

World Music Pedagogy: Gateway to Global Citizenship and Children's Creative Impulses

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Abstract

In this article, we seek to examine ways in which educators can bring music of world cultures into classrooms of children in a respectful, sensitive manner. Myriad issues of diversity, equity, and inclusion are at the center of the conversation among music educators across the globe. As educators are committed to issues of globalisation, social justice, and cultural democracy, we intend here to discuss World Music Pedagogy (WMP) as a means of fostering children's musical and cultural awareness in embracing both local and global communities. These involve careful considerations, as WMP is a multi-dimensional learning process that recognises the importance of deep and reflective listening as gateway to knowing the music in order to participate in it, to perform it, to create new works within the style of the studied music, and to know its cultural meaning, context, and function. Lastly, we present three "classroom portraits" through activities with examples from Brazilian, Ugandan, and Canadian Arctic Indigenous cultures that can open pathways that lead learners to a comprehensive experience with music in and as culture.

Keywords: cultural awareness, local and global communities, sensitivity, social justice, World Music Pedagogy

Introduction

In a time of global turbulence and transformation, the myriad issues of diversity, equity, and inclusion have permeated the conversation among music educators. Many educators across the world who are committed to issues of globalisation, social justice, and cultural democracy as it is relevant to their professional work as seeking ways to teaching music globally, culturally, and interculturally. While curricular reform of this nature may seem to be explicitly geared to courses for university-level music students, these issues are unquestionably applicable to the musical education of children. Primary school music educators are recognising their powerful role in bridging cultures and communities both locally and globally, even as they continue their dedication to fostering children's musical development and supporting their creative impulses. Wright (2015) argues that "numerous sociologists have identified the crucial role that education plays in such social reproduction, and key figures have highlighted the role of culture in these cycles of injustice" (pp. 340-341). We are at a time at which we can take seriously the importance of culture in the

music we select to teach, and the ways in which we can fold into our lessons the musical experience and the pathways to cultural understanding and human empathy.

Several questions, however, loom large in the educator's quest to further open the gates to global citizenship: how to do so respectfully, how to embrace music as the culture of the people, the musicians and dancers whose musical treasures we can come to know? In a moment of deep conversations of appropriateness, appropriation, and positionality, it is timely to center music with cultural study when welcoming a diversity of musical forms and practices into the classroom to sing, play, dance, and launch into newly creative expressions. In this article, the authors seek to further examine the ways in which music educators can do so, respectfully, through a specific framework known as World Music Pedagogy (WMP). Here, two music educators who work in collaboration with ethnomusicologists share practical examples drawn from classrooms of children in order to explain World Music Pedagogy as a comprehensive venture for knowing music and culture. We examine the carefulness of "going global" in curriculum and instruction in all circumstances and settings, and what that means in theory and practice. Lastly, we consider social justice and cultural democracy as elemental in the construction of pedagogical practice, so that the musical education of children can lead to decolonisation, the active dismantling of oppressive practices, and global citizenship.

Why Global Citizenship?

In the quest for the "global citizenship" of their young learners, primary school music educators are taking aim at breaking with "cycles of injustice" by developing children's intercultural understanding. They are re-examining the cultural meanings of songs for the messages they convey, even as they are pursuing a more global sampling of the musical selections they feature in their lessons. In music education practice, global citizenship is achieved through musical study and experience, and the application of World Music Pedagogy (Campbell, 2004; 2018) is a fitting process for guiding children to a recognition through music of human rights, cultural identity, and the embrace of human musical values within and across cultures.

In school settings, there is great potential for fashioning musical studies that embrace both local and global communities. In fact, school music educators are well situated for developing children's musical and cultural understandings, and for addressing issues of diversity, equity, and inclusion that lead to responsible global citizenship. They are laying the foundations for children's intercultural understanding, so that at an early age, children are experiencing a wide variety of music's sonic structures and social meanings. A growing number of school music programmes are successfully introducing children to a wide span of the world's musical instruments, cultural treatments of melodic and rhythmic dimensions, and of ways in which music functions in song, the important cultural context, instrumental works, and as it integrates with dance and drama. These programmes are drawing children into the worldwide circle of musical communities, and to a sense of a global belonging and a realisation that they are not only in touch with the wider world but also with the capacity to care for people beyond themselves and their immediate families. That music has the capacity to open children's ears, eyes, and minds to the world is a mark of its contribution to their evolving global citizenship.

