“Because Songs Reflect the People:” Archival Recordings of Children’s Music as Pathway to Respectful Resonance

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Abstract

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The musical education of children holds potential for their development of cultural awareness, understanding, and empathy, much of which is dependent upon the integrity of the resources and pedagogical techniques that teachers employ. The archival recordings of ethnomusicologists present rich prospects for teaching and learning music and culture, and for piquing children's curiosity and increased respect for children across the world. Through the digital-sharing of recordings of a globally diverse gamut of children's expressive practices and an honoring of children's agency in determining pedagogical strategies for their interaction with music and its sociocultural features, this dissertation examines a pathway for children's developing relationships with children, their music, and their cultural values and circumstances.

This research proceeded over a period of six months, documenting curiosities, creativities, and music-culture conceptualizations by 10- and 11-year-old children enrolled in a

fifth-grade class in a U.S. based public elementary school. A tripartite "remixed ethnography" was developed, entailing the application of techniques of ethnography, virtual ethnography (and netnography), and autoethnography, in order to examine children's visits to the sonic heritages of other children nearby and culturally (and geographically) distant locations. The research proceeded in two phases, a pre-COVID in-person and classroom-centered discovery of children's musical cultures through large- and small-group projects and a COVID-necessitated virtual module of music-culture explorations and creative ventures via online platforms.

The process of children's agentive role in their discovery of music and culture was closely documented, resulting in a recognition of the capacity of archival recordings of children's songs to serve as gateway into culturally unfamiliar music and to the cultural situations and surroundings of the children whose voices were featured. Over the course of the two phases of experience and study, the fifth-grade children became increasingly attentive to sonic details in the replication of the songs they were learning, as they were also careful that their creative re-arrangements of studied songs did not sonically veer too far from the children whose voices they were listening to. Moreover, the young students demonstrated a growing consciousness and ever-deepening connection to the children and their cultural circumstances. They developed a solid state of respectful resonance with the children and their cultures through their songs, highlighting the powerful of school musical experiences to build relationships and solidarities, child-to-child and culture-to-culture.

DEDICATION

“Por los niñes”

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It is quite surreal to grasp the culmination of a project that has been many years in the making. I dedicate this dissertation to the children, quoting Don Sabino Huaman, a charango maker in the Andean neighborhood of Tandapata in the outskirts of Qosqo/Cuzco, who decided to give me a price break on his instrument "por los niños" that I was going to teach. My husband and I moved to the United States shortly after that interaction, so I could start my academic journey in the master's program. As we stayed with Janet Robbins on our very first night in Morgantown, West Virginia, I picked up a green book from her shelf that seemed to be "shinning" for me. That was Pat Campbell's *Teaching Music Globally*. I can hardly believe all that has happened since I picked up that book from the shelf on that summer night of 2014.

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CHAPTER 1

CHILDREN, ARCHIVES, AND CULTURAL AWARENESS

As we wrap up our online "office hours chats," Hope, an eleven-year-old girl in the fifth grade at Pineview Elementary School, asks if she can share something she has been working on within the scope of the classroom music project. I give her sharing abilities on MicrosoftTeams, and she opens up her Soundtrap studio. We had just begun to explore Soundtrap the week before, but Hope seemed comfortable navigating all the features of this web-based Digital Audio Workstation. There are about 15 recorded tracks in her online music project: some that she had created using the loop library provided by Soundtrap; some that were exploratory sounds build from sol-la-sol-mi patterns she had recorded using the microphone on her computer; and some that were samples from a collection of cat memes she had extracted from YouTube. In the midst of Hope's many tracks, I recognize a melody that we'd shared from Smithsonian Folkways Recordings: "Alle Meine Entchen" (on the album "Children's Folk Songs of Germany"). Hope explains that she had picked that song to listen to and know better because she learned it from a German Au Pair who had cared for her when she was younger.

Hope plays me her Sountrap track of a modified "Alle Meine Entchen." She has added her own personal touches to the original song. Next, she navigates to another tab in her browser: a Google Docs file filled with bullet points, titled "Information about the song." She explains that the song is a singing game, but hastens to add a perceptive remark: "the Smithsonian recording actually featured a grown-up singing and playing, not an actual child" Hope then turns to the translation from the liner notes, and reads it aloud: "All my ducklings/ Swimming on the lake/ Heads in the water/ Little tails up in the air." She remarks that she has

learned "just soooooo much about Germany" (and German folk music) in the past week, at home, on her own time, independently exploring the archival recording and associated sources on the internet.

Introduction

Music educators strive not only to enhance the musical development of their students, but also to make music relevant and meaningful to their students' lives, to facilitate the understanding through music of near and distant people and places, and to offer the potential for creative-expressive experiences. The vignette above highlights some of these preoccupations: a children's song is examined for both its sonic features as well as the song's context and function, and with the goal of a creative remix of the song through technological applications. These experiences have the potential to foster a cultural and musical democracy that honors the expressions of children and the wider world in which they live, arguing that learning is "a byproduct of the music education that we can provide. By connecting familiar music with yet 'unknown' music, children can discover the essence of the wider world of musicians, listeners, and lovers of music" (Campbell, 2013, p. 23).

Respectfully embracing a children's song from another culture is a courageous act of music teaching and learning, as teachers and students tap into cultural context and constructs, bringing an understanding of music as a multiple human expression that reflects the diverse perspective of today's pluralistic and ever-connected society. Children benefit from connections to people through music as they grow an awareness of the world beyond their own family and community. Music aids their development in reaching from local issues to global issues, noting cultural similarities and distinctions, and gaining awareness of the uneven distribution of wealth and opportunity in the world (Abril, 2003; Bradley, 2017; Campbell, 2018; Hess, 2017, 2019).

Music educators do well to allow children time to return to their own musical roots, to the heritage of earlier generations of their own families, while also recognizing the potential for the development of an awareness that goes beyond the musical sound. As posited by Howard (2014), the multicultural sensitivity of children can develop "through music education experiences, if they are thoughtfully and thoroughly crafted, and if they are inclusive of musical, sociocultural, and pedagogical content" (p. 20). These experiences can encompass a sequential spectrum that begins with a fundamental awareness of cultural similarities and differences, to an ever-deepening empathy for people of diverse circumstances. Campbell (2018) reminds us that "music is a bridge to cultural understanding" (p. 19).

Students' interaction with music that is created *by* children, by singers of around their own age, can provide unique and powerful experiences in music and culture. Beyond an empathy for people in near or distant places, and a culturally sensitive awareness that grows through discovery of song's sonic features and sociocultural uses and meanings, these experiences can provide tangible ways to foster a *respectful resonance* by students with children and cultures from other circumstances of place and time. Respectful resonance results from music education practices that are multimusical, multicultural and intercultural, and that facilitate student experiences with music and musicians of many cultures. It is the outcome of listening and learning the music, becoming participants in and performers of the music, and understanding the messages and the back-stories behind the music. Through a music education that employs opportunities to delve into the meanings and functions of a song, students can grow a cultural consciousness and an empathetic sensitivity to the people who created it. The dissertation research herein is directed to ways and means of facilitating, through archival recordings of children's music, student understanding of music and culture. A prime interest is in whether

experiences by students in children's music and cultures could lead through music's sonic features to a resonance of students with children from elsewhere in the world. A critical interest is whether the act of learning the music of children from elsewhere could result in students' sense of "a bonded belonging" to the children on the recordings, no matter where in the world they live.

Music education scholars have noted an ever-growing interrelatedness between internet-based music distribution platforms and childhood music interactions (Burnard, 2007; Lum, 2008; Webster, 1998). As posited by Emberly (2009), "children's musical lives are affected and shaped by history, by education systems and by the media" (p. 14). Beyond repertoire from the media—over which children might not have control—the advent of audio streaming platforms has given listeners control and agency over the music to which they listen. Children who grow up with access to these technologies can easily browse through a wealth of musical recordings online, experiencing music of the world's musical cultures made by great artists and expressive children. Some of the world's music is now within reach for listening and learning and while online platforms and services captivate the attention of children, few have discovered on their own the musical gems stored within the archival recordings found in universities, libraries, and museums (and in explicitly named "archives"). With recordings from "here, there, and the next place," archives are filled with the sounds and stories of people. Within these recordings, there is documentation of music created by children from many different cultures, including their songs, singing games, chants, cheers, and instrumental music. The fact that Internet databases provide access to these recordings of music by children from places across the world prompts questions as to their utility within the scope of elementary school music education programs. Given this wealth of accessible resources, this dissertation draws attention to children's musical

understandings and skills, as well as their cultural awareness and knowledge through the unique advantages that archival recordings afford.

What happens if children from one location were to encounter children from another location through archival recordings that function as "mechanical encodings of sound" (Nannyonga-Tamusuza & Weintraub, 2012, p. 207)? Can these recordings function also as encodings of culture, so that young learners can begin by listening to children's songs and continue along the lines of learning the songs in order to perform them, to remix and recreate them, and to curiously question the human sources of these songs? Scholars have noted the importance of children's meaningful interactions with other children's music (Campbell, 2010), such that children's interactions with even snippets and samples of children's music of other places and times may be fruitful to their musical and cultural knowledge. These "meaningful interactions" merit further examination in ways of both process and outcomes. Roberts (2012) asserts that "Children's musical histories can be studied by revisiting the recordings of children at musical play from an earlier time" (p. 587). Thus, research into children's use of archival recordings may well be a means of enlightening them musically, culturally, and historically.

Recording Archives as Resources for Multiculturalizing Music Education

Open to the public and accessible by both children and their teachers, online archival recordings are found within the collections of Smithsonian Folkways Recordings, the Association for Cultural Equity (ACE) and its offshoot, the Global Jukebox, and at universities with ongoing ethnomusicology programs such as UCLA, Indiana University, and the University of Washington. These archives of field recordings of culture-bearing musicians, however, remain unfamiliar to many music educators and are mostly unknown to children. This is despite the fact that these archives are readily available online, sometimes even through publicly oriented

platforms such as Spotify and YouTube (sources with which even children have familiarity). As argued by Landau (2012), "Digital technologies and the Internet have played a role [in democratizing archives]—not only do people know they can access recordings, they now clearly expect to access them" (p. 126). This conversation, however, has yet to reach many teachers whose work in teaching music from multicultural and global perspectives could be greatly enhanced by the use of archival recordings.

Sound Archives

Before the advent of this research, I had been employing archival recordings in my work as a music educator. Since 2015, my involvement in teaching students and teachers in professional development courses featured music from the online archives of Smithsonian Folkways Recordings, the Association for Cultural Equity, and the ACE's Global Jukebox. It was my teaching practice first to listen, then select, and then learn songs from these archives to teach to my students. I had never before, however, invited students to go directly to using these resources without going through me, and I wondered about the impact of having elementary-age students follow through a process similar to my own, and that which I would offer to the teachers I worked with in professional development courses.

Participating students in this dissertation research project made use of audio and video recordings from five specific sources, including three archives: Smithsonian Folkways Recordings, the Association for Cultural Equity, and the University of Washington Archives. In addition, due to the students' expressed interests in music by children from cultures that were not represented in the three archives, I also selected two songs from the educational materials of *Nordic Sounds* (Nordic Sounds, n.d.) and *Gending Raré: Children's Songs and Games from Bali* (Talbot, 2017). The three archives utilized in the research are replete with field recordings of

musicians from various cultures, although recordings that feature children as musicians are far more limited. The archives are briefly described below.

Smithsonian Folkways Recordings

Smithsonian Folkways Recordings was founded by Moses Asch in 1948. The recording archive is now a nonprofit record label housed within the Smithsonian Institution, and is available fully online. The online archive and recording label are dedicated to "supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound" (Smithsonian Folkways Recordings, n.d.).

Association for Cultural Equity

The Association for Cultural Equity was founded by the ethnomusicologist Alan Lomax, with aims "to explore and preserve the world's expressive traditions with humanistic commitment and scientific engagement" (ACE, n.d.). This archive was first registered as a charitable organization in state of New York in 1983 and is housed today at New York City's Hunter College, in addition to being fully available online. It is through ACE that the Global Jukebox was established in 1995, featuring a global mapping of recorded music.

The University of Washington Ethnomusicology Archives

The University of Washington's Ethnomusicology Archives is a curated collection of ethnographic music recordings, films, and video-recordings. Established in 1962, the archive is a gold mine of recordings by faculty and students of ethnomusicology. The UW Ethnomusicology Archives is featured in Global Field Recordings, an online archive produced by the publisher, Adam Matthew Digital, in partnership with the University of California Los Angeles Ethnomusicology Archive.

Both Smithsonian Folkways Recordings and the Association for Cultural Equity—the main archives used in this research—contain a section for music educators, with lessons and further discussions on bringing music and culture together for young learners. ACE's Global Jukebox introduced a curricular resource for teachers in October 2021 of "Star-Songs and Constellations" that features slide-sets and lesson plans in 40 song-based units (Campbell & Dahm, 2021).

Children's Recordings

Among the tens of thousands of recordings within these three archives—Smithsonian Folkways Recordings, the Association for Cultural Equity, and the University of Washington's Ethnomusicology Archives—there are recordings of children's songs from various U.S.-based communities and global cultures. Some songs are sung by adults for children. Other songs are sung (and sometimes created) by the children themselves, and are thus referred to as "songs (or music) by children." Songs in this latter category are phonographic/ethnographic documentations of children singing, often resounding from their spontaneous play on playgrounds, in schoolyards, and housing projects. These documents of musical children at play were among the recordings on which students in the dissertation project centered their conversations. Children's examination of these recordings, feature songs (and occasionally instrumental music) by children were the focus of questions concerning the process and outcome of students' attention to the music of a multicultural array of children worldwide.

Situating Children's Musical Cultures

Children's musical cultures, and children's cultures at large, reflect the various communities that enclose them (James, Jenks, and Prout 1998; Minks, 2008). These communities include families, local neighborhoods, and cultural and ethnic groups (Roberts, 2012). At the

same time, children's musical cultures comprise music-specific and psycho-social characteristics, sets of meanings, and traditions that coalesce together (Campbell, 2010). As an ethnomusicologist, John Blacking's early efforts to understand the musical features and functions of the Venda children's culture are frequently hailed for breaking into a sociocultural examination of culture beyond or before adult culture. While an interest in children's musical cultures had begun among folklorists in the late-nineteenth century (e.g., Sheldon, 1898; Knapp & Knapp, 1976), Blacking broke open an ethnomusicological attention to research in children's expressive practices that was further by the works of Elizabeth May (1965), Adrienne Kaeppler (1980), and others. In his designation of important issues in the ethnomusicology, Bruno Nettl called for the "scholarly study of children's music as a means of understanding the central repertoire and style of a society" (1983, p. 332).

At first, the attention to children's music was focused on collections of song for children (see Crawford Seeger, 1948; Hawes & Jones, 1972) as well as specific games from the playground (see Abrahams, 1969). These collections frequently took the form of written notation or audio recordings of children performing their songs. Since the late 20th century, scholarship has been directed toward the examination of children's musical cultures and expressions, advancing beyond the collecting of their songs (Upitis, 1992) to addressing the question of how children learn songs, chants, and singing games, while making sense of the musical world of which they are a part (Campbell, 1991, 2007, 2010; Harwood, 1998a, 1998b; Marsh, 1995, 2009). Careful attention has been given to the differences between "music by children," that is created and transmitted from child to child, and "music for children," which refers to the music that adults perform for and teach to children (Campbell, 1991). This focus has led to explorations of how children make music meaningful and useful in their musical lives (Campbell, 1999,

2010). McCarthy (2010) later offered a rationale for the study of children's musical cultures as a holistic way to understand the musical activities children participate in, the sociocultural contexts in which they occur, and how school music education interacts with and informs children's cultures.

The many layers of children's musical cultures, their interests and needs were examined by Campbell (2010) in her groundbreaking work *Songs in Their Heads*. In 2012, the publication of the *Oxford Handbook of Children's Musical Cultures* (Campbell and Wiggins, 2012) provided further insight into children's musical lives in different contexts. Several ethnographies have sprung up across the world, from Singapore (Lum, 2007) to Korea (Kim, 2008), Malaysia (Lew, 2005) and Ghana (Dzansi, 2004). A number of important studies offer insight into the musical world of children, understanding their musicking experiences in natural playground settings (Campbell, 2010; Countryman, 2014; Harwood, 1998a, 1998b; Marsh, 1999, 2008; Riddell, 1990), in- and out-of-school music experiences (Griffin, 2007, 2010; Harwood & Marsh, 2012), and in their online creative spaces (Veblen, Kruse, Messenger & Letain, 2018).

Children are enculturated early on into the language of music within their families, while exposure to a variety of the world's musical cultures adds further layers of "language" (Dissanayake, 2006). Their enculturation into the "big" music of adults within their circles, their parents, grandparents, child-care givers, aunts and uncles, and close friends of the family, happens in tandem with aspects of musical development common with children everywhere in the world. Children's singing games feature melodic patterns that derive from the specific cultures in which children are raised. For example, there is common appearance of the descending third, *sol-mi*, that is common to many children's songs in North America, and the consistent presence of the ascending fifth *sol-doh* in many South American children's singing

games. As to song purposes, functions, and formations, there are many examples across cultures of circle games (sometimes called ring games), cumulative songs (such as the *Rattlin' Bog* from Ireland, *A Árvore da Montanha*, from Brazil; *There Was an Old Lady Who Swallowed a Fly*" from the United States), cautionary tales (such as the Girl Scouts' *Crocodile Song*, and the Carpatho-Rusyn folktale *Išla Marina*), as well as chants, handclapping and jump roping routines. It is important to embrace children's musical cultures as a holistic way to understand the musical activities in which children participate, the sociocultural contexts in which they occur, and how music education (inside and outside of formal institutions) interacts with and informs children's cultures (Campbell, 2010; McCarthy, 2010).

Also crucial to embrace is the understanding that children's musical cultures are socially situated and culturally constituted practices, such that it is imperative to embrace the "musicality children already possess" (Kreutzer, 1995, p. 65). Adults can thus encourage children to explore a wider musical world (Harrop-Allin, 2017) with the understanding that "children's musical culture is itself inextricably tied up in existing forms of children's material culture" (Bickford, 2012, p. 529).

Cultural Awareness in and Through Music

Childhood is characterized by children's growing awareness of cultural and societal meanings and symbols (Lizardo, 2017; Martin, 2000; Patterson, 2014), and children use and recognize the multiple aspects attached to music as they mature—such as specific functions of specific repertoire, or the different contexts where their music happens. Children's cultural awareness can be furthered by knowing "about the music, who performs why, where, when, and how" (Campbell, 2004, p. xvi). Understanding music as a potential tool for developing cultural awareness opens the door to a realization that "music travels and is continually being created,

recreated, modified/refashioned, adapted, and reinterpreted…providing a platform for minorities and majorities to interact through musical activities" (Omolo-Ongati, 2005, p. 60). Moreover, music has the palpable power to "build bridges between people, to build social connections, to grow a genuine curiosity for 'the Other,' and to advance a veritable respect for the people whose music it is" (Campbell, 2018, p. 111).

It is fundamentally important to consider the aims of the movements and fields of study that are calling attention to an understanding of music as a potential tool for developing cultural awareness: multicultural music education (which interfaces with aims and processes of multicultural education), Culturally Responsive Teaching; music-specific educational avenues such as World Music Pedagogy; and global networks such as Cultural Diversity in Music Education (CDIME), the International Society for Music Education (ISME), and the Society for Ethnomusicology (SEM). The path to understanding music's power in building cultural sensitivity and awareness is as diverse as the musical world itself. Many are the mandates, the policies, and the curricular developments throughout the decades to support and promote cultural diversity in music education.

