration profile for full details on your submission: http://icongresso.fadesp.itarget.com.br/estacao/index/autenticar-hash/lang/pt-br/cc/2/hash/f7246e895435f3af9e2e4a5641918e118a692cfc/trabalho/S

Sincerely,

Belém +30 Organizing Committee