Childhood is marked by a growing awareness of cultural and societal meanings and symbols, and children use and recognise the multiple aspects attached to music as they mature. Children's cultural awareness can be furthered in school music programmes by learning "about the music, who performs it, and why, where, when, and how" (Roberts & Beegle, 2018, p. 17). A musical education for children can provide "a platform for minorities and majorities to interact through musical activities" (Omolo-Ongati, 2005, p. 60). It can be both multicultural and intercultural in its embrace of distinctive expressions and values and can open the door to their realisation that "music travels and is continually being created, recreated, modified/refashioned, adapted, and reinterpreted ..." (Omolo-Ongati, 2005, p. 60). Importantly, music has the palpable power to build bridges between people, to build social connections, and to foster respect for the people whose music it is (Campbell, 2018; Schippers, 2010).

Children are capable of an astonishing expanse of musical expressions to sing, play, and dance, and the new music they create that are quite naturally based in what they know and have experienced. Perceptive and practiced educators know that an expansion of the palette of musical experiences for children can be achieved through the greater diversification of the school music curriculum, which then paves the way to a widening of possibilities for children's creative musical expressions. Children can therefore know more music more deeply for its sounds and circumstances, both by experiencing the human variety that is out there and by their involvement in the intimate details of pitch, rhythm, and other formal elements that they

listen to, perform, and then select out for the new music they will compose and improvise. Thus, this article provides ways in which music educators can bring the world to the classroom in a respectful manner, with particular attention to fostering children's not only their musical and cultural sensitivities but also their creative impulses.

A Means of Fostering Children's Musical and Cultural Awareness

Music educators strive within their individual classroom settings for ways not only to enhance their students' development in music and through music, but also to make music relevant and meaningful, to facilitate the understanding of near and distant people and places, to offer powerful creative experiences. Cain, Lindblom, and Walden (2013) report that "One result of exposure to different musics and musical sharing across cultures is the expansion of musically creative outputs, as musical cultures borrow and integrate new elements from each other" (p. 82). They have the potential to foster a cultural and musical democracy that honours the expressions of the children they teach as well as the wider world in which they live. Learning happens as educators connect familiar music with culturally unfamiliar music, and as they foster children's discovery of the essence of the wider world of musicians, listeners, lovers, and users of music. Embracing music from various cultures is at times a courageous act, as teachers and their students tap into music's cultural contexts and constructs, its new sounds, and its unfamiliar structures. Moreover, the understanding of music as a multiple human expression reflects the diverse perspective of today's pluralistic society.

There are various avenues that support the development of cultural awareness and multicultural-intercultural understandings in music and through music, as there are also various strategies for encouraging children's awareness of the world's people and cultures. As they experience diverse musical expressions, children can be encouraged to play with new ideas melodically, rhythmically, and in ways of texture, timbre, form, and style. For example, children may create a piece based on the three-pitched melodies from the Basque region *txistu* (or fipple flute, a symbol of Basque folk revival) on recorders, or classroom xylophones can be adapted as traditional Basque *txalapartas* (percussion instrument played with wood knots) so that children create accompaniment with vertical mallets, in the style of *txalapartariak*. Or they may create a rhythm of interweaving lines, a polyrhythm that features claves, guiros, and bongos, congas, and other hand drums common to an Afro-Cuban matrix of many parts. Or they may discover in a Filipino *anklung* excerpt the ways in which melodies may consist of five pitches that, through a distribution of just one pitched bamboo instrument to a player, can be creatively combined to make a beautiful fluid melodic. Or they may construct a *raga* of six pitches, in a *tala* of six beats, that they can play on the violins, flutes, and clarinets that they are beginning to learn. Or they may collaboratively create a protest song, a song of struggle, a freedom song that conveys their belief in human kindness, equal opportunity, and socially just systems that support the health and welfare of all people in every place. Examples abound, and several illustrations of these pathways are detailed below. Through pedagogical pathways that begin with deep listening and study of music's cultural meaning, and which develop into participatory musicking and performance, children can create new expressions that extend from knowing well the "origin music". As they hold some facets of a musical work in place but change something of the melody, or rhythm, or text, or texture, children are creating even as they are growing their respect for the people and cultures from which the music flows.