Multicultural Perspectives of Music through Educational Encounters

The embrace of music as a multimusical, multicultural, intercultural, and global phenomenon has been shaping in educational practice for at least a half century. Multiculturalism is a "societal movement, with roots traceable to the turn of the twentieth century that began to surface as a significant component of school policy" (Campbell, 2002a, p. 28). Multicultural education grew out of the Civil Rights movement of the 1960s and 1970s, encompassing other groups, such as women and people with disabilities, who urged the incorporation of their histories and cultures into the school curriculum (Banks, 1995). Multicultural education aims to

increase educational equity for all students, striving to reform policy, attitudes, curriculum, assessment procedures, materials of instruction, and instructional styles and strategies (Banks, 2005; Gay, 2018).

Within the field of Music Education, increasingly global perspectives of music began to emerge with the founding of the International Society for Music Education (ISME) (Abril, 2003; McCarthy, 2007). From that time onward, music educators from were seeking to "expand their knowledge of musical cultures and pedagogies" (Campbell, 1994, p. 67). The establishment of the Society for Ethnomusicology in 1955 also influenced a more globally conscious vision of music education (Volk, 1998), as early and active ethnomusicologists such as Charles Seeger, Mantle Hood, David McAllester, Bruno Nettl, and William P. Malm, Barbara Smith, collaborated with music educators, creating new possibilities for collaboration between the fields (Volk, 1993).

In the field of Music Education, scholars and practitioners have been recommending ways to promote an awareness of cultural diversity within national boundaries, and globally. Beginning in the 1960s and 1970s, William M. Anderson, Barbara Reed Lundquist, Sally Monsour, and James Standifer pioneered ways to enact multiculturalism in music curriculum and instruction. Mary Goetze, Janet Robbins, Mary Shamrock, Marvelene Moore, and Patricia Shehan Campbell, Victor Fung, Constance McKoy, and Huib Schippers followed in their research and clinical work in multicultural and global perspectives on music teaching and learning. A recent generation of music education scholars and teachers committed to cultural diversity in music education include Sarah Bartolome, Loneka Battiste, Amy Beegle, Will Coppola, Karen Howard, Christopher Roberts, and Sarah Watts. Meanwhile, particularly within the scope of decolonizing the school music curriculum, new scholars are raising an awareness of

historically underrepresented cultural communities and cultures. For example, the work of Brandi Waller-Pace, Lorelei Batislaong, and Christopher Mena centers on these issues. Also noteworthy are the intersections of multicultural music education with more recent movements such as social justice in music education "as a response to changing demographics within a society with social justice in mind" (Campbell, 2018, p. 69). Multicultural efforts in music education have expanded far beyond North American borders, and gained increasing interest to music educators in many countries around the world (Blair & Kondo, 2008; González Ben, 2018; Joseph, 2007; Kang, 2014; Nethsinghe, 2012; Queiroz, 2004, 2005, 2017; Southcott & Joseph, 2010).

Following the tenets of multicultural music education, teaching-learning episodes have been designed to bring to children a deeper connection of music to people, places, cultures, and ideologies close to them as well as far flung across the world, while also acknowledging the presence of music within children's playful lives. As teachers are historically involved in fostering children's musical endeavors, the music that inspires them can be expanded through their study of diverse children's musical cultures. In many cases, the musical cultures that children explored in this dissertation intersected with the cultures of the participating children.

A Visit to Children's Sonic Heritages

In order to address the colonial history of archival recordings, ethnomusicologists have ethnomusicologists have recirculated recordings from archives in their communities of origin as a strategy to revive and revitalize endangered musical practices, as they attempt to reflect upon and critique the social relations of power in cultural representations (Mory, 2021; Emberly, 2009; Vallier, 2017). One of these strategies for reviving archival musical practices of children and fostering the reclaim by children of children's songs from global settings is the multi-

national project, “Connecting Culture and Childhood (CCC)” (2018-2019). Led by ethnomusicologist Andrea Emberly and sponsored by the Canadian Social Sciences and Humanities Research Council, the project bridges the fields of ethnomusicology and music education, as it seeks to (a) develop new methodological and theoretical approaches to repatriation that support access, engagement, and use by children, and (b) examine the extent to which varying methods and approaches to repatriation support the sustainment of musical cultures amongst communities of children. This CCC project also attends to teaching and learning materials that incorporate and mobilize repatriated recordings, determining the extent to which they are used and usable by children (Emberly, 2015; Emberly, & Davidson, 2011), thus giving focus to musical sustainability (Schippers and Grant, 2016). As one of the co-researchers in the CCC project, I’m informed and inspired philosophically and methodologically, and have applied aspects from the project to this dissertation research. After conducting a six-month preliminary study, I became fascinated by the process of having my own young students learn directly from the children who are featured on recordings that were uncovered as part of the project. In both the earlier project and in the dissertation research, I acted as a facilitator, connecting the understandings and realities of my students with those of the children featured on the recordings. I presented outcomes and reflections from this pre-dissertation research at the 2019 Annual Meeting of the Society for Ethnomusicology in Bloomington, Indiana, as part of the panel “Musical Resonances and Revivals: Intergenerational, Transnational, and Emotional Connections that Shape Music Making among Children and Youth.” Discussion by panelists and session attendees contributed immensely to the scope, organization, and implementation of this dissertation.

Lastly, the interconnectedness of childhood studies and archival recordings in this study came from an understanding that

> Creating and interacting with archives is no longer a specialized activity; digital technology has significantly transformed our cultural sense of what constitutes and legitimizes heritage and the archive. Perhaps these transformations can help us challenge and explore assumptions about diversity and the impetus to preserve rarified traditions under the established Western and scholarly imaginations through and beyond the archive. Digital technologies have become incorporated into the global public conversation, and they offer an alternative model for how audiovisual recordings mediate dynamic expressions (Gunderson and Woods, 2019, p. 11).

This dissertation is directed to the gathering together of pieces of a conjoined music education-ethnomusicology puzzle in diversifying music curriculum and instruction. Could the process of multiculturalizing and globalizing children's musical education be enhanced by the use of archival recordings of children's music? Could experiences in listening to and recreating the children's music of archival recordings inspire the creative expressions of students to extend and vary the music, to develop musical re-mixes, and to pique student curiosities into song texts and sociocultural meanings? This dissertation, thus, sought to put in action theoretical understandings of digital technologies as they can be incorporated in the classroom, through the medium of children's songs, with the aim of fostering beyond a culturally sensitive awareness—a respectful resonance—, toward those children from various cultural locations who are featured on the archival recordings.

Need for the Study

There is a need for research that examines the access and use of archival recordings that feature children in their expressive musical practices, including in songs, singing games, chants, rhythms, rhymes, and instrumental music. An examination is timely of experience and study by elementary school-aged children of a selection of archival recordings of children of diverse cultural communities. Scholars have persuasively praised the necessity of expanding the music curriculum to include diverse repertoire and pedagogies and, although the conversation is present and the research record is growing, "further study of the nexus of music, education, and culture is warranted in order to better understand the interrelatedness of the three domains and their important effect on children" (Howard, 2014, p. 1). Lind and McKoy (2016) acknowledge that "we have come a long way over the past two decades in recognizing the importance of cultural diversity in music education" (p. 1). However, it remains important that research be directed to examining what happens in a classroom that incorporates such conversations, largely "because schools represent one of the formal methods of cultural transmission, [and] have a specific role to play in the relationship between culture and education" (p. 10). Schippers (2010) offers an articulate justification for the responsibility of educators in developing children's understandings and sensitivities toward music and musicians from diverse cultures, even as he also questions the means for doing so.

> Music in schools has always been one of the most challenging areas of teaching world music, as it needs to address the question: what part world music can play in introducing children to the diversity and musical practices and ideas in contemporary societies? If we take the purpose of contemporary music education in schools to be preparing children to "construct" themselves as "musical citizens," rather than molding them into competent

> consumers and representatives of a specific idiom, what forms of music education are appropriate for children in a multicultural society? (p. 105)

Easy access to archival recordings through online platforms offers reason and potential for teachers and students alike to connect globally through music, and to close the distance between communities across the globe in understanding, empathy, and cultural caring. Cain, Lindblom and Walden (2013) emphasize that "Given the importance of this global perspective of music education, which has largely been made possible due to a variety of technological advancements, there is now a greater accessibility to culturally diverse musics." (p. 81). While there has been considerable effort by ethnomusicologists to share archival recordings with their origin-sources (for example, the return of historic recordings of Indigenous singers and story-tellers to their communities), minimal attention has been paid by educators to the provision of archival children's music to school-aged children. Campbell and Roberts (2019) advise that "While adult music constitutes the clear majority of recorded music (in archives), there are nonetheless precious, even priceless, historical recordings of children's musical practices in national and international collections to which teachers have access" (p. 285). Yet archival recordings are mostly unknown to music educators and their students. Archival recordings can aid teachers and students alike in their quest to experience the source-origin of songs and instrumental works. The use of archival recordings can then prevent teachers and their students from falling into the trap of errors and misrepresentations that come from the use of mislabeled or untruthful resources available outside the realm of archival collections. As Palmer (1992) once observed, "Usually, songs taken from around the world were placed in textbooks with piano accompaniments added, with texts translated and sometimes altered to fit American conceptions, and generally 'cleansed'

of their rhythmic and tonal 'irregularities'" (p. 32). Thirty years hence, the same practice continues, to an extent, with songs by children from around the world.

Important to consideration of the use of archival recordings in the development of musical and cultural understanding and empathy is the pedagogical approach that advances these aims. Students learn to resonate with culturally unfamiliar music, and to respect the people who originally created it, when they are viewed by teachers as agents who are in control of their learning, their musical lives, and their lives at large. A respectful resonance with music and culture rests upon the teacher's invitation to "open up" and enter into the midst of diverse musical expressions of the world. Swanson (2015) argues for a recognition by teachers of children's agency in growing opportunities for their collaborative and creative experiences in music, noting that "music educators could very well add a great deal to this momentum, in ways that are unique, musically compelling, and rich with possibilities for musical thinking, collective engagement, and student-driven performance" (p. 241).

Research is essential on students' use of children's songs, particularly those songs that are traceable to children's own expressions (rather than music composed and performed by adults for children). These songs-by-children can enhance the development of musical knowledge and skill as well as cultural awareness, curiosity, understanding, and respect. Walden (2020) points out that such experiences with songs by children can foster "a sense of community through music, and a sense of enjoyment and cultural awareness in music-making, both through the integration of culturally diverse music" (p. 87). One of the most important and long-lasting benefits of children's encounters with musical cultures from around the world, through children's songs, in the case of this dissertation, may well be what Cain, Lindblom & Walden (2013) describe as the "increase in intercultural understanding and empathy, and the reduction of

prejudice" (Cain, Lindblom, & Walden, 2013, p. 81). Palmer (1992) asserted that cultural awareness is a sensitivity that can be cultivated in students, as educators can prepare to "lead their students with appropriate respect for the tradition under study" (p. 39).

A continuing consideration by music educators is the nature and extent to which experiences in music can lead to cultural understanding and empathy. Looming large is whether attention to "…the goal of deepening Multicultural Sensitivity through musical experiences…" can be met (Howard, 2014, p. 6). Of interest is the impact of children's voices, in children's songs, on archival recordings, on musical, social, and cultural learning. There are many layers at play in the process of this dissertation research, including the transmission of music and cultural ideals from the children on the archival recordings to the children in the classrooms, and the attention to culture given the different positionalities involved (both in time and place, of the children on the recordings and in the classrooms).

Purpose

The purpose of this dissertation is to systematically examine the use of archival recordings of children's songs (i.e., songs-by-children) within a music educational setting, for the intent of teaching music and sociocultural meaning. With this research, I specifically seek to study the interactions of young students with a diversity of children's songful sonic heritages and sociocultural meanings. Attention will be directed to ways in which 10- and 11-year-olds, enrolled as fifth grade students in a U.S.-based public elementary school, engage with archival recordings of children's songs, and how they embrace these songs as musical sound while also attending to the back-stories, contexts, and meanings of music. Student explorations of music through scholarly descriptions and other internet-accessible information will be duly noted, particularly in view of the motivations which drew them to seeking further insights on the music

and musicians. Documentation will also encompass the launch by fifth grade children of newly creative expressions based on archival selections, in the form or new versions, songs with added musical content based on contextual information, or remixes in which students bundle and mix different songs together. Three main questions will guide this study:

1. What happens when 10- and 11-year-old fifth grade students are introduced, through a set of music curricular-instructional settings, to archival recordings of a diversity of children's music?
2. What are the distinctive developments of musical and cultural understandings that show in students as a result of in-person group and online group-and-independent study and experience of children's music?
3. In what ways do they demonstrate a broadening of musical experiences interacting with such recordings?

Definition of Terms

Terms and concepts in regular use throughout the dissertation are defined and described below.

Children's Musical Cultures

According to Campbell (2010), "it was Blacking who first stitched together [these] three words" (p. 7); the three-word term, "children's musical cultures", is used to point to the many musical realities of which children are a part.

Archival Recordings

As recordings are a vital component of ethnomusicology as a discipline, and an archive is a collection of historical documents, then archival recordings are the collections of sounds

housed within different institutions with the attempt to "preserve the many unique cultures…that are passed from generation to generation through oral transmission" (Thram, 2009).

Cultural Awareness

Cultural awareness refers to the development of an awareness that leads to understanding and empathy. (Banks, 2004; Dziedziewicz, Gajda, and Karwowski, 2014; Howard, 2014, 2018; Mellizo, 2017). The term points to children's fundamental awareness of "commonalities and distinctive traits across cultures, to increased curiosity and motivation to learn, to a deepening respect for people through knowledge of their music, to a genuine empathy for people of various cultural circumstances" (Howard, 2014, p. 155).

Overview, Scope, and Limitations

Throughout the course of this dissertation, I sought to integrate the important work by music educators and ethnomusicologists on issues of understanding and embracing music with focus on the origin-source, that is, the people whose music it is, and the music's context, uses, and sociocultural meanings. This research explores new territory in study of children's interactions with archival recordings of children's songs within a music educational setting. In my embrace of a nuanced view of musical cultures of which children are a part, I acknowledged a need to understand the specific ways different children around the world engage musically, contributing songs, chants, rhythms, rhymes, and other musical expressions to the culture within specific contexts. The process manifested within the project was akin to the process of a *visit to sonic heritages*—the recordings of children from different times and places.

Chapter Two offers a background of relevant research that has been conducted within music education and ethnomusicology to address the study of children's musical cultures. The chapter includes a brief historical overview of multicultural music education which prompted the

embrace of diverse repertoire within the music curriculum. Briefer still are discussions of music education as means of fostering cultural awareness, and issues of transmission and recontextualization that are critical components in a comprehensive study of a musical culture. Also, a thorough examination of the archives and resources used in this study are presented, and a brief review of the online platforms used is included due to the need to pivot to virtual instruction in the mid-point of fieldwork.

Chapter Three provides a detailing of the research method, as well as a more complete description of the chosen setting for the study. The chapter includes a thorough description of the school setting (in-person and virtual) as well as goals and development of the music program. I present the movers and shakers at the core of this research: the participating children in a fifth-grade class of an American public elementary school.

Chapter Four comprises of examinations from "Phase I," the two months of in-person music education experiences. The teaching-learning project is explained and examined, with attention to how fifth-grade children navigated the layers from the music they chose to interact with, to music labeled as *for* children, and finally music *by* children from this and other countries. Thick descriptions as well as snapshots from specific moments are highlighted, threading together the development of the project. Emerging themes bring in the voices of the children as they worked on collective in-class arrangements and further investigations of contextual information of the songs they were interacting with.

In Chapter Five, focus is placed on descriptions of the archival explorations by the students in "Phase II," once the study moved online. The chapter includes brief descriptions of the virtual fieldwork set-up, and my own storytelling and explorations are interwoven with students' discoveries. Emerging themes are attentive to student voices as they strove to

respectfully sound as close as possible to the children in the recording, developed a greater attention to the people featured in the recordings, and their careful considerations when interacting with these resources.

In Chapter Six, the final chapter, I argue for the need to understand children's multilayered musical cultures. I offer discussions and reflections on the use of archival recordings, embracing songs as vessels of meaning with attention to people and places, and define the process of *respectful resonance* that occurred as a result of these experiences. I offer attention to methodological considerations when conducting research with children, whether in person or in virtual settings. In this final chapter, analysis and discussion ensue about ways in which these episodic experiences and studies of children's songs served to further develop a respectful resonance as a result of students' interaction with the resonant culture of children from different times periods and places in the world.

CHAPTER 2

REVIEW OF THE LITERATURE

Given that the goal of this study was to systematically examine the use of archival recordings of children's songs within a music educational setting for the intent of teaching music and sociocultural meaning, it is necessary to establish context for the research through a review of the literature. This chapter establishes a framework for understanding relevant topics pertinent to the purpose, including research on (a) children's musical cultures, (b) music education's development of musical and cultural understandings, (c) components in the comprehensive study of music as a global phenomenon, (d) music archives in educational use. I draw largely from the fields of Music Education and Ethnomusicology, but look also to the literature in education at large, in an attempt to highlight the intersections of music, education, and diversity as they are relevant to the application of archival recordings in curricular practice. I describe the three archives used by students within the research project, and note also the contents of two further collections put together by music educators in collaboration with culture-bearing musicians. Due to the virtual component of this study in the virtual ethnography phase (Phase II), this chapter concludes with a review of the online tools that were important in the musical interactions of the student participants.

With this research, I specifically sought to examine the interactions of 10- and 11-year-old fifth grade students with children's songs as sonic expressions of their cultural heritage. Students in the project interacted with these archival recordings in their music making, embracing music as sound and stories, and as a manifestation of cultural values. Thus, this chapter describes relevant topics of children's musical expressions, professional teaching and

learning practices which are attuned to children's interests and needs, and the meaningfulness of archival recordings in regards to the young students' development of musical understanding, empathy, and a respectful resonance with children of multiple cultural communities.

Children's Musical Cultures

For those music teachers who work with children, it is useful to understand students' musical capacities and interests *au naturel*: prior to formal musical instruction (and also alongside whatever formal music lessons, classes, and ensemble experiences they may have had). Certainly, an understanding of children's musical development, from infancy to the cusp of adolescence, is useful in the design and delivery of music education by teachers (Campbell and Scott-Kassner, 2018; McPherson, Davidson, & Faulkner, 2012).Attention to what children perceive musically and can do vis-à-vis singing, listening, moving, playing, and creating while at play or otherwise without adult intervention helps teachers to determine the content and approach of their school music experience. Thus, an examination of research on children's musical cultures is relevant in considering this dissertation's core curricular project, both by way of the interests and experiences of the 10- and 11-year-old children within the project as well as the children whose musical cultures they are discovering through the archival recordings.

Historically, children's musical cultures were often understood as an underdeveloped version of adult culture (Campbell, 2010; Campbell & Roberts, 2019), only paid attention to for their potential to develop into adult versions of themselves (Schwartzman, 2001). Since the 1990s, scholars have grown to value childhood as important in its own right, and as historically and culturally situated (Graue and Walsh, 1998). To recognize the multitude of childhood with its own rights and tenets, this section is comprised of literature pertinent to (a) children's roles as traditional bearers, (b) children's musicking, and (c) their musical world.