"Going Global" in Music Education Practice

Since the middle of the twentieth century, musical expressions from diverse cultures and styles have increasingly been featured in school music classrooms, particularly in those geared to children and their "general music" experiences. Today the music curriculum in many schools in North America, and elsewhere in the world, are tending to encompass musical works of varied styles and cultures. Myriad events have paved the way for the development of rationales and approaches for teaching musics from world cultures. From meetings (such as the 1967 Tanglewood Symposium) to publications (such as the three editions of *Multicultural Perspectives in Music Education* (1989, 1996, 2010), collaborations between music educators and ethnomusicologists have focused on musical practices from the world's cultural communities, with attention to cultural contexts and transmission models (Schippers, 2010). These collaborations also include the development of the Education Section of the Society for Ethnomusicology, the *Encounters with*

Ethnomusicologists: Teaching Music/Teaching Culture webinars and courses, the instructional sequences designed and available via Smithsonian Folkways Recordings and the Global Jukebox, and the seven-volume World Music Pedagogy Series published by Routledge in 2018-2021.

Born out of the intersection of ethnomusicology and music education scholarship, “a newly emergent phenomenon known as world music pedagogy” has risen and is finding its way into school music programmes (Campbell, 2004, 2018; Campbell & Lum, 2019). This pedagogy strives to reach beyond the repertoire and the “what” and “why” questions, to the query of “how.” It follows on earlier attempts to teach music of world cultures but gives particular attention to a multi-sensory sequence that balances the study of music with cultural functions, values, and meanings. The approach to world music experience and study, which is proposed and edited by Patricia Shehan Campbell, honours transmission practices that are widely embraced by cultures across the globe, such as (a) oral/aural techniques, (b) other notational systems (or the inappropriateness of them), (c) improvisatory methods, and (d) common behaviours such as vocalisation prior to instrumental performance, various solmisation methods, and well-synced (conductor-less) group performance via group awareness of the musical sounds of one another (Campbell & Lum, 2019; Coppola, Hebert, & Campbell, 2021). World Music Pedagogy brings students from first listening encounters with music to full-fledged participation and performances of the music, and over to the possibilities for creating new ideas that connect to the music they have learned. The process underscores the study of music for its cultural meaning, and for the potential connections between the culture of the music and the culture of the learner.

Carefulness in “Going Global”

More than ever, music educators are “going global” in their design and delivery of music that can be understood and appreciated by listening; participating and performing; creating and learning; its cultural meaning and function. Yet these same professional educators do well to proceed with caution, to seek trustworthy sources, and to be culturally responsive (and responsible) to the music, the artists, and the young learners. The enthusiasm of educators for opening the ears (and minds) of children to the world’s cultures can be invigorating and revitalising, even colorful and contagious, but for maximal impact and respect, several safeguards are suggested: (a) Make sure repertoire is available to be used, and that it is permissible and approved by those whose music it is; (b) Create bridges with communities by working with culture bearers in two-way collaborations (via support to their communities by grant-writing, creating recordings; (c) Understand with sensitivity the positionalities of cultural insiders and outsiders. By taking time out to consider music as the cultural property of musicians, music educators can go global with cultural sensitivity, humility, and respect.

Global Citizenship via the Dimensions of World Music Pedagogy

The curricular inclusion of “world music”, of a global array of song, dance, and instrumental experience, has continued to rise in the wake of a recognition of demographic diversity. Collaboration between music educators and ethnomusicologists, often at the request by the former for the involvement of the latter (but increasingly with respect by each for the other), has forged curricular ideals and advisories that embrace the position that “music education should acknowledge universal musicality, while questioning dominant elitist concepts in musical learning” (Krüger, 2011, p. 208). A conscious attention to musical diversity is evident in classrooms internationally, even as music educators seek greater guidance as to best practices for thorough going encounters by their young learners in the music of both local and global cultures.

World Music Pedagogy (WMP) has proven useful to educators at all levels, including primary school children ages 5-12, as a means of fostering global citizenship through music. A multi-dimensional learning process, WMP recognizes the importance of deep listening as means of knowing the music in order to participate in it, to perform it, to create new works within the style of the studied music, and to know its cultural meaning. Although specific musical selections and styles “will warrant greater use of some strategies over others ... the general intent of the pedagogy—to teach and learn music of the world’s cultures—is readily realized through these stages” or dimensions (Campbell, 2014, p. 12). Five dimensions of World Music Pedagogy frame the full-fledged learning experience (Figure 1), which can be applied to any of the world’s musical expressions, from A to Z (as in the Afghanistan and Algeria all the way to Zambia and Zimbabwe).

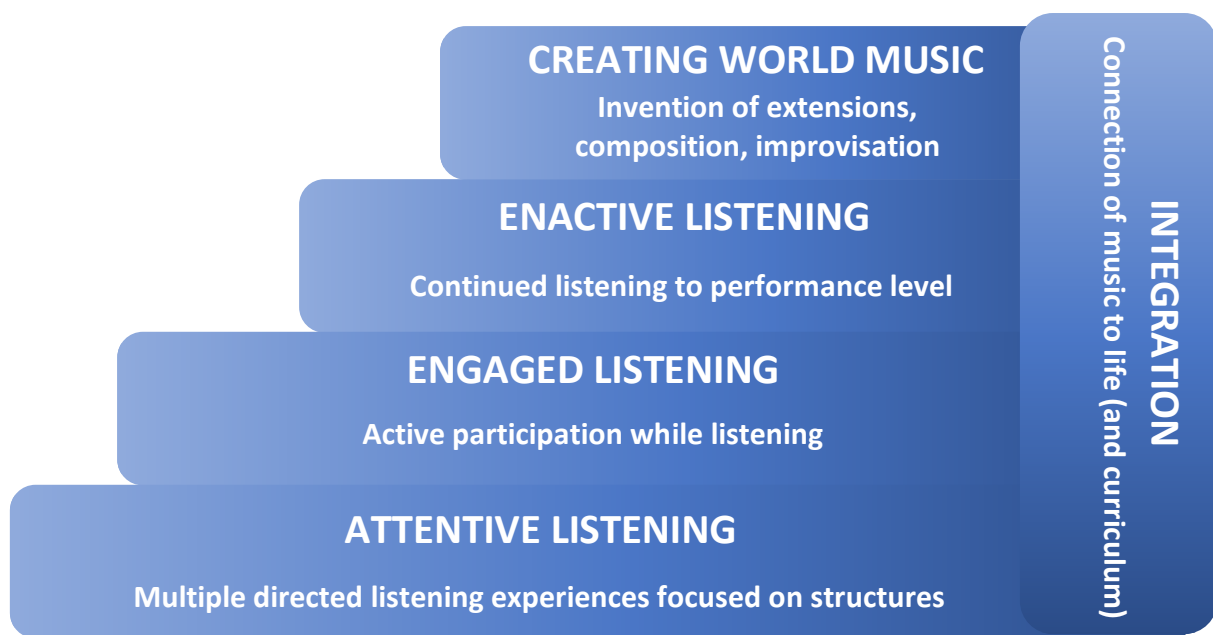


Figure 1. Five Dimensions of World Music Pedagogy (Coppola & Campbell, 2021)

The dimension known as "integrating world music" is important to the development of global citizenship, in that it honours the power of music to reflect cultural thought and behaviour. It reminds music educators to tell the stories behind the songs, and to help children understand something of the people who make the music, why they sing and play the way they do, and what the music means to them. This WMP dimension is non-sequential, and can be employed first, last, and concomitantly with other dimensions. It can be "interspersed within opportunities along the way for experiencing the music through listening, participating, performing, and creating" (Campbell, 2018, p. 117).

The dimension known as "attentive listening" is the first sonic exposure to a musical culture, genre, or particular work. It calls learners to "listen up" to music's elemental features and serves as the gateway into ever-deepening listening experiences, leading students to "big picture" items within the musical and social structures of the work. Following a series of directive questions (one for each listening to a 30-second excerpt, with 5-7 (or more) listenings—each of which is guided by a question), students are prompted to narrow their focus to an important feature of the music that will lead them toward participation.

"Engaged listening" is the WMP dimension that follows attentive listening, and it signals the beginning of interactive engagement with music. Students might naturally be drawn to an involvement with the music from its initial listening, tapping the beat, humming a melodic phrase, but engaged listening happens when students are intentionally invited by the teacher to an active encounter with the sound—to hum the melody, conduct the meter, play a part on an available instrument. Engaged Listening leads to student attainment of a participatory consciousness. Through multiple listenings with invitations for involvement, "the musical engagement advances a musical understanding that is at once aural, analytical, and holistic" (Campbell, 2018, p. 113).