Children as Tradition-Bearers

Studies of children and childhood range across academic disciplines, from education and ethnomusicology to anthropology, psychology, sociology, history and literature. Scholars have come to recognize children as the bearers of their own traditions, such that they "constitute their own 'big' culture, united by the experiences of their brief lives and the knowledge they have acquired and stored within them...children's culture is large and multifarious and decidedly pluralistic" (Campbell, 2010, p. 235). Yet some scholars question the notion of childhood "as a single musical culture extending from infancy through pubescence, all united by the same experience" (Campbell, 2010, p. 238). Instead, they embrace the concept of children fitting into multiple cultural units that are linked to the cultures of their parents and grandparents, rather than being more greatly connected to children of every culture and community. The controversy has continued, with opposing views of childhood as crosscultural, even "universal", or with culture-specific entities (Campbell & Wiggins, 2013). Ethnomusicologist Mark Slobin (1993) posits that big cultures, such as *children's culture,* are best conceived in smaller units: they can be viewed of as members of the superculture (the overarching category of *children*), several subcultures (embedded units, such as kindergarteners or 4th graders), and/or inter-cultures (units resulting from shared experiences and widespread influences that cut across the subcultures).

Children are a culture-sharing and culture-bearing group (Campbell and Wiggins, 2013). They acquire traditions that are child-specific and can also fit into, or lead to, the culture of their parents and grandparents, and other adults with whom they interact. In circles of music educators, the use of the term "culture bearers," or culture-bearing musicians, has arisen as an important thrust of the movement to diversify the music learning experience. Also known as "tradition bearers, as visiting artists, and as heritage musicians" (Campbell, 2018, p. 143), culture

bearers are said to identify with particular cultural communities. These individuals sustain, preserve, and transmit understandings of their culture to others. Children share and bear aspects of their own cultural composite, too, which may be an amalgam of their connections to adults within their own communities and children of the same age in other communities worldwide. Campbell (2010) argues that "up until a decade ago, the musical culture (or cultures) of children had been largely overlooked and under researched by ethnomusicologists" (p.18). It is vital to "recognize children for who they are in the present: a cultural group (or set of subcultural groups) all its own, with its own distinctive folk-ways" (Campbell, 2010, p. 94).

Also important to note is that children engage musically in diverse ways, and their music can be "differentiated by age, gender, race and ethnicity, and socioeconomic circumstances; and whether the music children make is associated with the adult music of their experience or linked cross-culturally to the expressive practices of childhood that happen everywhere" (Campbell & Wiggins, 2013, pp. 1-2). Children form their own "sandbox society" (Lubeck, 1985), within their own "complex ecologies" (Whiteman, 2013), part of their idiosyncratic thoughts and behaviors that allows them to be members of multiple cultures, each with its own musical affiliations (Campbell, 2010). Emberly (2009) complicates yet also clarifies childhood, arguing that

> It is this greater musical culture of childhood that contributes to the identity of the child and as such, through music, we have the opportunity to understand the local, national and global conception of childhood. (p. 88)

Early attention to children's music has historically been in the form of collections in "books of children's songs and games or scholarly analyses of their content and meaning"

(Campbell & Roberts, 2019, p. 234). Scholarly interest in children and their musical practices appears to have begun in the late nineteenth century, when anthropologists and folklorists probed the cultural practices of families or sought out the wellsprings of adult music in children's playful musical expressions. With the emergence of ethnomusicology as a field to study music in culture or music as culture, some fieldworkers gave limited attention to the musical engagement of children (Blacking, 1967; Kaeppler, 1978). John Blacking (1967) may have been the first scholar to stitch together the three words into a phrase "*children's musical culture*" in his study of the Venda children of the Limpopo region of South Africa (Campbell, 2010). Since the mid-1990s, music education and ethnomusicology scholarship have been directed toward the examination of children's musical cultures and expressions. They advanced beyond mere collecting of their songs (McCarthy, 2010; Upitis, 1992) to addressing the question of how children learn songs, chants, and singing games, and otherwise bear their childhood musical traditions (Campbell, 1998, 2010; Campbell & Wiggins, 2013; Harwood, 1998; McCarthy, 2010; Upitis, 1992). An understanding of children as transmitters, preservers and agents of their own music has come a long way, and today there is a deeper appreciation and recognition that "….children develop their musical sensibilities as their surroundings allow it…" (Campbell and Wiggins, 2012, p. 1). They contend that children "…are not passive recipients of the music they value but active agents in choosing the music they will take time to listen and respond to, to make, and to choose to preserve, reinvent, or discard." (p. 1)

Children's Musicking

As observed by Campbell (2018), "an ethnomusicology of children" has emerged through the work of a generation of educators and ethnomusicologists who have shifted beyond the "folkloric collection of children's songs to seek out children's meaning-making of music they create, re-create, and listen to in a myriad way, across many culture" (p. 104). Several important studies offer insight into the musical world of children, understanding their musicking experiences within their own musical agency (Bickford, 2011, 2013; Countryman, 2014; Gaunt, 2006; Marsh, 1999, 2008; Riddell, 1990), and their musical endeavors of creating and recreating musically (Campbell, 2010; Griffin, 2007; Harwood, 1998a, 1998b).

In Playground Settings

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

Marsh (1999, 2008) analyzed more than 600 audio and video recordings of playground singing games and interviewed the performers. Her study explored the use of children's singing games on the Australian playground and examined assumptions regarding the nature of chants, singing games, and their influence on contemporary music education practices. Her findings suggest that children's games are often more complex (rhythmically and melodically) than those

they experience in school music class. In her book *The Musical Playground*, Marsh (2008) situates children's songs and games within a global and cross-cultural context.

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

In the Music They Create

Beginning prior to the school years, children's creativity is manifested in lyrics, choreographed movement routines, and rhythms (Campbell, 2010; Gaunt, 2006; Marsh, 2008). Children also tend to naturally demonstrate their tendency toward spontaneous music making in most cultural communities—whether in the street, on the playground, or in the comfort of their homes. In the last three decades, children's creative process has received a great deal of attention in music education research, with research topics ranging from developmental stages (Swanick & Tillman, 1986; Kratus, 1989; Barrett, 1996), to compositional strategies (Burnard, 2000; Burnard and Younker, 2002), to reflective thinking and revision (Hickey, 2003; Webster, 2003; Wiggins, 2005, 2011; Younker, 2006), to children's online creative spaces (Veblen, Kruse, Messenger & Letain, 2018).

In Many Settings

In a study involving African-American girls' handclap games in central Illinois, Harwood (1998a, 1998b) investigated the oral transmission process among children. She posited that learning about how children transmit musical repertoire outside of the classroom might influence her teaching in the music classroom. Griffin's (2007) research looks at how children experience music in their daily lives, both in and out of school, interpreting the interplay between the two contexts. She found that there is a discernable difference between children's in- and out-of-school music experiences. Patricia Shehan Campbell's book *Songs in Their Heads: Music and Its Meanings in Children's Lives* (2010) grew out of her study of American school children in diverse settings. She explored children's musical interests and needs "based on their expressed thoughts and actual musicking behaviors" (p. 5) through a combination of nonreactive, unobtrusive observations and interviews with children. Campbell (2010) advocates that children's voices should be heard as much as the voices of adult experts, in order to "help to determine something of an educational plan for them, for this is how a musical education can be in touch with their lives and experiences" (p. 6). Kyra D. Gaunt's (2006) groundbreaking ethnomusicological research, in *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop,* brings in-depth discussions into the "epistemology of musical blackness aesthetics and black musical identifications through an embodied practice" (p. 3). The author highlights the musical games that are passed down by kinetic orality—beyond the scope of Billboard charts and Soundscan—making the argument that transmission and appropriation of musical ideals and social memories passed by children in African American communities are an embodied practice.

Media and Material Culture

According to Bickford (2013), "children are the subjects and objects of both schooling and consumer media" (p. 2). Bickford's (2011) ethnographic study of schoolchildren at a public elementary and middle school in Vermont examined children's use of MP3 players. His argument is that children's use of MP3 players emphasizes wireless connectivity, communication at a distance, and technological expertise. Furthermore, children's conceptions of music and sound were also influenced by their emphasis and interest in the materiality of the devices, as those can be shared, manipulated, and held close as "the devices stuck in their clothes and tangling among their bodies, and the sounds those devices produced, were thus available to be toyed with, using the sort of immediate agency kids cultivate as they climb in and around their environment and put objects in physical contact" (Bickford, 2011, p. 200).

Children's Re-Creative and Creative Music-Making

Given that this research study was designed for children in an elementary school music classroom, it is useful to consider linkages between children's music and the musical education of children. In seeking to understand the relationship between children's music (songs in particular) and their school music program activities, the importance of children's re-creating (i.e., singing and playing) and creating (i.e., varying, extending, improvising, and re-mixing) songs from archival recordings is underscored.

The musical education of children can proceed in various ways, depending upon the philosophical perspectives and pedagogical training of teachers, such that some programs are song-based, while others are directed toward instrumental skill development, or listening activities, or creative work. The thrust of the present curricular project, on which the research is

based, was facilitation of children's re-creation of the songs of archival recordings as well as creation of newly expressive music based on recorded selections.

Most children are born musical, and with a need to express themselves musically (Blacking, 1973; Trehub, 2003). Children are enculturated early on into the language of the music with which they will forever find their greatest familiarity and comfort, while eventual exposure to and education in a variety of the world's musical cultures will add further layers of "language" vis-à-vis the diversity of ways in which pitch, duration, timbre, and formal structures are expressed (Dissanayake, 2006). Some children find themselves at the intersection of multiple cultures and social circles where playful explorations of melody and rhythm can act as a medium for shaping and realizing individual and social identity (Minks, 2012). Their musical play, frequently built atop already familiar songs and movements, can reflect local traditions and values even as nuanced alterations are developed over time by children for children. They frequently engage "…in a continuing cycle of creation and variation both within and between multiple performances…as a synthesis of improvisational and compositional strategies" (Marsh, 2008, p. 313).

Through educational involvement in preschools and elementary schools, children can come to understand music from many cultures, and learn to "speak" the languages of many different melodies, rhythms, and forms. With guidance from trained music educators, children grow from a first musical language (of lullabies, for example, and the songs of their parents) to a repertoire and skill-set for songs and dances from many cultures, and for instruments from across the world. Children grow into multimusical singers, players, and dancers in school curriculum designed to help them develop fundamental instrumental skills across an array of musical

cultures—on recorders, xylophones, ukuleles, guitars, and percussion instruments, and vocally (Cantarelli Vita & Campbell, 2021).

Creative musical opportunities in school go together with skill-building, repertoire-learning, and close attention to the notated music that effectively brings students to an acceptable level of performance in a time-restricted curricular program. Yet, school music programs offer limited attention to the juxtaposition of creative musical expression and studies of world music cultures. Frequently, school music becomes a place of "drills for skills", where teachers are driving the musical content and learning method in ways that are not as relevant or meaningful to children as they could be (Kertz-Welzel, 2018). This highlights the need to connect what children know from their everyday playful musical interactions to more of the musical world, and to extend what they know to what they can creatively express. Music educators do well to be mindful of children's own songful creations, encouraging their production, even as they extend the framework of their musical inspirations. Curricular approaches that foster children's multimusicality and creativity in the music classroom are best aligned with the experiences of students, which then can result in a woven incorporation of exploratory moments as well as thoughtful improvisation and composition projects. By providing opportunities to revise and refine their experiences, teachers can help encourage the tendency toward creative multimusicality that joins together their greater experience and study of the world's musical cultures with children's creative expressions as improvisers and composers.

Perspectives of Multiculturalism in Music Education

For at least a half-century, the musical education of children in schools has grown more multicultural, intercultural, and global in scope (Campbell, 2018; Anderson and Campbell, 2010; Volk, 1998). Music educators have become more proactive over time in featuring music of world

cultures in lessons for children's engagement as listeners, singers, dancers, and players of instruments. This dissertation sits at the intersection of two topics, chiefly children's musical cultures, their interests and expressions, and the formal means of musically educating children to on the world's musically diverse cultures. Thus, the journey to multiculturalizing the school music curriculum is relevant. Music education's policies and practices have evolved from a monocultural focus on Western art music to efforts in diversifying repertoire, shaping curricular experiences to suit the needs and interests of diverse learners, pressing for equitable treatment of students of every community, and encompassing the representation of music in the curriculum as a cross-cultural and pan-human phenomenon. Significant progress has been made towards the development of school music education that is responsive to culture, where "culture" concerns music cultures of the world and the cultural identities that children bring from their family and communities.

Much has been written about the myriad events that paved the way for the development of rationales and approaches for teaching musics from world cultures. Since the first half of the twentieth century, music from diverse cultures were occasionally included in the music children learned at school (Volk, 1998). Abril (2003) argues that today "generally accepted that music curricula in U.S. schools include musical works of diverse cultures and styles" (p. 1). One of these events is the oft-cited Tanglewood Symposium of 1967, with its subsequent declaration (Choate, 1968). But even before that, multiculturalism was given attention in the 1940s, as the multicultural movement attempted to find ways of reducing prejudice. Multicultural education sprung out of this movement, with further attention to race, gender, and inclusion of people with disabilities, whose stories and cultures had not been included in school curricula (Banks, 2005). During the last thirty years, "music educators have focused creative energy on aspects of

multiculturalism and ethnomusicology in order to understand why and how to shape a pedagogy that is more inclusive of music and culture" (Howard, 2014, p. 10). As an amalgam of the fields of ethnomusicology and music education, World Music Pedagogy, developed and "coined" by Patricia Shehan Campbell in 2004 (in *Teaching Music Globally),* solidified the intersections between pedagogy and culture.

These conversations paved the way for conferences and symposia designed to address issues of multiculturalism in music studies, and issues of equity, representation and access in music teaching and learning. The recommendations of the Tanglewood Declaration were reaffirmed in the historic issue of *Music Educators Journal*, published in October 1972. The issue, which was entitled "Music in World Cultures," and featured a foreword by anthropologist Margaret Mead, was a watershed work that introduced diverse music cultures to the field. The same year, the *Source Book of African and Afro-American Materials for Music Educators* by James Standifer and Barbara Reeder (1972) was published. From the most cited Tanglewood Symposium (and Declaration) that gave propulsion to multicultural music education, to the Wesleyan Symposium in 1984, and Symposium of Multicultural Approaches to Music Education in 1990, to the growth of the Cultural Diversity in Music Education network (CDIME) over the last 30 years, the energy and ideas of both music educators and ethnomusicologists have dovetailed into a more multicultural and globally-oriented curriculum in school music.

Beyond these early publications in the Music Educators Journal, textbooks played a part in advancing the conversation and adoption of multicultural repertoire and ideals. *Multicultural Perspectives in Music Education*, edited by William M. Anderson and Patricia Shehan Campbell (1989), featured descriptions of musical cultures of various world regions, lessons, photographs and illustrations, diagrams, musical inserts, and an annotated resource list. Other notable

publications that contributed to early efforts to multiculturalize K-12 education include *Musics of Many Cultures: Study Guide & Workbook* by Olsen (1993), further editions of the 1989 *Multicultural Perspectives in Music Education* (Anderson and Campbell (1996, 2011), and *Making Connections: Multicultural Music and the National Standards*, edited by Anderson and Moore (1998). Additionally, tertiary level textbooks were produced by ethnomusicologists, even as they were also introducing prospective music teachers who, as undergraduate students of music education, were learning of music beyond the Western art music of their prior training and experience. These include Worlds of Music, edited by Jeff Todd Titon and first published in 2008, *Excursions in World Music*, with contributions by Bruno Nettl, Charles Capwell, Isabel K. F. Wong, Thomas Turino, Philip V. Bohlman, Timothy Rommen, (1992, 2008), Kay Kauffman Schelemay's *Soundscapes: Exploring Music in a Changing World*, first published in 2001, and Terry E. Miller and Andrew Shahriari's *World Music: A Global Journey*, first published in 2005. The Global Music Series of 28 books, a collaboration of Bonnie C. Wade and Patricia Shehan Campbell from 2004 to 2018 led to the recent publication of a single textbook, *Global Music Cultures: An Introduction to World Music*, in 2021.

Deeper discussions have developed on the meaning of multicultural music education with regard to the identities of students with whom music teachers work with in schools. Vicki Lind and Constance McKoy's (2016) *Culturally Responsive Teaching in Music Education from Understanding to Application*, and Patricia Shehan Campbell's (2018) *Music, Education, and Diversity: Building Cultures and Communities*, are among the books that are underscoring the need for teachers to recognize the spectrum of student interests and needs. In *Culturally Responsive Teaching in Music Education*, Lind and McKoy focus on topics of race, ethnicity and culture, and equitable access to music education, and clarify the importance of teachers' response

to the cultural identities and values of their students. The authors offer a theoretical framework and practical applications for making music experience and study relevant to their diverse learners. Patricia Campbell's (2018) *Music, Education, and Diversity*, as part of the Multicultural Education Series edited by the acclaimed scholar James Banks, reflects upon the changing nature of school music, the educational intersections of ethnomusicological ideas, the play of multicultural education and social justice in school music practice, and other issues pertinent to diversity in school music practice.

For the past several decades, professional music education and ethnomusicology organizations have been offering performances and clinical sessions featuring music traditions from across the world at their annual conferences, including the American Orff-Schulwerk Association, the American Choral Directors Association, and the Organization of Kodály Educators. The International Society for Music Education conferences provide another "natural forum for offering participants earfuls of the world's musical cultures and the inherent pedagogical systems through which they are transmitted" (Campbell, 2002a, p. 30). The creation of the Education Section of the Society of Ethnomusicology was established in the mid-1990s, after earlier iterations and efforts in the 1970s and 1980s. Today, the group offers two main events at the annual meeting: *Ethnomusicology Goes to Middle School* and *Day of Ethnomusicology*.

Scholarship on Multicultural Music Education

Scholarship pertinent to the implementation and issues multicultural music education and ethnomusicology is vast and varied. In the past thirty years, a handful of studies have examined the teaching and learning of world music and multicultural music education with attention to repertoire (Abril, 2005; Anderson, 1991; Anderson & Campbell, 2010; Goetze, 1999; Klinger,

1996), performance of global musics (Cain, 2005; Dunbar-Hall, 2009; Nettl, 1998) social justice (Bradley, 2007, 2012; Kindall-Smith, 2013; Hess, 2013, 2019), pedagogy (Campbell, 2004, 2018), multicultural music education and cultural diversity (Campbell, 1991, 1992, 1996a, 2002; Bradley, 2006a, 2006b; Drummond, 2005; Heimonen, 2012; Kwami, 2001), teaching and learning music from specific communities (Burke & Evans, 2012; Kwami, 1995, 1998), and equity and culturally responsive teaching (Butler, Lind, & McKoy, 2007; Lind & McKoy, 2016). Interest in multicultural music education has been growing quickly, and research articles related to culture and music learning have been sprouting at a quick pace. For that reason, I will offer a few examples that portray the myriad issues on which multicultural music education has been focused.

Early research under the umbrella of multicultural music education was directed toward general music education, particularly at the elementary school level. Dissertation research, and other research projects, include studies on student attitudes and practices regarding global awareness (Moore, 1993), the influences upon attitudes and cultural perceptions of North American Indian music instruction (Edwards, 1994), K-12 and elementary music teachers' multicultural practices (Robinson, 1996), and the inclusion of culture-bearers in elementary music education (Klinger, 1996). Several studies address tertiary level music learning, with an emphasis on student listening preferences (Fung, 1994), language preferences (Abril, 2003), experiences and understandings (Joseph, & Southcott, 2010), preferences and perceptions of authenticity (Knapp, 2012), and values that students bring to global music in a university-school partnership (Dekaney, Macede, & Pye, 2011). Music educators committed to multicultural goals have worked to incorporate music from diverse communities into their programs (Schippers & Campbell, 2012).