"Enactive listening" requires a continuous commitment to multiple concentrated listening experiences. It follows earlier listening, and supports the premise of the oral tradition, that documents the extent to which music of many cultures can be learned entirely by ear (and with little or no notation necessary). The idea of enactive listening is to listen while performing and then to "let the recording go", to perform without the need any longer for a recording's support. The teacher's role within this WMP dimension is to direct students to listening, matching what they hear, correcting and coaching them, until they are able to incorporate in their singing and/or playing the appropriate tone, time, texture, tempo, and every other feature of the musical work that has been entirely learned-by-ear. Performance, then, is the goal of this phase, as a result of concentrated and continuous listening.

'Creating World Music' is a kind of culminating WMP dimension, and the one which we aim to explore further here. Children's creative expressions are informed by their attentive, engaged, and enactive levels of listening to a culturally unfamiliar selection, taking the musical and cultural experience to a new level, making that music meaningful and useful in their lives. The extensive previous listening, analysis, and performance of the music, as per World Music Pedagogy, provides children with ideas that might lead to the creation of new expressions. As children are immersed in the music and its sonic and sociocultural structures (and as they are also learning the backstories of the music vis-à-vis Integrating World Music), then the dimension of Creating World Music offers students a safe place that supports their efforts to embrace music as their own.

Embracing Global Citizenship: Portraits from the World

However, important a well-rounded music curriculum may be, challenges often arise in the moment of preparing and implementing culturally (and musically) unfamiliar material. The following three examples serve to showcase various creative potentials within the world's musical cultures that inspire children's creative expressions while also growing their global awareness and understanding (and citizenship). No matter the culture, there are countless opportunities for igniting a conversation about the people, the context, the relationship between children and the world, all of which can be integrated within and around their musically interactive experiences. Thus, music learned through listening, participation and performance can launch children to discover not only new ideas for their own music, but also new ways of being and of making music. These examples below are merely starting points; they demonstrate the reflexivity of World Music Pedagogy at the intersection of various musical traditions. Noteworthy is that while these examples demonstrate ways in which children's creative impulses can be sparked and supported, "Creating World Music" flows out of the earlier dimensions.

Brazilian *Samba de Coco*

Playful, in a satire-like manner, *samba de coco* is ever present in the festivities of Brazilian people, and its distinct distinguishing feature is community celebration. Blending indigenous, West African, and Portuguese influences, *samba de coco* is a tradition that hails from the countryside of Northeastern lands. The African influence is prevalent mainly in its polyrhythm and call-and-response form, and the strong indigenous contribution is found in the dance formation and steps (e.g., stomping on the ground).

The "leader" singer improvises during the verses and the group responds with a set refrain. The thematic material of the songs varies according to local happenings—from protest to celebratory songs. Participants of the *roda* (circle) sing, clap, play percussion instruments, and dance altogether. The 2/4 time drives the dance, and rhythms are performed on low drums, *pandeiros* (Brazilian tambourine), and *ganzás* (shakers), with all clapping throughout. The opportunity to develop skills such as empathy and understanding/dealing with struggles through this tradition are endless: through continuous listening, students can recognise the pattern, possible melodic contours, and form (call-and-response).

Samba de coco songs are based on social justice events, everyday life struggles, and celebrations, such as the song "*Seu Maia*" by Coco Raízes do Arcoverde (Oliveira, 2016). Students can be invited to not only understand the struggles of that specific community in Northeastern Brazil, but also write their own *samba de coco* verses, meaningful to their own lives. Through attentive listening, students will be able to recognise the repeated melodic and rhythmic patterns that happen throughout and engage with the music as they clap the pattern along with the recording, later enacting the response without the recording. They might change the melody in order to adapt to the new words, or even create a whole new melody. Students can also decide on an arrangement and on the adaptability of instruments. They may also add new instruments to the ones found on the recording, maybe to accompany their call and response, or to create an atmosphere that will take us into the content of their invented *samba de coco* song. Lastly, students can connect to music "they know" that brings up issues of social justice and everyday life struggles.