Social Justice in Music Education

Practices in multicultural music education continue to develop amid concerns about social justice, equity, inclusion, and access (Allsup, 2004, 2012, 2016; Benedict & Schmidt, 2007; Bowman, 2007; Sands, 2007; Hess, 2019). Beyond attention to the repertoire, the context, and the people of the music that is taught and learned in schools, multiculturalism increasingly emphasizes music of historically underrepresented populations, and the pedagogical attention that needs to grow in serving the interests of diverse learners. Multiculturalism, and multicultural education, has been criticized for failing to address issues of power and privilege, while over-addressing the celebration of differences (Howard, 2014).

Calls to decolonize education, and music education, have intensified in recent years. Bradley (2006) has been at the forefront in recognizing the need to decenter Eurocentric and White perspectives and to examine the ways that race and racism are woven into pedagogical practices. Howard (2014, 2018) warns that some multicultural music education practices may perpetuate racialized understandings of world music cultures, particularly when there is too little curricular time and attention given to the music and to students whose music deserves "a place at the table" and in the curriculum. Those who advocate social justice in the design and delivery of music to students recommend looking at multicultural music education with a critical eye in order to avoid tokenization of student experiences or a lack of action. Music education scholars are now giving greater attention in curricular construction to race, gender and sexuality, and socioeconomic class (Abril, 2003; Allsup, 2003; Bradley, 2012; Campbell, 2004; Hess, 2013, 2019; Howard, 2014, 2018; Kindall-Smith, 2013; Sands, 2007). As many acknowledge the early efforts of multicultural education in music, they also content that "all practices deserve regular review, upgrades, even overhauls" (Campbell as cited in Roberts & Beegle, 2018, p. ix).

The conscious and unconscious privileging of Western European art music in school curricula has prompted advocacy for the development of an ethnomusicological perspective for music teachers to avoid of "neo-colonial attitudes" (Drummond, 2010, p. 117). Scholars working to shift paradigms in music curricula are emphasizing the importance and effectiveness of challenging traditional repertoire and pedagogical approaches (Hess, 2013, 2019; Neto, Pinto, & Mullet, 2016; Cantarelli Vita, 2016; Howard, 2014, 2018; Mellizo, 2018, 2019).

Music Education for Fostering Cultural Awareness

An important consideration in the drive for a more multicultural, culturally responsive, and socially just curriculum in music is in knowing how it can serve as a means of fostering musical and cultural awareness. Of interest is how children can connect to the world, and how they construct through music cultural knowledge and empathy towards people outside their own experience. Professional music educators have come to understand that when culturally unfamiliar music is taught as with its sociocultural and sociohistorical features, the marginalization of particular people and their cultures can be reduced (Howard, 2014, 2018).

There are various avenues to the development of cultural awareness, and multicultural-intercultural awareness, in music and through music (Roberts & Beegle, 2018). Further, there are multiple pathways for encouraging the creative impulses of children in ways that lead them into awareness of the logic and beauty of music across cultures. James Banks (2004) espoused the principle of knowledge construction as key to multicultural education. Banks refers to teachers as helping "students to understand how knowledge is created and how it is influenced by the racial, ethnic, and social-class positions of individuals and groups" (p. 4). When music educators and their students engage in ways of knowing repertoire from culturally unfamiliar music through the presence of visiting artists and culture bearers, and through participation in singing, playing,

dancing, and interacting with archival recordings, they can also integrate a critical analysis of the nature of cultural knowledge that is embedded within the musical experience (Howard, 2014, 2018; Veblen & Odom, 2005).

It is both possible and desirable to simultaneously foster children's musical growth and cultural competence through carefully designed pedagogy. Roberts and Beegle (2018) define cultural competence as "the ability to appreciate, understand, and interact with people from cultures different from one's own" (p. 175). Lucy Andrus (2001) offers strategies for teachers to develop cultural competence in arts education: (a) examining and resolving personal biases and accepting one's own cultural background; (b) embracing an inclusive understanding of multiculturalism, incorporating an anthropological approach; (c) being sensitive to others' cultural background and tailoring teaching to meet students' culturally particular needs; (d) having an understanding of the traditions of diverse world cultures; and (e) making a commitment to continue one's own education in multiculturalism and diversity.

Gloria Ladson-Billings (1994) recommends an understanding of cultural diversity for the purpose of teaching students about cultural sensitivity, stating that her own experiences indicate the many teachers (especially White teachers) are still "uncomfortable acknowledging any student differences, and particularly racial differences" (p. 31). Multicultural sensitivity steams from James Banks' (2004) dimensions within Multicultural Education: content integration, prejudice reduction, equity pedagogy, knowledge construction, and an empowered school environment. According to the author, teachers must make use of "techniques and methods that facilitate the academic achievement of students from diverse racial, ethnic, and social-class groups" (p. 5).

Cultural competence and multicultural sensitivity have co-mingled in education across the arts, including music. Campbell called on teachers to check their pedagogical strategies for the potential of developing musical and cultural sensitivity when noting that "the responsibility for nurturing children who are more broadly musical and culturally sensitive rests largely on how we ourselves plan our pathways" (Campbell, 2002, p. 257). The term *multicultural sensitivity* can be traced to James Banks (2004). His concept proposes outcomes of a carefully constructed multicultural education, as it is seen as "a large-scale outcome of educational encounters within a school curriculum" (Howard, 2014, p. 155). The term is similar to *intercultural sensitivity* (Mellizo, 2018), which is derived from the framework of Milton Bennett (1993, 2004) who advanced an overarching intercultural worldview (in which knowledge, attitudes, and behaviors are taken into consideration). Beyond these constructs, there is a related term, multimusical sensibilities, which is described by Soto (2012) as the outcome of curriculum that acknowledges student input in the learning process. In such a conceptualization, students bring with them "a musical skill set that may encompass a musical and/or ethnic identity (that can) be validated in the classroom and be included in the larger picture of what 'real' music represents" (p. 219).

Although the definitions differ, the outcomes of multicultural sensitivity and intercultural sensitivity are similar. Karen Howard (2014, 2018) defines multicultural sensitivity as a concept stretching across a spectrum of manifestations—ranging from children's fundamental awareness to increased motivation to learn, and "to a deepening respect for people through knowledge of their music, to a genuine empathy for people of various sociocultural circumstances" (p. 155). For that to occur, educators and musicians need to facilitate music for its sonic properties and qualities as well as the sociocultural meanings within the culture of origin and the culture of the classroom. Although this has been shifting in the past few years, it is important to point out that

some music teachers might still argue that they "teach music, not culture." These teachers miss the opportunity to develop students' genuine respect for the people whose music they are listening and responding to.

Another way to look at these connections to people and places is through the similar ideal of intercultural sensitivity (Mellizo, 2018). Melizzo indicated that a high-immersion, culturally diverse music curriculum intervention that focused on a single music culture in depth for an extended time period, with active music-making prioritized, and sociocultural and human connections in the music promoted growth towards higher levels of intercultural sensitivity. According to Mellizo (2019), "these findings support the work of previous researchers who have also argued culturally-diverse music learning experiences during childhood and early adolescence can stimulate sociocultural learning/growth" (Mellizo, 2019, p. 485).

Lastly, Soto's (2012) ethnographic investigation of Mexican American children in a Mexican American bicultural school led to a deeper understanding of multimusical sensibility. According to Soto (2012), teachers need to be attuned to children's multimusical sensibilities, so that they can incorporate their students' musical cultures into the curriculum. Also, Soto calls from an acknowledgment that "teachers hold the power to send positive messages about the different musics that may define their children's musical and ethnic identity" (p. 219).

Pedagogical Inroads to the Music-Culture Curricular Project

If music education has the potential to foster not only musical knowledge and skills but also cultural understanding and empathy, then further questions arise pertaining to the ways in which music educators can best direct their instructional pathways to achieve these aims. What do teachers need to know in order to teach culturally unfamiliar music? Is oral tradition music best learned orally and aurally? How linked is learning to listening? Is the listening

"happenstance" and informal, or is it deliberate and directed or facilitated by a master musician? Must the music be performed precisely as it is transmitted by a teacher, or is there room for personal interpretation and even improvised parts? What is the function of the music? Who learns it in order to perform it (and who is not permitted to perform it)? What do learners need to know about the time and place of the performance of the music? Are the lyrics of the song translatable to English, or are some of the phonemes meant principally for carrying the melody or rhythm and are without translation? These and other questions have been partly addressed by music education scholars (Booth, 19-; Campbell, 1991; Feay-Shaw, 2002; Palmer, 1992; Schippers, 2010), but the transfer of scholarly pronouncements to the actualities of teaching music to children is far from complete.

In ethnomusicology, there is a rich literature on transmission and learning of art, popular, and folk and traditional music, and of the relationship of music learning by younger singers, players and dancers to the transmission of music by master musicians, musical elders and other experienced musicians within the culture (Nettl, 1995; Bakan, 2018; Rice, 2017). Related to transmission is the issues of recontextualization, or the process of interacting with music outside its original context. The present dissertation research is centered on ways in which elementary school children in an American public school learn music and culture from archival recordings of children's music from a variety of cultural communities across the world. A pedagogical pathway was designed and implemented for the in-person and virtual learning phases of the curricular project, based upon prior research in the multicultural and global education of children in and through music. Descriptions of relevant scholarship on transmission and pedagogy follow.

Understanding Transmission and Recontextualization

Scholars specializing in the study of transmission and learning have argued for the embrace of locally valued "ways-of-doing" (i.e., teaching and learning) the repertoire (Sandroni, 2001; Schippers, 2010). The Brazilian ethnomusicologist Carlos Sandroni (2001) advises that when embracing repertoire drawn from the music of the world's culture, it is better to incorporate the transmission routines used in the culture of origin than to transfer the music to school modes of learning to include strategies present in the cultures of origin. Sandroni points out to the fact that formal institutions, such as schools and universities, have been incorporating multicultural repertoire in their classrooms but curricula generally adopt solely repertoire, leaving out the unique teaching and learning practices that may differ from formal education practices.

In the musical education of children, Campbell & Scott-Kassner make a case for the oral delivery of songs to children in classroom settings (2014, p. 392), as opposed to delivering oral-tradition music via staff notation. Campbell (2018) also posits that in some musical cultures, such as in most of children's cultures, "learning is chiefly tied to oral-aural transmission processes in which a keen listening sense must be cultivated in order to catch and keep the musical details" (p. 90). In the current project, we recognized the aural/oral nature of the selected music and thus determined that learning by ear was the appropriate strategy to put into place. The context of the dissertation project was decidedly different, given that most songs selected from the archival recordings would have been learned and taught in the playground and not through a pre-planned lesson in a four-walled classroom (or in the case of the social isolation of Covid, in an online and remote manner). Still, oral/aural learning was a constant feature of the transmission and learning process for songs in the project.

Pedagogical Models: World Music Pedagogy and Facets

Understanding the classroom as a culture-sharing group itself, and that the young students in the project consisted of 10- and 11-year-old children, it was necessary to carefully construct the learning so that the musical experiences could reflect "how it (the music) has been learned, and is informed by the particulars of its transmission—the what, who, why, when, where, and how of music's teaching" (Campbell, 2004, p. 5). In this research, these points were very much at the forefront of the conversations with the children in an attempt to move them to sociocultural meanings of the music they were examining. The *Facets Model* (Barrett, McCoy, and Veblen, 1997), and the tenets of *World Music Pedagogy* (Campbell, 2004, 2018) were put into practice in the in-person and online phases, always with an attempt to carefully balance music and its sociocultural meanings.

World Music Pedagogy

Born out of the intersection of ethnomusicology and music education scholarship, "a newly emergent phenomenon known as world music pedagogy" has arisen and is found its way into school music programs (Campbell, 2004, 2018). World Music Pedagogy (WMP) rests heavily on oral/aural channels of learning by listening, and strives to reach beyond repertoire, beyond "what (music)", and on to the cultural contexts of the music and the full gamut of experiences in re-creating the music, creating new music in the style of the studied song or selection. This pedagogical approach to world music honors transmission practices that are widely embraced by oral cultures across the globe, such as learning by ear, improvisatory and other creative-expressive strategies, and common cross-cultural tactics such as vocalization (prior to instrumental performance) and well-synced (conductor-less) group performance via group awareness of the musical sounds of one another (Campbell, 2004). Aspects of World

Music Pedagogy were employed in the dissertation project, from first listening encounters with music to full-fledged performances of the music, and beyond to the possibilities for creating new ideas that connect to the music they have learned. Through this process, the students in the curricular project experienced the study of music for its cultural meaning, and for the potential connections between two cultures, the culture of the music for study and their own particular home and family culture. The presence of listening at every stage of the project characterized the project, as it also characterized the oral traditions represented on the archival recordings. As World Music Pedagogy "presses on the manner in which music is taught/transmitted and learned/received within cultures, and how the processes that are included in significant ways within these cultures can best be preserved or at least partially retained in classrooms" (Campbell, 2018, p. 112), so did the learning activities feature continuous listening in order to develop musical understanding even as sociocultural underpinnings regularly arose in formal presentation or informal conversation.

With its five dimensions (Figure 2.1), World Music Pedagogy served as both a mirror and a window—a way for students to look at themselves musically while looking out to children's music from the world's cultures. The five dimensions are (a) attentive listening, (b) engaged listening, (c) enactive listening, (d) creating world music, and (e) integrating world music, happening intertwined within the other dimensions. The last of the dimensions are of particular relevance to the curricular project.

Related to Integrating World Music is Campbell's (2004, 2018) Cultural Prism Model, an approach was used by the young students in this research as they began to unravel the musical beginnings, continuities, and meanings of the cultures in which they were investigating. The Cultural Prism Model (CPM) became the basis for their podcast scripts, as the model's questions

prompted participants to think more deeply about music and culture. Once the participating students had access to the questions provided by the model, they took that on as a basis for their investigation every step of the way. The Cultural Prism Model is concerned with musical beginnings (with questions such as, "Who created the music?" "Who first performed it?"), musical continuities (questions include, "Who performs it now? Does it always sound the same way or is it a genre with variability and flexible nature?"), and musical meanings (with questions related to the music's function, and the particular groups of people, as defined by age, gender, ethnicity, religion, socioeconomic status, nation, or region, identify with this music).

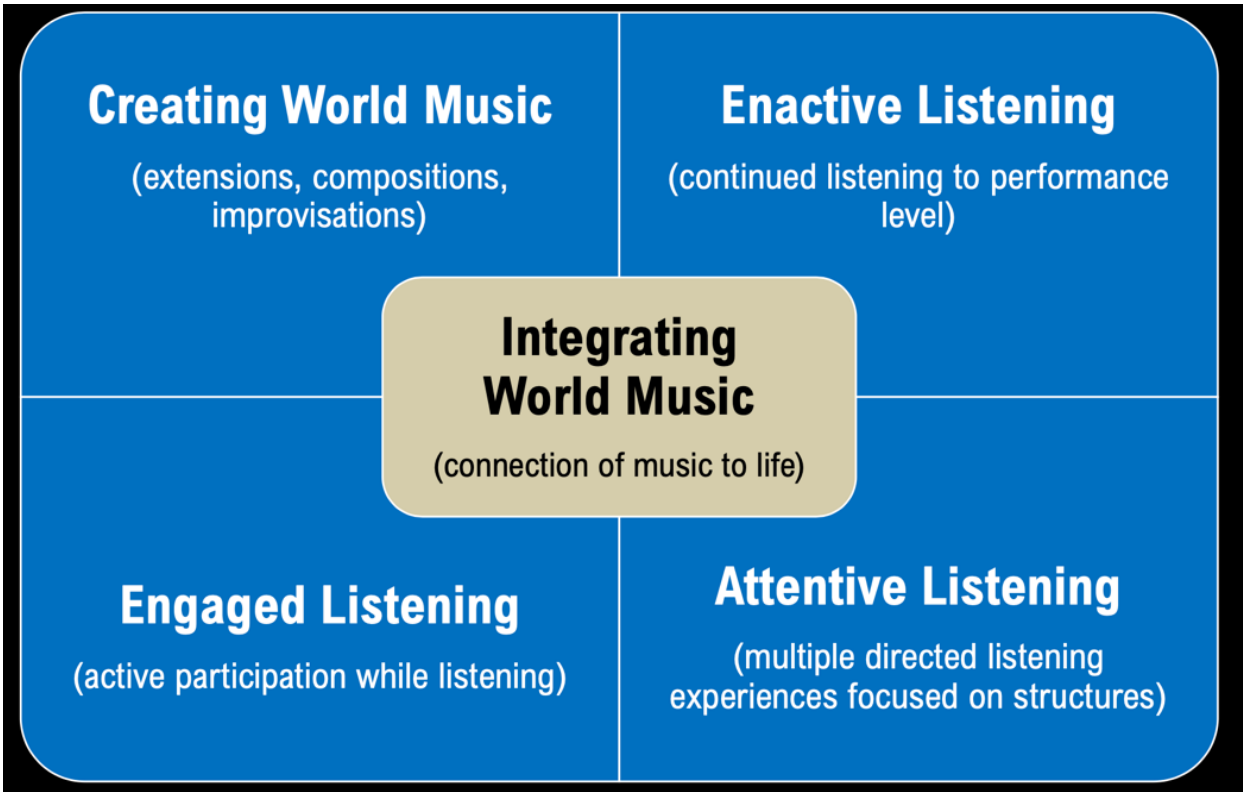


Figure 2.1 World Music Pedagogy Dimensions

The study and understanding of World Music Pedagogy have been widely disseminated in recent years. A series of seven volumes was launched in 2018, covering (I) early childhood

education (Watts, 2018), (II) elementary music education (Roberts & Beegle, 2018), (III) secondary school innovations (Howard & Kelley, 2018), (IV) instrumental music education (Montemayor, Coppola, & Mena, 2018), (V) choral music education (Bartolome, 2019), (VI) school-community intersections (Campbell & Lum, 2019), and (VII) teaching world music in higher education (Coppola, Hebert, & Campbell, 2021). These books encompass main cross-disciplinary issues in music, education, and culture, detailing both theory and practical ideas for teaching world music through world music pedagogy. Authors argue for an urge to celebrate the multiple heritages of students, while embracing a spectrum of expressive practices in the world.

Facets Model

Along with World Music Pedagogy and the Cultural Prism Models, participants in this study made use of the Facets Model (Barrett, McCoy, & Veblen, 1997) in their investigation of the songs they were interested in re/creating. Coming from the standpoint that music "may hold the stamp of a place, yet it may travel, merge, and fuse" (Barrett, McCoy, & Veblen, 1997, p. 244), these authors perceived music in relation to social practice and experience, encompassing broad and complex interactions among musicians and listeners. Furthermore, although music-making is part of every human society, multiple meanings ascribed to music are not universal. As "music from unfamiliar cultural practices poses a challenge to your ears, mind, and heart" (Barrett, McCoy, & Veblen, 1997, p. 249), the Facets Model presented functions as an entry point for a new culture (see Figure 2.2), promoting a holistic understanding. The Facets Model was first designed as a way to go deeper into understanding all the layers that are part of a song. This model served as an inspiration for the participants once they had familiarized themselves with the recordings that featured children's musical cultures. This began at the outset of our project, when we examined recordings featuring a familiar culture of North American children.

Later on, the questions in this model were the basis for the information curated by them for their podcast episodes (more on that on Chapter Five).