The five dimensions of World Music Pedagogy are in full blossom within the sequence articulated above for the Brazilian *samba de coco*. The listening between with questioning ("Do you hear this melody?", "What sorts of instruments are playing?"), to invitations to participate ("Clap the rhythm with the recording", "Sing the response"), to an assembly of instruments that students can take and play along with the recording. Integrating world music often emanates from student curiosity as to the purpose of the music, and who, when, and where the music plays. The creative impulse is nurtured through the provision of time and place for students to explore ways to try something new with the music, to "change it up", as

noted above. (In fact, a sample of this exact lesson—led by one of the authors—can be found at the Society for Ethnomusicology’s Conversations in Ethnomusicology and World Music YouTube channel. Available at: <https://youtu.be/8tq9js6BwtM>.)

Canadian Arctic Indigenous “*Qiugauit*”

In the arctic regions of the North American continent live indigenous people with musical expressions all their own. Canada’s arctic peoples include the Inuit, who have become known for their throat-singing, their “tongue-clucks” in language and song, and the presence of large frame drums to accompany their singing. Contemporary musicians such as Tudjaat have popularized the Inuit styles, and various musicians have contemporised the sound through the addition of various electronics (synthesisers).

“*Qiugauit*”, as performed by Tudjaat/Madeline Allakarialla (World Music de Gato, 2016), begins with the sounds of the wind, then the loosely tuned frame drum, creating a pulse for the vocal melody. While it does not include throat-singing, the clucking and drumming are clearly present throughout. There is no English translation of the song, but the intended mood is sonically set of the cold wind and wide-open spaces of the arctic region. The melody lies in 3/4 time, over eight measures, with repeated phrases and semi-phrases within the song. There are five pitches in the melody, all with the stretch of an octave. In repetitions of the song, other instruments are added: Accordion, acoustic and electric guitars, cymbals, and a hint of other voices in support of the principal singer.

Students who weave their way through attentive, engaged, and enactive listening will learn to perform this song vocally and on available instruments. They are then capable of launching creative new inventions that are based upon the song’s elemental features. They may retain all parts of the music, but invent new verses to sing, or they may play the melody on other instruments—violins, recorders, ukuleles, clarinets, trumpets, or they may change the rhythm of the melody slightly, or switch to 4/4 (or 5/8). They may choose any which ways they wish to make something new of a song from the Canadian arctic region that they have learned by listening and performing. Of course, as per usual, students can continue to refer to the original music, the original artist, and the original location of the song, but they may also give their own voice to a re-visiting of the song in a musically creative way. Through creative engagement with the sonic structures of the song, students can discover and thus grow their respect of the music, musicians, and culture of the arctic peoples.

For this lesson, it is important to highlight that not all indigenous music (or any other music) is necessarily wide open to creative pathways by those who are outsiders to that culture. Here we are using an example that respects the performers and the intent of their music. The five WMP dimensions are put in play with the intention of conveying the origin and general mood of the music, the multiple listenings for attention to sonic details, graduating to participatory experiences and then performance, and then to suggestions for students to be making the music their own through small changes to the melody, the poetic images, and the instrumentation. The point of World Music Pedagogy is never to remove the connection of the music to the culture; instead, all the way through the sequence of experiences there is a constant reference and return to the recording, as well as to the sound and spirit of the recorded musicians with whom the music resides.

Mirembe Kawomera of a Ugandan Coffee Cooperative

Africa is a continental mass of an almost infinite diversity of ethnicities and races, languages, and dialects, religious practices, kinship moieties, and social systems, and cultural practices. In Uganda, the farmers of the Peace Kawomera (Delicious Peace) Fair Trade cooperative in Mbale, Uganda are known for their coffee production. According to Moon (n.d.), in her lesson “Delicious Peace: Music of the Ugandan Mirembe Kawomera Coffee Cooperative” (used with permission) found on the *Smithsonian Folkways Lesson Plans*, the Mirembe Kawomera Coffee cooperative in Uganda promotes not only the sale of Ugandan coffee but also the unity of several cultural groups—Jews, Muslims, and Christians—working together in harmony.

“*Mirembe*” means peace and “*kawomera*” refers to the high-quality nature of the coffee, as the movement promotes a common cause of world peace. Drawn from the Smithsonian Folkways Recordings album *Delicious Peace: Coffee, Music & Interfaith Harmony in Uganda*, the song “Hit the Jerrycan” can serve as a gateway into Swahili songs and the social context of coffee cooperatives that are spread across East-Central Africa. While listening to the track, notice two alternating body percussion sounds, one more muted than the other. While clapping along with “Hit the Jerrycan,” use two different movements to reflect

the sounds you hear (for example, “pat” and “clap”). Invite students to listen for what kind of material the jerrycan is made out of, and how it is played. In the call-and-response nature of the song, ask students to sing the main response line, “*koona koona koona koona akadomolo*” (which means “hit, hit, hit, hit, play the jerrycan”). The themes of coffee, music, and peace are wrapped together within this selection, and the opportunity to play creatively with the sonic elements of the piece underscore both its musical facets and cultural meaning.

World Music Pedagogy is played out in the ways described: there are multiple listening opportunities, first just to get the gist and the groove of the, and then through increasing familiarity to take on some of the rhythmic percussive sounds through movement, to sound the response and eventually the call of the music, and to sing-dance-play the piece in its entirety. Importantly to understanding the music is the integration of its prominence among diverse peoples (in Uganda) who are engaging together in the trade and sale of coffee and in the making of the music.

Connecting Children to People through Music

As World Music Pedagogy provides children with strong and substantive experiences in “the music of the world’s cultures where the West is just ‘one of them’” (Campbell, 2004, xvi), the teaching-learning experiences suggested here assume that every musical work, no matter where in the world its origin may be, holds facets and features for further development by children of their global citizenship in tandem with their creative musical impulses. An enriched palette of the world’s musical possibilities from which to choose, such as examples from Brazilian, Ugandan, and Canadian Arctic Indigenous cultures, offers music educators pathways for leading their young learners to a comprehensive experience with music in and as culture.

Music educators are giving their attention to issues of diversity, equity, and inclusion, World Music Pedagogy fits well as it functions to foster children’s cultural sensitivity while also accomplishing a gamut of musical goals. The presence of music within children’s playful lives and as it is available through media-links enables its malleability within the classroom. Teaching-learning episodes across multi-dimensional experiences can bring to all learners a more relative and relevant connection of music to people and cultures, and ideologies close to them as well as in far flung places across the world. There is plenty of curricular room for the inclusion of musical content that is representative of local and global demographics, as well as for the inclusion of the conversations that will provide opportunities for students everywhere to develop empathy and respect for the diverse peoples of the world in which they live.

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Biography

Juliana Cantarelli Vita is an Assistant Professor of Music Education at the University of Hartford's Hartt School. She is a Ph.D. candidate in Music Education with an emphasis in Ethnomusicology at the University of Washington and a member of *The Orff Echo* Editorial Board. Blending her interests in music education and ethnomusicology, Juliana has presented papers and given clinics on the topic of multicultural sensitivity, Afro-Brazilian drumming traditions, children's musical cultures, and gender and music. She has received research grants from the American Orff-Schulwerk Association (for the work on collective songwriting at the Yakama Nation Tribal School) and the Canadian Social Sciences and Humanities Research Council (for the work with repatriated recordings). She is a recipient of the Elizabeth May (Slater) Award from the Society for Ethnomusicology for her paper on the topic of archived field recordings featuring children. As a clinician, Juliana has given more than 50 workshops in the United States, Brazil, and Europe. She directs Seattle's Maracatu de Baque Virado ensemble.

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. She is the author of *Lessons from the World, Music in Cultural Context, Songs in Their Heads, Teaching Music Globally, Musician and Teacher, Music, Education, and Diversity: Bridging Cultures and Communities*, co-author of *Music in Childhood, and Redefining Music Studies in an Age of Change* (2017), co-editor of Oxford's 28-volume Global Music Series (2004-2018), *Oxford's Global Music Cultures*, and *The Oxford Handbook on Children's Musical Cultures* (2013). Campbell is recipient of the 2012 Taiji Award (China) and the 2017 Koizumi Prize (Japan) for work on the preservation of traditional music through educational practice and has been engaged in partnerships within schools in Tanzania, Myanmar, and Mexican-heritage and indigenous communities in the Yakama Valley. Educational consultant to Smithsonian Folkways Recordings, the Alan Lomax recordings, and the Global Jukebox, she is editor of the seven-volume series on World Music Pedagogy (2018-2021) for practicing and prospective teachers.