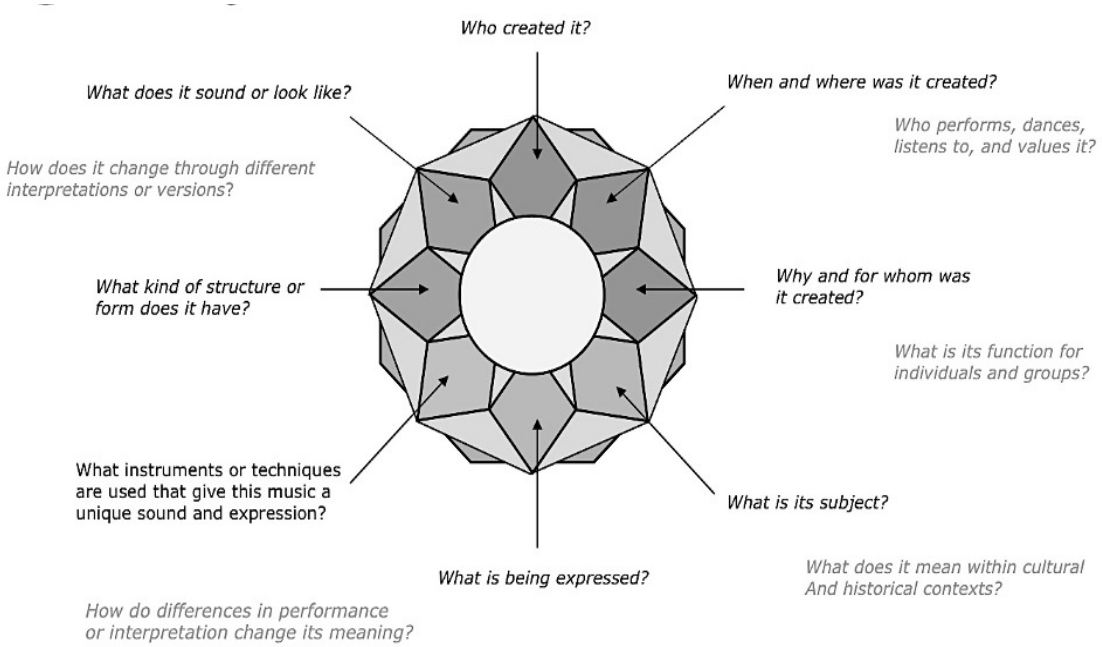


Figure 2.2 Facet Model developed by Barret, McCoy, and Veblen (1997).

Music Education and Archives

As the present research examines the use of archival recordings of songs-by-children and children's musical cultures, a further description of musical archives is warranted, particularly as it pertains to educational use and value. Ethnomusicologists have contributed extensively to the archives at the American Folklife Center of the Library of Congress, Smithsonian Folkways Recordings, Association for Cultural Equity, Global Jukebox, and university collections at University of California in Los Angles, Indiana University, University of Washington, and elsewhere. Their fieldwork recordings feature adults and children in vocal and instrumental performances, and raise issues of what constitutes UNESCO's designation of some music as

"intangible cultural heritage," the accessibility of recordings by teachers and their learners, and practical questions by music educators in their quest to incorporate music in and as culture.

When discussing intangible cultural heritage archives, Reddy and Sonneborn (2013) argue that claims and counterclaims from source communities must be balanced with ethical obligations of museums to restitute and give back while maintaining the essential preservation functions of a heritage archive. Case studies feature the return of music to musicians in ongoing repatriation practices by archivists at Smithsonian Folkways Recordings. All returns to the origin-source musicians involve digital repatriation (of audio recordings) and circulation of indigenous knowledge (through publication, payment of royalties and license fees). Various ways are described of working within museum obligations for the return of intangible heritage to the communities in which the recordings were made, as well as ways of redistributing individual artists' rights and their communities' rights to control use of their music even when legal rights of ownership remain with the institution.

In music education, several publications point to the value of studying archival materials in an attempt to understand children's musical practices within a particular time and place. Christopher Roberts's (2012) historical investigation of three recordings of children's musicking in New York City offers perspective on children's musical cultures in New York City in the early 1950s through the later 1970s. In fact, three recordings drawn from Smithsonian Folkways Recordings, were the focus of musical and cultural analysis: "1, 2, 3, and a Zing Zing Zing" (1953); "Songs for Children from New York City" (1978); and "Street and Gangland Rhythms: Beats and Improvisations of Six Boys in Trouble" (1959). The author offers textual, musical, and performance nuances—patterns of humor, "trying on" adult ideas, and specific references to the children's social situation, with textual and musical variations. Music educators have also turned

their attention to archives in their quest for ethical, reliable source materials. Loneka Battiste's (2014) dissertation focuses on achieving an ideal sound for Moses Hogan's spirituals. The purpose of Battiste's study was to describe and define the sound ideal for Moses Hogan spirituals. The study employed a combination of archival research at the Amistad Research Center at Tulane University in New Orleans, LA, semi-structured interviews with former members of the Moses Hogan ensembles, and examination and organization of archival recordings.

Several projects and publications highlight of the infrequency of activity of music educators in delving into archives for purposes of educating children of cultures that encompass both adult-made and children's music. There are 100 lesson plans, also referred to as "Music-Culture Curricular Units" (or MCCUs), on the website of the Smithsonian Folkways Recordings (SFR) site, each of them which features selections from recordings within the archive. They offer curricular designs for teaching music of world cultures (including, in some cases, children's musical cultures from North America, and elsewhere).

Amy Beegle (2011) describes the multimedia resources available to teachers on the SFR website, noting the massive collection of audio and video recordings, the advanced search tools, and the Global Sounds educational initiative that launched the initial lesson plans and interactive features. Blackwood, Roberts, and Campbell (2012) provide a review of SFR archival recordings of musical practices from across the African continent. In the article, the authors chronicle the genesis of the Folkways record label, review the contents of the current website, the nature and extent of recordings of African music on the site, and descriptions of three specific recordings that detail specific musical selections and their cultural contexts.

On the website of the Association for Cultural Equity (ACE) is a section marked “For Teachers” that features lessons for the utilization of archival recordings of Alan Lomax’s extensive fieldwork in teaching music and cultural facets to students of various age/grade levels. In 1995, ACE launched a colorful wheel of musical selections from throughout the world in a compendium called Global Jukebox. In October 2021, a curricular effort was published in the name of “Star-Songs and Constellations”, which features music from the Global Jukebox archive as accessible and customizable slide-sets and lesson plans for use by teachers and students. The latest efforts in providing educational materials within archives include the development of accessible and customizable lessons from the music of the Global Jukebox (Campbell and Dahm, 2021).

Archival Recordings for Use by Children

Children are familiar with numerous digital music platforms that function as collections. The case for using archival recordings in a curricular project was due to children’s familiarity with virtual tools such as Spotify, Apple Music, and YouTube, and their easy-access as digital natives to a further array of internet resources. The use of the internet and the digital platforms on which archival recordings are featured comes from children’s informal learning practices (Waldron, 2012), as much of the music they know is learned by ear, from the internet, in their own time and place (Wallerstedt & Pramling, 2015), such that no mediated instruction is necessary (Cayari, 2011, 2020). Also, these online spaces “enable the students to engage collaboratively with music and with each other, both inside and outside of class time” (Ruthman, 2007, p. 131). According to Mantie and Ruthman (2017), “Although technology’s (and commerce’s) ‘role’ in and relation to music education will undoubtedly continue to evolve as technology and education evolve” (p. 1), there is a critical mass of activity now that attracts

young learners and appeals pedagogically to teachers for the potential it offers to the musical development of their students. In the present curricular project, technology was an entry-point to the use of archival recordings by fifth grade students.

The Archives, Sound Sources, and Online Tools

In an attempt to grow children's musical and cultural knowledge, archival recordings of music of children's musical cultures were featured in an in-person and online elementary school curricular project. Students in the research were led into the archival audio and video recordings of five specific sources that are briefly mentioned here (and better described in Appendix 9): Smithsonian Folkways Recordings, Association for Cultural Equity, the University of Washington Archives. Recordings from two additional sources, both developed as miniature archives of educational materials, are also described: *Nordic Sounds* (Nordic Sounds, n.d.) and *Gending Raré: Children's Songs and Games from Bali* (Talbot, 2017).

Smithsonian Folkways Recordings

Educational Resources

In 2005, worldwide education online network Smithsonian Global Sounds initiative was launched. This online resource features collections from several museums (Ralph Rinzler Folklife Archives and Collections, which includes Smithsonian Folkways) as well as content from partner archives, such as the International Library of African Music at Willard Rhodes University in South Africa, the Archives and Research Centre for Ethnomusicology of the American Institute for Indian Studies in India, and the Aga Khan Music Initiative for Central Asia of the Aga Khan Trust for Culture in Central Asia.

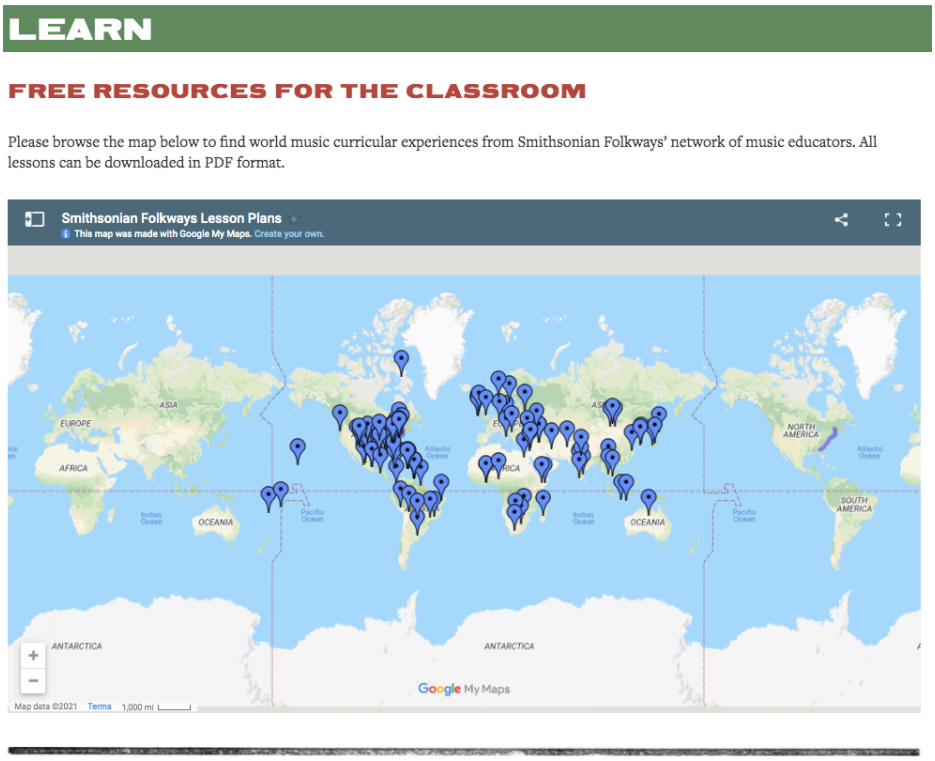


Figure 2.3 "Tools for Teaching"

The commitment to providing educational resources has led to the creation of the project "Tools for teaching: Promoting cultural understanding through music" (Figure 2.3) which features a series of lesson ideas for music educators to inspire the use of Folkways recordings from around the world. These lessons are available for free on the website (Tools for Teaching, n.d.). These were envisioned by Patricia Shehan Campbell and Rita Klinger, with preliminary Music-Culture Curricular Unit lessons by Campbell on Caribbean beats. These were followed by lessons by Sean Ichiro Manes, Chee Hoo Lum, and Amy Beegle. The Music-Culture Curricular Units (MCCU) expanded after 2009, once the Smithsonian Folkways Certification Course in World Music Pedagogy was launched by Patricia Shehan Campbell, Amanda Soto, and Christopher Roberts and participants began to develop MCCUs.

Children's Music

Out of the 65,000 tracks in the archive, 4,285 feature children's music in recordings that can be described as music *for children* and music *by children*. The former category features childsong-singers, adult musicians who perform songs that are intended to educate and amuse children. Childsong-singers include artists such as Ella Jenkins, Sarah Lee Guthrie, Elizabeth Mitchell, Ruth Rubin, Bobby Susser, Woodie Guthrie, as well as Spanish-language recordings by the Chilean artist Suni Paz and Mexican artist Jose-Louis Orozco, German folksongs by Ernst Wolff, among the wealth of recordings from countries in the African continent, in parts of North America, Near East, French-speaking countries, East and Southeast Asia.

Recordings categories as songs-by-children are mostly field recordings of children singers from various places in the world (Figure 2.4). Song categories ranged from jump rope routines, to hand-clapping games, passing games, camp songs, and *tween*-composed songs (that is, songs created by preadolescent children of ages 9-12 years). These recordings feature children in different moments in history as well as geographical locations. The earliest recordings of songs-by-children are from the 1950s, featuring children on playgrounds in Chicago, housing projects in New York City, and children in various venues in Mexico, Ecuador, Puerto Rico, Guatemala, Trinidad, Côte D'Ivoire, Benin, Botswana, Liberia, Central African Republic, South Africa, Malta, the Near East, and more.

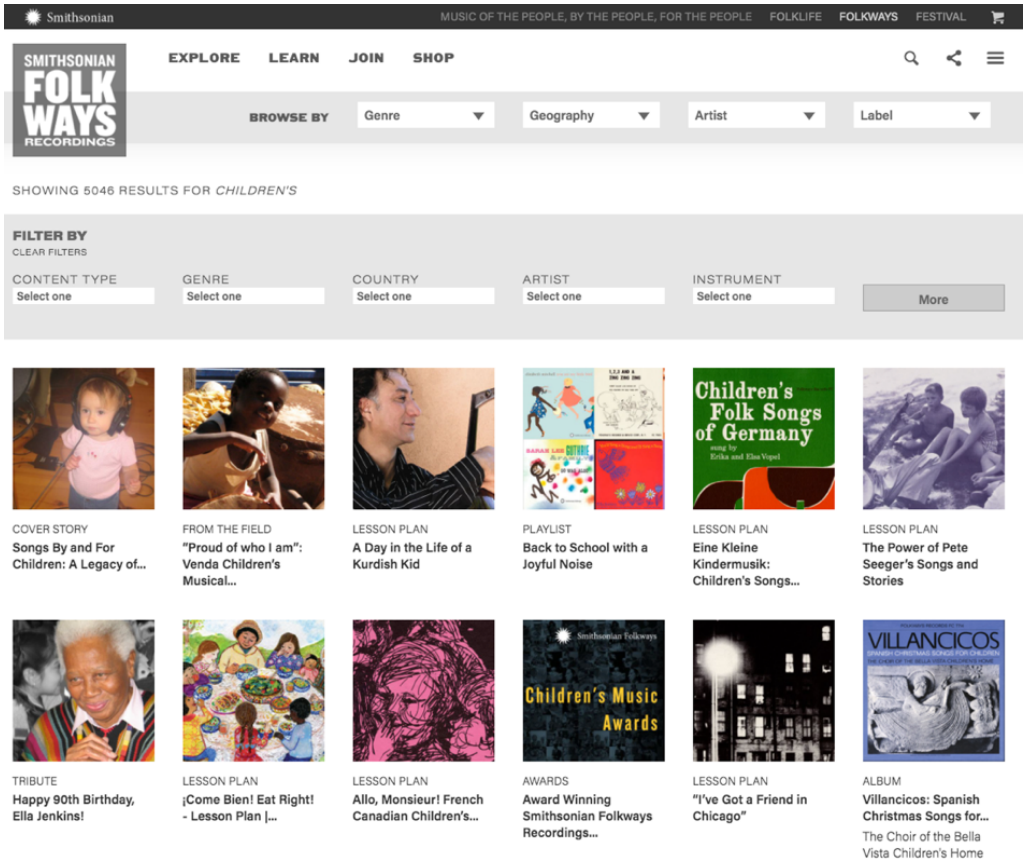


Figure 2.4 A sample of children's music on Smithsonian Folkways Recordings

Association for Cultural Equity

Educational Resources

Equivalently to Smithsonian Folkways Recordings, the archival materials at ACE are also available in the form of lesson plans. Envisioned by Patricia Shehan Campbell, lesson segments have been developed by several music educators featuring the resources of the Lomax Archive (Figure 2.5). These lessons are primarily designed for grades 1-7, but some lessons for Early Childhood, Secondary School, and Adult Education are also included. Along with the lesson plans, the ACE also operates a YouTube channel, the "Cultural Equity Channel" (available at http://www.culturalequity.org/resources/youtube).

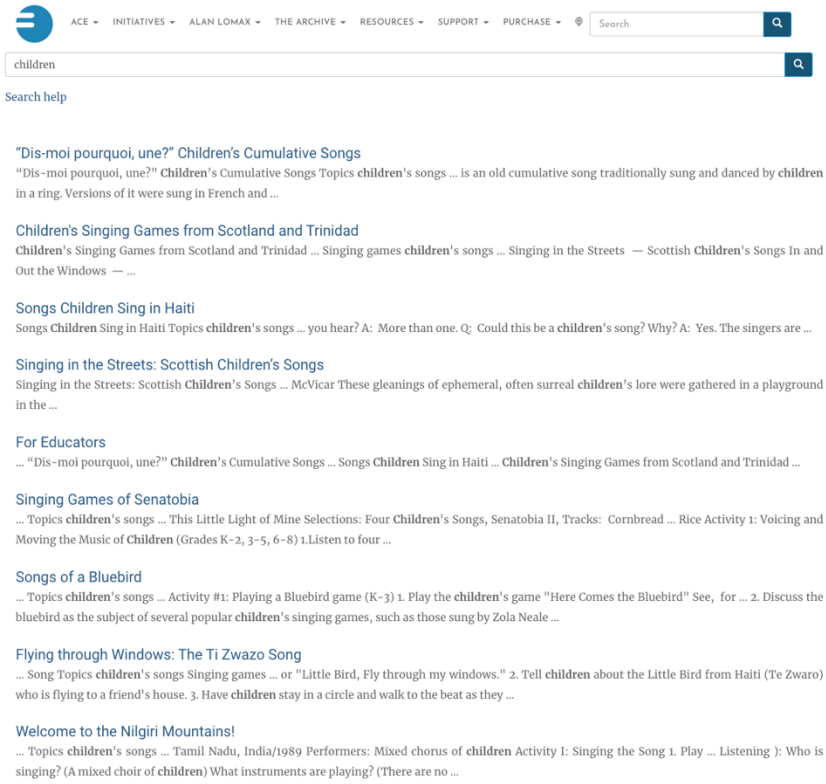


Figure 2.5 List of children's songs and lesson plans for music educators

Children's Music

In this archive, there are over 1,000 files (audio and video recordings) featuring children's music, including those songs sung by children as well as featured adult singers, of children's music, or child-song singers. The dates vary from field recordings from 1935 to 1969, from places such as Bonaire (Saint Eustatius and Saba), Dominica, Dominican Republic, Grenada, Ireland, Italy, Morocco, Russia, Saint Kitts and Nevis, Spain, Haiti, Trinidad and Tobago, United Kingdom, United States (Figure 2.6).

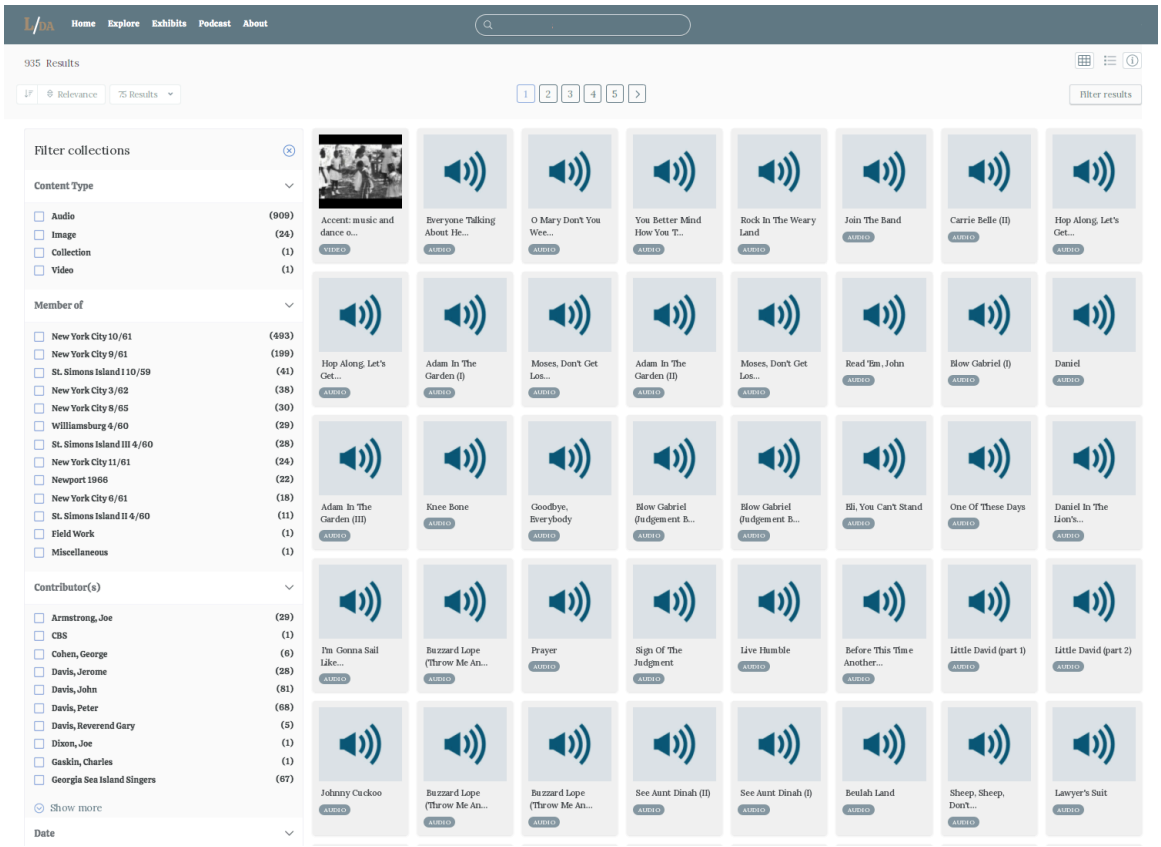


Figure 2.6 Children's recordings found on the Lomax Digital Archives

University of Washington Ethnomusicology Archives

Children's Music

Most recordings of children's music in this archive are part of ethnographic field recordings from various countries. These ethnographic documentations have not focused on children per se but rather were part of a greater collection of sound recordings from fieldwork. Children's music can be found on collections such as the Music of Nepal, Thai Field Tapes, recordings from Upper Volta, Mali, Burma (Tape 8: Hsaing Waing), as well as copies of recordings from John Blacking's *Venda Children's Songs* (1967) and Andrea Emberly's research with Venda children (2009).

Additional Recording Resources Tapped by Children

Beyond these archives, there was a need to explore resources that have been put together by music educators in collaboration with culture bearers. Two additional resources were used, as per participants' interests in the music of children from places beyond those available in the archives: *Gending Raré: Children's Songs and Games from Bali* (Talbot, 2017) and the e-book/website Nordic Sounds. Thorough description of the resources can be found on Appendix 10.

Online Platforms

Learning to use the multiple virtual platforms was a major piece of this virtual fieldwork puzzle. The school first established *Microsoft Teams* as their main platform for classes, so that was our main video-conferencing software during those 9 weeks. Children and I were learning together to use *Teams* together, a fact which helped set the tone of the horizontality of our roles in this whole process. As for music-making, in the 4-week hiatus between in-person and virtual fieldwork, I dedicated myself to gathering as much information and experience with the different virtual music platforms that were available at the time. I settled on Chrome Music Lab as a starting point to then move on to Soundtrap Studio—that was used both for recording music and podcast episodes. Each of these virtual programs will be examined in this chapter. Lastly, as a way to showcase participants' recordings, we used Padlet. This dissertation study started with participants learning from recordings to having them recording themselves—and by themselves. A thorough description of the online platforms used in this study can be found on Appendix 11.

Summary

The literature described in this chapter forms a framework for the curricular project that is core to understanding music's social power, as fifth graders' engage with archival recordings of children's songs, and how they embrace these songs as musical sound while also attending to the back-stories, contexts, and meanings of music. I drew on the literature in music education and ethnomusicology to describe facets of children's musical interests, their learning modalities, the manner in which music and culture may fit together within curricular efforts to multiculturalize the music curriculum. While there is evidence of potential for music education processes and strategies to develop both musical and cultural knowledge, and to develop a multicultural sensitivity, I seek to discover the impact of children's study of and experience with archival recordings of the music of children of many cultures. This project documents the re-creative and creative interactions by young students with recordings of children's songs in order to grow their curiosity of people and cultures, and to develop a resonance with and a respect for the children whose music they learn. The research literature from music education and ethnomusicology leads to questions, as expressed in Chapter One, that intend to address a pathway to a respectful resonance of students for cultural others. Subsequently, in Chapter Three I systematically describe the research method through which this study was designed and implemented.

CHAPTER 3

METHOD AND CONTEXT

There has been considerable effort by ethnomusicologists to repatriate music of archival recordings to their origin sources, returning the recordings to the very musicians whose voices and instrumental expressions are featured (or to their families and the communities who have survived them). As for the use by school-aged children of archival recordings featuring the music that children make, there is little documented evidence of their use by teachers or students (whether or not this use can be described as the repatriation or return of children's music to "other" children within the world-wide culture of children). Archival materials are mostly unfamiliar to music educators and mostly unknown to children, despite the fact that some of them are readily available online—sometimes even available through widely-used platforms such as Spotify and YouTube. Recording archives can aid teachers (and students, too) in their quest to locate carefully curated materials and source or origin recordings (i.e., recordings made in the cultures in which musical practices originated). This research documented in this dissertation examines children's access and use of archival recordings of children's songs, singing games, chants, and instrumental music from across time periods and places in the world. Scholars have persuasively praised the necessity of diversifying repertoire and pedagogical processes of music education for children (Campbell, 2018; Howard, 2014, 2018; Roberts and Beegle, 2018; Walden, 2020), and this research examines one pathway intended to connect young learners to the music and cultures of children through archival recordings of their voices, instruments, languages, and interests.

As the purpose of this dissertation is to systematically examine the use by young students of archival recordings of songs-by-children within a music educational setting, the teaching-learning process will be ethnographically detailed in order to determine the musical and sociocultural understandings that emerged. I specifically sought the interactions of fifth grade children with a diversity of children's music as sonic heritage, as explained in Chapter One, for their discoveries of musical features and sociocultural meanings of the songs from a diversity of the world's cultures. Attention will be directed to ways in which 10- and 11-year-olds, enrolled as fifth grade students in a public elementary school, engage with the archival recordings, embracing music as sound while also understanding the music's back-stories, contexts and meanings. Documentation also encompassed the launch by fifth grade children of newly creative expressions based on archival selections, be their new versions, or songs with added musical content based on contextual information, or remixes in which they bundle and mix different songs together. Three main questions will guide this study:

1. What happens when 10- and 11-year-old fifth grade students are introduced, through a set of music curricular-instructional settings, to archival recordings of a diversity of children's music?
2. What are the distinctive developments of musical and cultural understandings that show in students as a result of in-person group and online group-and-independent study and experience of children's music?
3. In what ways do they demonstrate a broadening of musical experiences interacting with such recordings?

In an attempt to grow children's musical and cultural awareness, archival recordings of music of children's musical cultures were featured in an in-person and online elementary school

curricular project. By implementing archival recordings into an elementary school music setting, both through in-person classes and online learning sessions, I sought to examine the relevance of archival recordings of children's music to young learners in the period of their late elementary school experience. Specifically, I examined the use and applicability of four distinctive types of archival children's recordings: (a) recordings for children (commercial songs, lullabies, song stories, and singing games performed by adult artist-musicians or "child-song singers", many of whom maintain their roles as preservers and transmitters of traditional and composed songs for children's learning and enjoyment); (b) songs by English-speaking children identified from the reserves of African American and Anglo-American recordings; (c) songs by children in a language and from a culture "near to" the experiences of the fifth grade children, that is songs that are somewhat "culturally familiar" in style, and (d) songs of children from places and languages that were culturally unfamiliar to students (which I referred to as "further down the road" from their experience). All songs were selected by the participating students in this study. To help students to navigate through the maze of archival recordings, I curated a playlist with links to pertinent children's songs available in each of the featured archives. Recordings were drawn from the archives of Smithsonian Folkways Recordings, the Association for Cultural Equity, and the University of Washington Ethnomusicology Archives. Two additional sources, *Nordic Sounds* (Nordic Sounds, n.d.) and *Gending Raré: Children's Songs and Games from Bali* (Talbot, 2017), were included in the mix, because participating students indicated their wish to learn songs from countries that were not featured in the aforementioned archives. These two sources are field recordings by music scholars who had arranged for the availability of the music to the public as representative of the music performed by children as well as adult musicians

from the cultures of Nordic countries (Iceland, Faroe Island, Sweden, Finland, Norway, and Denmark), and Bali.

Remixed Ethnography: A Tripartite Ethnographic Method

Given the nature of the research questions that frame this dissertation, its disciplinary location between the fields of ethnomusicology and music education, and the challenges of 2020-2021 global pandemic, the research is best described as a tripartite ethnographic approach—one that I am also referring to as "remixed ethnography." "Remixed" is a designation that seems fitting given the interplay between the three methodological approaches taken in this study (in-person classic ethnography, virtual ethnography, and autoethnography). The designation also relates to "remix studies", a brand of scholarly activity that grew out of remix culture from the late 1990s, that focused attention on understanding "how creativity functions with the appropriation, recycling, and transformation of content" (Navas, Gallagher, & burrough, 2021, p. 2). (In fact, the issue of altering or contorting pieces of pre-existing elements is one of the layers of student involvement with the selected children's songs, as they not only learned to sing and play selections of children's music but engaged in fashioning new creative expressions based on the songs.) Remixed ethnography, then, is a combination of a classic in-person ethnographic case study (Emerson, Fretz, & Shaw, 2011; Spradley, 1980), virtual ethnography (Cooley, Meizel, & Syed, 2008; Hine, 2015), and the reflective lens of autoethnography (Bartleet & Ellis, 2009; Wong, 2008) as per my positionality as both teacher and researcher (Cochran-Smith & Lytle, 2009).

Phase I proceeded as planned, an in-person project that was ethnographically documented via a set of techniques that included audio recordings of all class sessions, video recordings of specific moments during fieldwork, focus group interviews, detail-rich fieldnotes taken during

and after each section, along with my researcher reflective journal (Emerson, Fretz, & Shaw, 2011; Spradley, 1980). During Phase II, the period of the pandemic-adjustments of the in-class project to an online setting, the virtual ethnography required the implementation of aspects of netnography (Bowler, 2010), in that all class sessions were audio recorded, individual and focus group interviews were screen-recorded, and there was constant documentation of students virtual exchanges during in-class sessions (with the use of the chat function on *Microsoft Teams* as well as the *Google Hangouts* chat group created by them). Netnography employs a focus on online social experiences that require "making cultural entrée, keeping fieldnotes, interviewing participants, using hermeneutic interpretation, ensuring consent and providing human, humane and resonant representations" (Kozinets, 2015, p. 84). Autoethnography, on the other hand, is part of reflexivity, providing a first-hand exposure to theoretical considerations (Súilleabháin, 2021). A critical-analytical mode of autoethnography can provide "a useful model for how to theorize through the personal…through narrative strategies that center reflective hermeneutics" (Appert & Lawrence, 2020).

Remixed Ethnographic Summary

In line with remixed ethnography, the tripartite ethnographic method gave way to chronicling of a music educational project that centered archival recordings as core to developing musical and cultural knowledge through interactive experiences in re-creating and creating music while also bringing attention to the sociocultural context and meaning of the music. curriculum of a fifth-grade classroom of children, ages 10 and 11 years, who were enrolled in a public elementary school in the Pacific Northwest. The research transpired from January 2020 through June 2020, before and during the onset of COVID-19. There was a four-week pause between the in-person first phase of the project and the online second phase, as school administrators and the

school's full teaching staff worked together to design an effective plan for the unprecedented period of remote learning in the spring of 2020.

Through the six-month period of research which shifted from a pre-designed fully in-person classroom experience to a two-phase experience that transitioned from an in-class to an online learning experience at the mid-point, I served as the music teacher. In fact, this was the role I had been playing for over two years (by the time of the beginning of this study), as the school's music teacher. During the entirety of the dissertation study, I developed not only the full pedagogical plan but also an ongoing set of fieldnotes. These included post-lesson journal-notes and detail-rich commentary on revisits to the audio and video recordings of class sessions. I transcribed children's focus-group and individual interviews across Phase I, and amassed insights by examining artifacts of material culture that included children's song arrangements, online journal entries, and email exchanges. I studied the podcast episodes in the project's second phase that were created by participating children, and paid close attention to the conversation log in which children engaged on the messaging platforms of *Google Hangouts* and *Microsoft Teams*. In sum, I employed the ethnomusicological technique of "hanging out" with the children before and following the formal instructional periods (Campbell, 2010), making music with them, and talking about music and musicians, during both the in-person and online phases of the research. In formal sessions and informal moments, I spent time together with children as they discovered the recordings of children from near and far-away places that fell to the outside of their experiences.

As ethnographic data collection and analysis occurred simultaneously, I looked for related incidents and happenings, in order to "identify threads that can be woven together to tell a story" (Emerson, Fretz, & Shaw, 2011, p. 142). In an effort to address my own biases as a

teacher-researcher and avoid distortions or misinterpretations based upon my position as their teacher, it was crucial to task students with "member-checking" my findings and insights. As the themes were emerging preliminarily, I took time in class, over the last few days of virtual fieldwork, to share my first impressions of the outcome of our project. Especially during Phase II's use of virtual ethnography, I took color-coded notes on printed lesson plans (Figure 3.1), jotting down my observations even at the moment of the online sessions.

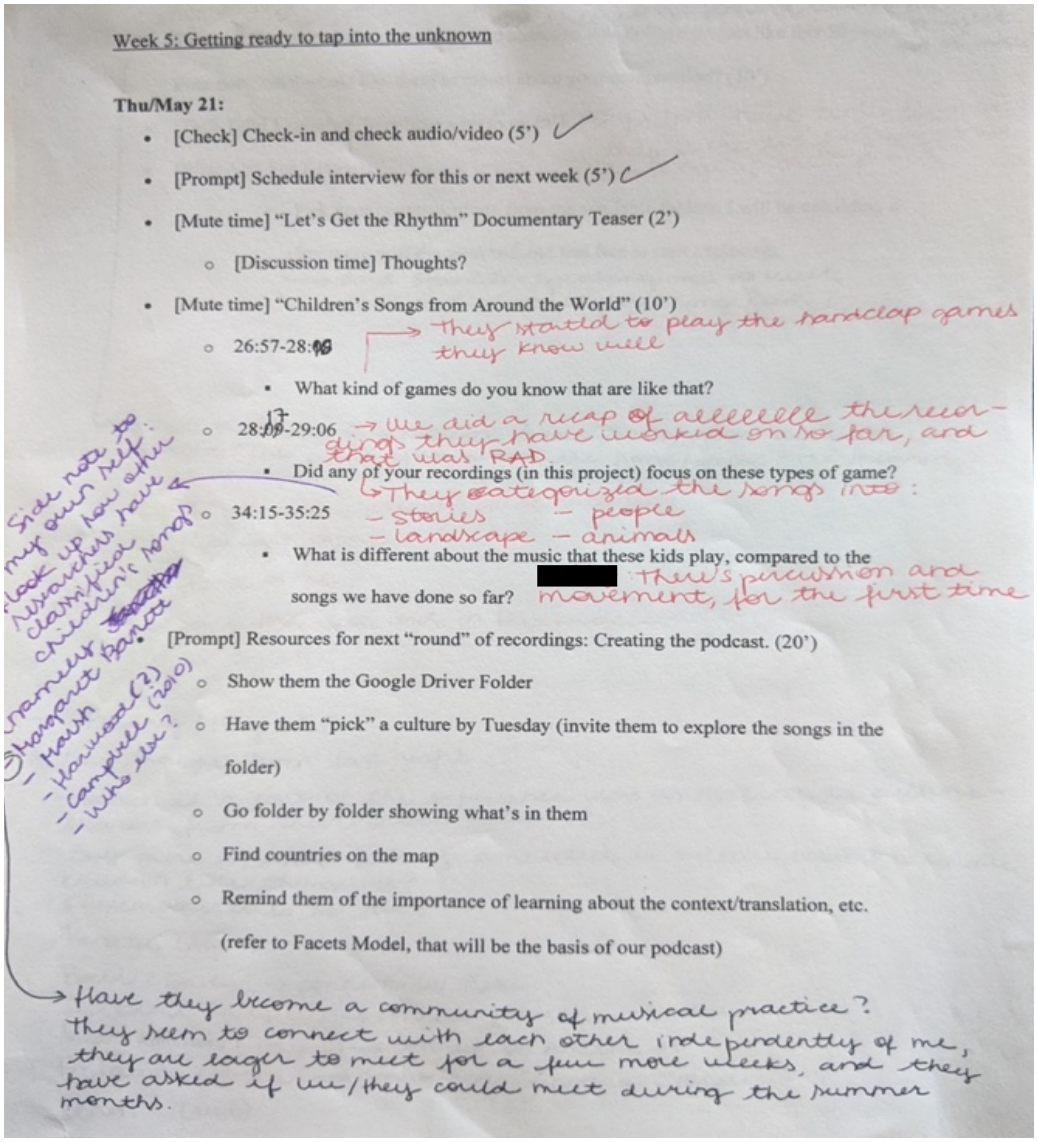


Figure 3.1 Printed lesson plan annotated during virtual fieldwork

All observations, through Phases I and II, were triangulated with my journal entries and direct member-checking by the participants. Annotated lesson plans, video and audio recordings of class sessions, and my research journal were kept in a Google Drive folder organized chronologically (Figure 3.2).

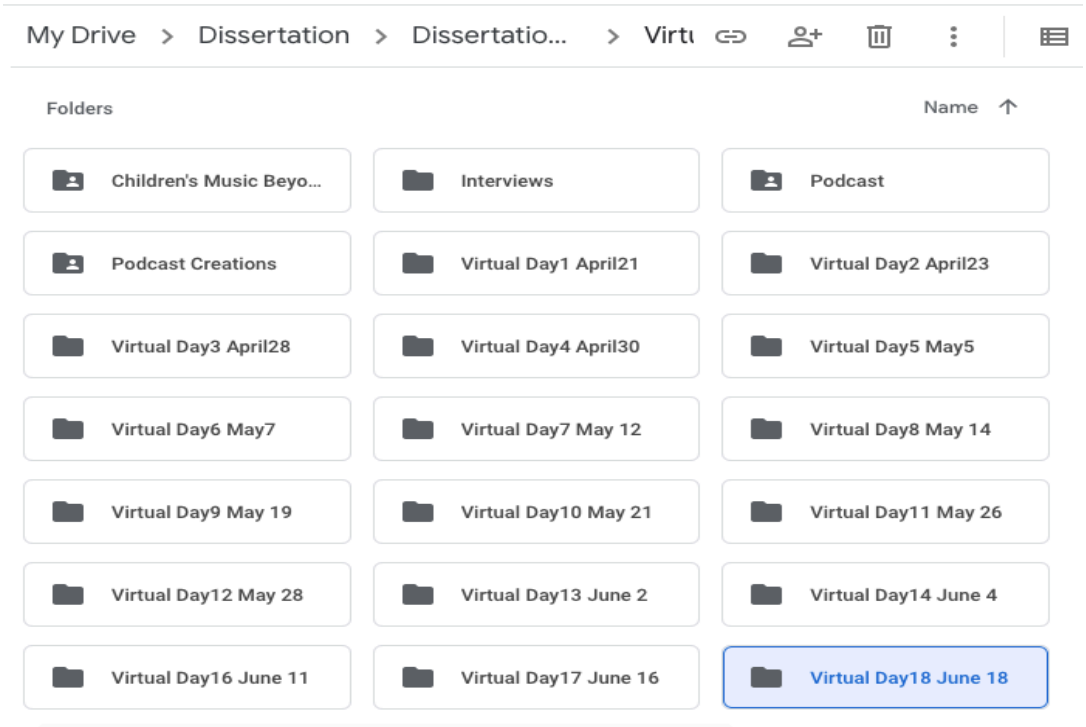


Figure 3.2 Google Drive folder architecture

I also maintained a research journal that I circulated to seven colleagues in music education and ethnomusicology, as I intended to have their feedback on my preliminary findings. These journals entries were first voice-recoded (using the *Voice Recorder* app on my Pixel II phone) immediately after each observation (both during in-person and virtual fieldwork). These voice memos were transcribed, and then circulated as a PDF through a Google Drive folder, with participants' names hidden for privacy concerns. The feedback from this community of scholars was particularly appreciated given the isolation forced by the pandemic.

Recognizing Children's Idiocultures

By exploring the dynamics of a particular culture, the ethnographic process attempts to describe and understand, rather than to seek out something specific (Spradley, 1979). This tripartite ethnography—here, remixed ethnography—combined classic and contemporary approaches to a chronicling, analysis, and interpretation of what transpired in the learning and discovery process involving archival recordings of children's music. This research sought to recognize children's own "idioculture" (Campbell, 2010), that is, the perspectives and pursuits of individual children, their musical and sociocultural discoveries, even as they engaged together in the larger class, the small groups, and through ongoing exchange online. The research was fortified by the belief that, to truly understand something about children, "we need to spend considerable time watching, documenting and attempting to interpret the lived experience of their lives" (Harwood, 1998a, p. 52). This study does precisely this, as well as having children's voices acknowledged in every step of the learning process. I observed their attention to the contexts of music in their explorations of music as sound and stories, and studied their process of understanding the cultural functions and meanings of the music. I sought to document their attempts to sing and play in a re-creation of children's songs they had selected, and followed on their launches of creative expressions based on the archival selections, noting details of their new song versions and remixes. It was my aim to contribute to "an ethnomusicology of children" (Campbell 2018), joining this research to the work of a generation of educators and ethnomusicologists who have "shifted beyond the folkloric collection of children's songs to seek out children's meaning-making of music they create, re-create, and listen to in myriad ways, across many cultures" (p. 104).

A number of important studies offer insight into the musical world of children, and to an understanding of their musicking experiences within their own musical agency (Bickford, 2011, 2013; Countryman, 2014; Marsh, 1999, 2008; Riddell, 1990), and their musical endeavors of creating and recreating musically (Campbell, 2010; Griffin, 2007; Harwood, 1998a, 1998b; Swanson, 2015). An understanding of children's interest in music-as-culture is notable in recent works by Cantarelli Vita, 2016; Chen-Hafteck, 2010; Harrop-Allin, 2017; Hess, 2010; Howard, 2014, 2018; Nam, 2007. These studies share common methodological procedures, centering children at the core the research process. They attempt to meet the challenge of going beyond the study of "child as object" to the study of "child in context" through close and systematic attention to children's identities, interests, and creative ideas. They support the view of children with agency, and with the capacity to make thoughtful decisions in the learning process. The current research extends earlier work in giving attention to the explorations by young students of recordings of a diversity of children's songs and gaining hold of the musical features and sociocultural meanings of the music. The project aims to understand children's individual and shared engagement in knowing music and culture, and of experiencing music as sound and cultural values.

Confidentiality

This research was approved by the University of Washington's Institutional Review Board in December 2019 and by the [District] Public Schools Review Board in January 2020. Prior to the start of fieldwork, I distributed consent forms to the school principal, all seventeen students and families of one fifth-grade class who had been invited to participate in the project, and the fifth-grade classroom teacher whose day-to-day charge was the all-subjects education of the students. A welcome letter accompanied both consent (from the parents) and assent (from the

children) forms, and together the letter and forms provided participants with information regarding the purpose, procedures, potential risks, specific resources to be featured in the research, and notification of the use of audio- and video-recordings. These consent/assent communications also included my intent to conduct focus-group and individual student interviews, and clarifications of their right to withdraw their participation at any time. I assigned psyeudonyms to children, teachers and the school to further the confidentiality of the research, and welcome participants to review transcripts of interviews, if they wished. Recordings and transcripts were stored on a secure cloud platform and accessed only by the researcher and her supervisory professor. IRB materials are available in the appendices.

Fieldwork

The ethnographic method was employed as documentation of all that transpired in the in-person and online classroom experiences of fifth grade students at work in the discovery and learning of music and culture through the archival recordings of a diverse selection of children's music. Attention was focused on whether a respectful resonance can develop among 10- and 11-year old fifth grade students for children from diverse cultures, when they are offered school music time, space, and guidance in the exploration of and experimentation with archival recordings. Following the stipulations of ethnographic research, this study was channeled to give focus to a specific culture group, the children of a fifth-grade class in a public elementary school (Spradley, 1979). The "up-close" nature of ethnography and the rich description associated with ethnographic research give the reader a sense of "being there." Ethnographic fieldwork (in-person, virtual, or in self-reflection) can allow the fieldworker the means for establishing a closeness to people and events within the context being studied (Krueger, 2006). Through observing, listening, interviewing, and immersion in a particular setting, the researcher

"has access not only to what people report about their perceptions, but also to how those understandings actually guide their work" (Krueger, 2014, p. 135). This proved to be the case amid the circumstances of this research.

Phase I: In-Person Classroom Ethnography

The first phase of the research consisted of an in-person ethnographic account of activities in a music classroom over the course of seven meetings in January, February, and early March, 2020 (see Table 3.1). This first phase of the research (which had originally been intended as a continuous six-month project, prior to the surprise arrival of the pandemic and the ensuing school closings in March 2020) amounted to seven classroom encounters of 105 minutes each, each of them scheduled at the close of the school day as per the classroom teacher's gracious provision of time—Ms. Smith, a seasoned classroom teacher whose specialized experience is with older elementary school children. Although regular 5th-grade music classes typically run 30 minutes each, Ms. Smith and her students democratically discussed and decided together that their "free Friday time" could be given over to elongated music sessions that were over three times longer than the standard 30-minute class sessions. Such a length is virtually unheard of for music classes, but because of the exploratory circumstances (of contents of the archives, of the musical features of the selected song, of student research of contextual information about the music and culture) and activities involving students in re-creating and creating remix versions of the song, Ms. Smith offered essentially the whole of Friday afternoon free time to the project. Each class session was audio- recorded on a Zoom H4 field recorded, and as a backup on the *Super Voice Recorder* app on a Google Pixel 2. Still photos of annotations on the board and students in action were also part of the data collection, as well as video recordings of specific moments during observations, including student performances of their newly created song

arrangements for in-class self-assessment. Each observation was designed in a way to incorporate students' voices—those of all seventeen participants—in a manner that, while organized, did not impede their creativity.

January 17, 2020	In-person fieldwork (2h)
January 23, 2020	In-person fieldwork (2h)
February 03, 2020	In-person fieldwork (2h)
February 07, 2020	In-person fieldwork (2h)
February 10, 2020	Focus group interview (1h)
February 13, 2020	In-person fieldwork (2h)
February 28, 2020	In-person fieldwork (2h)
March 6, 2020	In-person fieldwork (2h)
March 11, 2020	SCHOOLS CLOSED DUE TO COVID-19 PANDEMIC

Table 3.1 In-person ethnographic fieldwork calendar

During the months of in-person ethnographic fieldwork, the seventeen fifth grade students were aware of the research procedures I employed, in that I was as transparent as ethical research practices (and the IRB strictures) allowed. Students knew they were being observed and recorded, and yet I feared that allowing them into the research process might generate biases and unnatural comportments during our months of fieldwork. However, given my role as their music teacher for the previous two years, their behavior remained "natural", unstilted, and unchanged from their earlier experiences in music class (aside from those that were attributable to maturation). Furthermore, I chose this particular group of fifth grade students for the project

because they were constantly curious of the featured music of earlier classes, kindly questioning activities, wondering aloud of the music and musicians, the function and meaning of the music, and even what the outcomes of the activities would be even prior to their engagement. Thus, I knew that these young learners would not simply respond to my prompts without a critical eye, without vocalizing their curiosities and questions.

I framed this research as "a-learning-project-so-that-other-music-teachers-could-try-it-with-their-students," as this is my standard for any long-term class project with students in the elementary school: to consider the interests and needs of the children I teach, to tailor-make a project that would fit their developmental level, and to imagine how I might share outcomes with other teachers (just as their shared projects have influenced my own teaching). I was also considering how this project could be shaped as more typical of projects which other music teachers could facilitate, rather than to design it as a once-in-a-lifetime rarity that could only be viewed as a "dissertation project." Students and I collectively agreed that we would need to be as honest (and natural) as possible—after all, it would be unfortunate to be recommending an unsuccessful project to other teachers and their students. The fifth-grade learners took my explanation to heart, bringing their critical thinking skills to the forefront of many of our discussions all throughout the process. Also, due to my attempt to spend time with them as is recommended for ethnographic research, students were encouraged to "hang out" in the music room during their recess time, thus increasing the opportunity for my observations and interactions with some students beyond the time of the sessions. Some fifth graders practiced their arrangements of songs during recess times, and others continued to explore the archives for recordings (or their selected recordings for the class-time project), which offered me further opportunity to know their insightful processes. Lastly, because our in-person classroom

ethnography was abruptly discontinued as a result of the COVID-19 pandemic and the closure of the school, students who chose not to follow into the second virtual-learning phase were documented only in this first phase of in-class and "hang out" time.

Phase II: Virtual Ethnography

Due to the global outbreak of the coronavirus pandemic, all school buildings of the district were closed on March 11, 2020. That, then, necessitated a month-long hold on the research (and the actual curriculum project). With the announcement that schools would not return for in-person instruction for the remainder of the school year, I moved forward with the project online and with research converting to virtual ethnography (Bowler, 2010; Cooley, Meizel, & Syed, 2008; Hine, 2015). With the help of Ms. Smith as the classroom teacher as also the homeroom "hub" teacher, I sent the fifth-grade families an email message (see Appendix 1) on April 10, 2020, with the purpose of recruiting students for this new online second phase of the project. Families were already familiar with this research, given that the announcement that had gone out in January concerning IRB protocols and procedures for what would have been a semester-long project. The April invitation for the second (online) phase of the research consisted of inviting fifth grade students to create content for an imaginary YouTube channel featuring recordings of children from the world's musical cultures. This second phase was intended as an online follow-up to what had transpired in class prior to the school's closing. Although I was unsure if students would want to continue (especially given the reports of children feeling overwhelmed in their re-orientation to an all-new online school environment), five participants, all girls, signed up for Phase II.

Thus, fieldwork resumed on April 21, 2020, now within the context of virtual ethnography. I met for one hour twice weekly with the miniature class of five fifth-grade girls

(on Tuesdays and Thursdays) over a period of ten weeks (see Table 3.2). Beyond the virtual class meetings, together we determined that there could be open "Chat Hours" so that as they wished, students could have more one-on-one time with me as they worked on their projects.

April 21, 2020	Virtual fieldwork (1h)
April 23, 2020	Virtual fieldwork (1h)
April 28, 2020	Virtual fieldwork (1h)
April 30, 2020	Virtual fieldwork (1h)
May 5, 2020	Virtual fieldwork (1h)
May 7, 2020	Virtual fieldwork (1h)
May 12, 2020	Virtual fieldwork (1h)
May 14, 2020	Virtual fieldwork (1h)
May 19, 2020	Virtual fieldwork (1h)
May 21, 2020	Virtual fieldwork (1h)
May 26, 2020	Virtual fieldwork (1h)
May 27, 2020	Individual Interviews (2h)
May 28, 2020	Virtual fieldwork (1h)
May 29, 2020	Individual Interviews (2h)
June 2, 2020	Virtual fieldwork (1h)
June 4, 2020	Virtual fieldwork (1h)
June 9, 2020	Virtual fieldwork (1h)
June 11, 2020	Virtual fieldwork (1h)
June 16, 2020	Virtual fieldwork (1h)
June 18, 2020	Virtual fieldwork (1h)

Table 3.2 Virtual fieldwork calendar

All individual and group sessions were audio recorded, and I took extensive notes throughout the sessions. As they shared their work, I also recorded my computer screen. The girls also felt the need to create a channel of communication with an easier flow of exchange, beyond email. With parental consent, they took the ownership and initiative to create a Google Hangouts group chat—which they titled "5th Grade Song Project." Although I was invited to be part of the group chat, I was careful to take up as little space as possible, as it was truly a place for the children to exchange ideas, recordings, video-links, project developments, and even to offer comments of good cheer as they worked on the weekly tasks.

In the virtual learning setting of Phase II, there were challenges. It was important to me to ascertain that all five students would have time and space to share their thoughts. This was challenging because of the variable quality of their internet connections: there were times in which one of the participants would need to turn off her video so that we could understand what she was saying. It was crucial to normalize moments like these, too, as well as to get in the habit of muting and unmuting to account for noisy environments in their homes (especially as both parents and siblings were sometimes in the same vicinity of the online music classes we had scheduled). After the first few weeks, the children became accustomed to the new virtual social dynamics, enough so, at least, to make space for each and every one of them to share their questions and curiosities, their creative-expressive musical remixes of children's songs, and their discoveries of sociocultural contexts of the songs under study.

Autoethnography

The last piece of this remixed ethnography is autoethnographic in nature, in that the research required my constant reflecting on, and adjusting of, my role in shaping this study *with* the participants. From the beginning of my fieldwork, I was guided by the premise

that “in learning about others through active participation in their lives and activities, the fieldworker cannot and should not attempt to be a fly on the wall” (Emerson, Fretz, and Shaw, 2011, p. 3). Full participation is especially necessary when one acts as both teacher and researcher. The autoethnographic approach entailed my own deeply reflective and personal descriptions of events, which I crafted in ways similar to the work of Swanson (2015), whose ethnographic research on children’s music-making was “rendered in narrative prose that blends storytelling with empirical exploration” (p. 63). Further, I discovered that the complexity and ambiguity of the research was generating crucial questions (Wong, 2008). Although my own storytelling and explorations became interwoven with children’s discoveries, I chose never to become a focal point of this research. I recognized that it was important to acknowledge how my proximity to the study and to the students might have affected my analysis, but was drawn to the view of Deborah Wong (2008), who posited that “my research is therefore not about me, but it hinges on autoethnography” (p. 88). After each and every class session, I recorded voice memos that included my overview of components of the session as they occurred and points to be clarified with the children in the following class. This impromptu report, sometimes with analysis, served as an assessment of both biases that surfaced in what I’d said or done in the sessions as well as my teaching efficacy; I kept track of activities that students seemed to find more (and less) engaging, as well as noting my own preoccupations as I released to the students opportunities to co-construct the learning process with me.

Interviews

Semi-structured individual and focus-group interviews supplemented and deepened my understanding of student interactions with the archival recordings. The interviews were aimed at discovering the curiosities and “take-aways” by fifth-grade students of their experiences with

children's music of an array of world cultures, with attention to the music making that transpired as students listened and learned along with their embrace of the stories behind the music, their search for understanding the cultural meanings of the music, their use of liner notes provided for recordings in some archives (as well as other internet sources), and their development of the contextual settings of the music. In research that places value on children's own understandings, their voices and views are then set front and center in the research process (Greene & Hill, as cited in Griffin, 2007). While in-person individual interviews had been scheduled for every student in the fifth-grade class, opportunities to do so disappeared with the COVID closing of the school. However, recordings were made of class discussions and informal exchanges between and among children throughout the eight weeks of what became the first phase of the research.

During the virtual fieldwork of the Phase II, I was able to conduct both individual and group interviews with the five girls. The aim of the group interviews was to allow informal exchanges by the students so that they could freely describe their experiences in the project, their descriptions of the music and musicians, their telling of their use of the archival recordings. These conversations provided insights into their initial impressions and their experiences in learning the music of the recordings, of creating new renditions of the music, and respectfully honoring the culture from which those recordings came.

Focus-group interviews were particularly useful to gain "multiple perspectives on a similar experience" (Glesne, 2006, p. 102). In focus-group interviews, the researcher (acting as a moderator) provides an orienting activity; a topic is then introduced to group members through an open-ended question that is intended to spark responses from many if not all members of the group (Marsh, 2010). An alternative means of orienting participants to the topic is to write down ideas on a white board or flip chart, so that all participants are able to see the teacher's opening

thoughts and then each other's responses. Since we were operating in an online environment in Phase II, I shared my screen and typed student responses into a blank Google Doc document.

Midway through the second phase of the research, I conducted individual interviews with each of the five girls. Each interview consisted of open-ended questions, the duration of which ranged from 40 to 75 minutes, depending upon their availability and interest. Interview questions (see Appendix 2) progressed from general conversation to students' reflections on particular recordings and the ways in which they were engaging with them. I focused the interview prompts on (a) the innerworkings of the project itself, (b) choices when creating, recreating, expanding, and understanding music by other children, both near and far, and (c) the content of the songs they chose for their projects. There were broad questions put to the students, such as inviting their explanations of the project "as if you were explaining it to another teacher at school or a member of the family." Philosophical inquiries were couched in requesting children to offer "advice to potential teachers might like to implement similar projects with their students." As well, children were asked their thoughts on a hypothetical "flipped" experience: "If someone were participating in a project like this with songs they had composed themselves, what would they do?" The last part of the interview was a plunge into the recordings they had chosen to listen to and learn about, as children were encouraged to describe and discuss lyrical, musical and contextual information.

Material Culture

An examination of material culture was in play across the two phases of the research. I collected material culture related to the setting and made by the children, such as any written documentation by the children involved in the study (e.g., the weekly journals that each participant filled out), as well as email exchanges, and the multiple messages on the Google

Hangouts chat group (Figure 3.3). Prompts for the weekly journals were sent by email, and students emailed their responses back to me. Sometimes these prompts comprised "free-writes," while at other times the prompts were related to a specific theme or topic related to the issues we were investigating in class. The Google Hangouts chat group was used as a place for quick check-ins, as students texted ideas and creations.

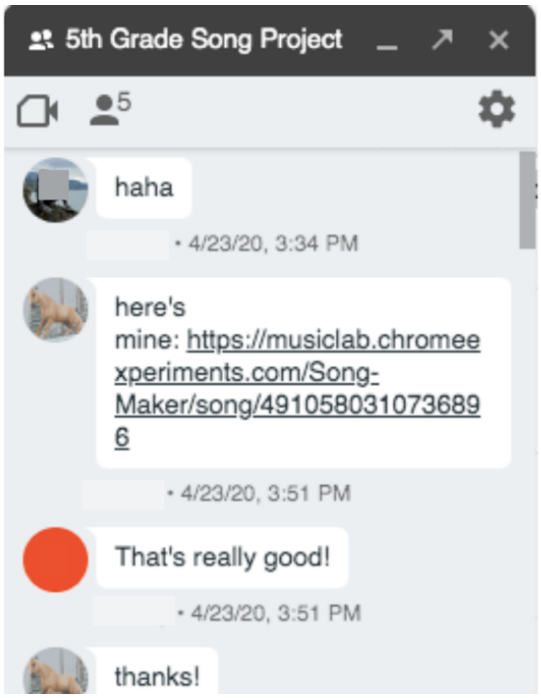


Figure 3.3 Google Hangouts chat group

Slideshow presentations, song arrangements and video recordings, all created and provided by the students in Phase I and II were also taken into account as a manner for triangulating the information I had collected during the months of in-person and virtual fieldwork. These instigated further understandings of the students' processes and how the work with archival recordings helped them develop a cultural awareness that went beyond their own identities and realities.

Analysis, Interpretation, & Trustworthiness

The analysis and interpretation of this research comprised my study of fieldnotes, students interview transcripts, students' creations (songs, videos, podcast episodes), the log of online exchanges through Google Hangouts, and daily commentaries in my research journal. In total, there were more than 45 hours of recorded video/audio in-person and online classes, one-on-one help sessions, and interviews, and 217 pages of transcriptions of video logs, fieldnotes, and my own voice memos with self-reflections at the end of each class session that were later transcribed to be analyzed (Emerson, Fretz, & Shaw, 2011). These documents included students' verbal descriptions, instructional highlights in the in-person and online classes, and specific exchanges between children or between me and the children, and musicking events that were logged with timestamps and saved as Microsoft Word files named by the date and number of observation (e.g., march06_observation7). These documents were examined for the recurrence of behaviors and verbal remarks, as well as for unusual or particularly articulate and insightful descriptions. They were subjected to open coding (Creswell, 2015), which consisted of the search for preliminary, broad thematic descriptions, followed by cross-analysis of common themes. In fact, as I typed and printed out my observation logs and color-coded the transcriptions of the documents according to the different ideas that were coming up, I became aware of common themes. A second round of open coding was initiated several months following fieldwork, and continued for the next ten months alongside my study of relevant topical literature. This allowed me to be more effectively removed from the project itself, which thus permitted a view of the themes from a more detached perspective (Coppola, 2018). A final round focused coding (Creswell, 2015) brought me into a process of reorganizing and refining the

themes through a "fine-grained, line-by-line analysis of selected notes" (Emerson, Fretz, & Shaw, 2011, p. 191), finding specific dialogue extracts from the participating students.

As ethnography finds its most prominent insights in prolonged actions, singular 'slices of life' may not capture the essence of a given situation (Coppola, 2018). It was through careful and continual cross analyses that I was able to establish a coherent theoretical interpretation (Creswell, 2015), including support in the form of "thick descriptions" (Geertz, 1973) from multiple perspectives. As LeCompte & Schensul (2012) advise, "mere 'results,' however, do not speak for themselves…before they can be meaningful, research results must be interpreted" (p. 250). Ethnographers generally base their research on one or more theoretical approaches or frameworks, and their interpretation begin with the review of these relevant theories (LeCompte & Schensul, 2012). I found it necessary to review previous studies related to multicultural/intercultural approaches to children's musical education, particularly those that focused on children's learning and development through directed listening, participation and performance (Howard, 2014, 2017; Mellizo, 2018, 2019, 2020). Also pertinent were works describing well-established pedagogical frameworks (Barrett, McCoy, & Veblen, 1997; Banks, 2004, 2005; Campbell, 2004, 2018; Schippers, 2010), all of which helped to clarify this study's findings.

A desirable quality of research is trustworthiness, "A concept that qualitative researchers often use to reflect the idea that the evaluation of the worth of a qualitative research presentation is based in the judgments of its readers and its ability to be presented to them in a convincing manner" (Levitt et. al., 2018, p. 32). Trustworthiness in this research project was achieved through the triangulation of fieldnotes, member-checking processes in which both participating students and colleagues in the field of ethnomusicology and music education were involved, and

consideration of researcher reflexivity. It was important to take into consideration any potential for bias in my actions as a teacher-researcher within the school community. I recorded voice memos to myself shortly following each class, interview, and consulting session and observations, and I continually and critically questioned whether or not my assumptions aligned with my observations of and interviews with the children.

Children as Co-Researchers

The project was a collaborative venture between the students and the teacher, and as such it I deemed it important to extend invitation to children to bring their voices forward in the analysis process. As I sought validity for this research, I was thoughtful of Robbins' (2014) advice that democratic validity encompasses the extent to which the research reflects the collaboration with all parties involved in the problem under investigation. When analyzing focus group and individual interviews, I looked for themes as I read through the transcribed responses, following Glesne's (2006) advice to "amalgamate" responses. When interpreting student responses regarding their experiences with archival recordings, I assumed the role of "translator of culture" (Glesne, 2006), attempting to understand children's world and translating their responses and lived experiences in a meaningful way. All interview transcriptions were organized side-by-side in a table containing questions, student responses, and my own codings and categorizations of activity and verbal expressions, all of which led to the organization of the descriptions and analyses located in Chapters Five and Six. Additionally, I developed descriptive portraits of all seventeen children, as suggested by Glesne (2006), giving focus to those whom I interviewed.

Participating students were consulted specifically in terms of addressing the themes that came up, as they knew from the project's beginning that I viewed them as co-researchers

working together with me in this examination of the use of repatriated recordings. I embraced principles of action research as a socially responsive research method (Mills, 2018). As stated by Stringer (1996), "action research works on the premise that children are active constructors of their own knowledge" (p. 64), I sought to provide a space to enable the participation of the students in suggesting possible emerging threads and themes by keeping these tenets in mind in the design and implementation of the project. They were actively engaged throughout the process of the curricular project itself and as it overlapped research procedures. These fifth graders were given license to suggest next steps and to reflect with me on each activity and experience, which illustrated practitioner inquiry as a collaborative enterprise aimed at social change (Robbins, 2014). Their voices and inputs were at the core of the research, as practitioners who individually and collectively participate "in educational and social change" (Cochran-Smith & Lytle, 2009, p. 121).

Setting and Participants

The Neighborhood Down the Hill and Near the Lake

The setting for the study was a fifth-grade general music classroom in a public elementary school located in the Pacific Northwest. A pseudonym was assigned to the school: "Pineview Elementary School." At the time of the study, the student population consisted of 595 children enrolled in kindergarten through fifth grade, spread across two or three classes per grade level. The student population was majority White (57.2%), along with 15.8% of students identifying as Asian/Asian American/Pacific Islander, 12.9% as belonging to two or more races, as well as Hispanic (8.5%), and African American (5.3%). At the time of the research, 28.2% of the student population qualified for free/discounted lunch. Although rated with an overall score of 8 out 10 in the categories "Test Scores" and "Student Progress," the school's attention to

equity had a meagering score of 3 (out of 10)—which prompted me even further in the pursuit of this dissertation project.

Located in an affluent neighborhood in the northeastern section of a metropolitan area in the Pacific Northwest, Pineview Elementary School is part of a large public school system responsible for teaching 55,000 children in 113 elementary and secondary schools. Embracing a motto that "school is a place where children learn to love to learn," teachers and staff work together to create meaningful learning experiences that stimulate both creativity and critical thinking. With high expectations for all children, students at Pineview Elementary School encounter a rigorous while open curriculum. As a school cited for its academic excellence, it has been certified as an Advanced Learning Opportunity (ALO) school and has received the state's Achievement Award for Overall Academic Excellence. Pineview Elementary School also aims to create an inviting school community that supports each child's innate passions, and the school's goal is to foster the development of individuals with a strong sense of environmental stewardship and appreciation and empathy for communities and cultures different from their own.

In order to address potential inequalities that would come from a standardized curriculum, Pineview Elementary School runs two programs in parallel to regular instruction; This then mitigates the needs of young learners from diverse communities: (a) the English Language Learners (ELL) program, for students who have been identified as needing additional support learning English, and (b) Individualized Education Plan (IEP), a written statement for a child with a disability that is developed, reviewed, and revised in a meeting in keeping with certain requirements of law and regulations. The Parent-Teacher Association (PTA) is powerful and active in the community, providing support to the school in many ways, including financial

support to the music program. Situated in a high-end community of professionals, Pineview Elementary School has always had stronger parental support and engagement than most other elementary schools in the district.

The Pineview Children

The demographics at Pineview Elementary School have undergone change in recent years. Since 2013, the communities of the broader school district have attracted tech specialists from across the world, particularly from East Asia countries and South Asia (India and Pakistan). The school is located near a major public research university with highly rated programs in engineering and the biomedical sciences, such that graduate students with young families live in the university-sponsored graduate student housing within the school's local community. Newly-arrived English Language Learners study side-by-side with native English speakers. The diversity has both challenged and offered potential occasions for students at Pineview Elementary School to grow an intercultural consciousness.

The Music Program

An overarching goal of education at Pineview Elementary School is the creation of a community, which among other facets is also a community of musical practice. Barrett (2005) defines children's communities of musical practice as "communities in which children are active agents in the determination of the location, the participants, and the nature and range of the activities involved" (p. 261), and this perspective appears to be embraced by the Pineview staff and its students. Furthering the notion of communities of musical practice as characterized "by the dimensions of mutual engagement, joint enterprise, and shared repertoire" (Barrett, 2005, p. 275), children at Pineview Elementary School are invited to come "hang out" in the music room during the first recess of the day as well as during lunch recess. During those times, they are free

to make whatever music that may interest them. Often, the music that children make is intertwined with the music we are learning in class.

Pineview Elementary School is a public school located in a high-end community of professionals, in which kids have needs of a different sort than what we might find in urban settings. As music educator, the music program established there is committed to opening the eyes and ears of the children to the wider world beyond their privileged selves, and so we have labored to configure ways to and foster multicultural sensitivity within their experiences in music and through music.

The Pineview Music Program

Established in 1994, a partnership was born between a local university's music program and Pineview Elementary School. This partnership was due to the university faculty's interest in contributing to the making of musical excellence for public school children. The creation of this partnership was a result also of the absence for several years of the school's music program, in order for the school to afford time and funding for the its new focus on computer education. Thus came discussion between university faculty of music education with a representative group of parents of Pineview Elementary School children (as well as the principal and his committee of teachers). From those meetings, a program in musical studies was proposed that would be multiculturally and globally tuned to understanding people through music. For almost three decades, the program has focused on musically educating children, developing their voices, their kinesthetic responses to music, their listening ears, their notational literacy, and their curiosity about the music of the world's cultures. Although similar to many music education programs in schools across the country, the music program at Pineview Elementary School is distinguished also by its funding from the school's parent-organized music committee, and by arrangements

for an experienced graduate student of the university's music education program to serve as Pineview's music teacher. This teacher not only works at the school but also facilitates opportunities for university students to observe the music education process, and occasionally to have the opportunity to teach short and supervised lessons as part of their university coursework. The curriculum at Pineview Elementary School is geared towards featuring experience and study of the world's musical cultures with the intent of teaching music and sociocultural understandings, although the outcome of efforts has been only minimally examined (Beegle, 2006; Howard, 2014).

In essence, the music program functions as a "lab program." The music teacher/graduate student in charge models lessons for university students in methods classes, as well as to dialogue with university students about the aims and means of the curricular activity. Ideas on music teaching and learning happen both "in action" at the elementary school, as the teacher provides feedback to students for their occasional mini-lessons for the children, while also joining the methods course on occasion for discussion and brief presentations. The music program at Pineview Elementary School is an extension and development of the Music Education certification program at the local university, and is focused on the mission of teaching music to children—and teaching cultural understanding through music—while working with students in shaping their skills and understandings as prospective teachers. This partnership program is also an opportunity for the university to feature its faculty and students in terms of performance. In the past, there have been performances of the university jazz ensemble, steel band, *Zimarimba* ensemble, solo cello, string quartet, and various vocal, wind, and brass groups.

After many years of the music education program being situated on the school stage cafeteria, the program was presented with a room in the portable building on the outside part of

the school, which allows for music-making throughout the day with no interruptions during lunchtime. Since music classes happen only twice a week (Wednesday and Friday), the music room is shared with Occupational and Speech Therapy, each with a desk on opposite corners, leaving a lot of room for movement and for musicking. The room is equipped with "West-African-like" drums (tubanos) and a small Zimbabwean marimba ensemble. The program also has recorders, world instruments (e.g., West African "talking drums," a set of *dumbeks*, Native American-style drums, a set of angklungs), a Schulwerk-inspired xylophones, guitars, and many other pitched and unpitched percussion instruments.

The Music Curriculum

There is not a single fixed curriculum, nor do the principal, teachers, or parents expect that particular musical cultures are featured. It is in the hands of the music teacher and the university faculty to discuss and determine ways that the music curriculum may be shaped and carried out. Two concerts are set to happen every year: an "All School Sing" in December, at the end of the autumn quarter, and a concert in the spring. In the past, concerts were attached to PTA events; now, concerts are solely dedicated to the music that children make. Following National Standards, while balancing children's needs and interests, the curriculum adopted at Pineview encompasses singing experiences, the playing of instruments, improvisation, composition, reading of notation, listening moments, and connections to the school curriculum, other arts, and history and society.

A focus of the music program at Pineview Elementary is the implementation of World Music Pedagogy (Campbell, 2004, 2018). The selection of musical cultures to be studied at the school are based on several different streams, some of them continuing since the inception of the program and others arising through my own presence in the program: the teacher's own

knowledge of the culture or contact with those with knowledge about the culture, student skill and interest levels, integrations with general curriculum or current events, and a valuing of a culturally responsive (McCoy & Lind, 2016) and abolitionist (Love, 2019) curriculum that embraces both the cultures of children in the class and those of marginalized voices.

In order to organize experiences with diverse musical cultures in the school's curriculum, I embrace in my teaching a project-learning mindset that consists of a series of theme-based units over time, each of which culminates in a performance by the students. The performances include not only the voices of the children but also display music education as a means to understanding music sonically and socioculturally. The project-based learning balancing curriculum needs with children's interests. Every concert performance is the outcome of an intensive unit of months of experience and study. These units allow for flexibility within the curriculum so that the regular and expected visits from the music education students from the local university are incorporated within the units. Examples of curricular projects that grew to become concerts in which students performed their learned music are (a) "Water, Water Everywhere: Waters Divide, Waters Unite" (December 2017) (b) "From Dusk to Dawn" (May 2018), (c) "Songs to Lift Us Up" (December 2018), and (d) "All That Jazz" (May 2019).

Due to the ever-changing nature of the program, I have tried to maintain some traditional content of the sort that frequently present in elementary school music programs nationally, in order to allow for stability amidst other transitions and changes. These traditions include a sequence of instrumental music experiences (i.e., recorders in third grade, Zimbabwean marimbas in fourth grade, and drumming sessions in fifth grade), and the expected performances (i.e., the "All School Sing" concert in December during the school day, an evening concert for the school community in April/May, and the music for 5th-grade graduation). These elementary

school music traditions allow for flexibility while also allowing the program to shape in accordance with what the students need and can do. For example, I have added a popular music unit within the fifth-grade curriculum, and have transformed the "All School Sing" performances into a collaborative *playformance*, in which the audience is as much a part of the musical experience as the children who are performing.

Participants

In-Person Phase I

In the first few months of fieldwork, before the coronavirus pandemic closed school buildings, there were seventeen student participants, all of whom were enrolled in Ms. Smith's fifth grade class at Pineview Elementary School. All seventeen fifth graders chose to be a part of the study and, thus, were engaged in preliminary exploration of the archival recordings. Ten of the children presented as boys, and seven presented as girls. In terms of ethnic identities, the class was a mix of children who identified as Euro-Americans (8), Asian Americans (1 Filipine/Felipinx American, and 2 Korean American), Central America Latine/Latinx and Hispanic (3), and East Asia (1 Taiwanese, and 1 Japanese) and South Asian (1 Indian) immigrants. Some students had been together since kindergarten at the same Pineview school, while others were visiting for a year or two while their parents were involved in research and teaching, as PhD students and visiting faculty, at the university.

Virtual Phase II

Upon the closure of school buildings, the study continued with five participating fifth grade girls. The racial fabric of the quintet varied: One of the girls identified as Jewish, another was a first-generation American born to a family of Mexican and Moroccan/French immigrants, and one was born to parents who were born and raised in Japan, while the other two had their

stablished roots in the United States. These five participants were the core of virtual explorers of the archives, as they participated in one hour-long biweekly meetings, created on their own a Google Hangouts group chat for communicating and exchanging links after class, and helped me decide the next steps in our project (as we were designing the virtual music classes for the very first time). Students were enthusiastic of their discoveries in Phase II, and took ownership over the discussion surrounding archival recordings. They had agency for deciding how to use the recordings as creative sources, and for researching the people and cultures featured on the recordings. I was an observer and facilitator rather than a top-down teacher, and it became my role to help guide them to what they were seeking out (rather than to tell them what to do). I invited the five girls to come up with their own pseudonyms (which they called "studio names"), as well as their own "bios" (or biographical description).

Lulu. Lulu, age 11, incorporated some of her musicking from other spheres (such as her private piano lessons) to the project assignments. She wrote in her bio, "Hi, my name is Lulu and I'm 11 in 5th grade! I have two dogs, a cat and I love riding horses. I enjoy working on flat [bars] and I'm soon to be a jumper and start competing! I love all my pets and I enjoy taking them on long walks as well as snuggling with my cat. I love jumping on my trampoline as well as lots of exercise! Some sports I do are, horseback riding, swimming and basketball!" (Personal communication, 2020).

Laura. Laura, age 11, was enthusiastic about layering sounds, and was careful to learn in detail the pronunciation of the recordings in languages that she did not speak growing up (even as she speaks three languages). Her bio reads, "My name is Laura Donut (and both my names are made up). I play the flute, do ballet, and love to read and write. I am 11 years old and love chocolate. I am one-third Mexican, one-third French, and one-third American. I really want a cat

but I am allergic to them. I love donuts. My favorite color is lavender and my second favorite color is sky blue" (Personal communication, 2020).

Pen. Pen, age 11, was excited to use this project to dig deeper into the culture where her parents grew up. Born to an Anglo-American family who lived in Japan for a few years prior to her birth, she was eager to connect to that culture during this project. In her bio, she explains, "Hi! I am Pen! I have an Australian Shepherd puppy. I love ice cream (oh, and anything sweet, really-ooh, like DONUTS). I love to draw and paint. I LOVE animals and I want to be a vet or a marine biologist when I grow up" (Personal communication, 2020).

Bella. In the projects that we developed together, Bella, age 11, was excited to tap into her Jewish culture, looking critically at the available recordings of Jewish children's music. She also blended her other interests with the projects, remixing recordings in ways that would feature her own tap-dancing patterns. Her bio follows: "Hello, my name is Bella. I am 11 years old and in 5th grade. I like drawing, reading, watching TV, playing basketball and taking photographs! When I grow up, I want to be a photographer or an interior designer" (Personal communication, 2020).

Hope. Throughout the months of the project, Hope, age 11, seemed to be excited to develop her editing and remixing skills on *Soundtrap*. She also used her experience in other arts, remixing her talent of comic book drawings with the recordings, when those told a story. In her description, she explains, "My name is Hope and I'm 11 years old. I have a labradoodle and I love to take walks with him. I love Art and Music. My favorite thing to do is paint with watercolors! I bake in my free time, I like to bake cakes, cookies, and try new things. I love to experiment with lots of things! Right now I'm making rock candy, and waiting for my sugar

crystals to form. My favorite food is donuts, Ramen and pasta from scratch  " (Personal communication, 2020).

Positionality

I have always been interested in children's musical lives, and in how children show themselves to be the agents of their own music, designing, creating, and giving new life to old songs. Additionally, listening to children's voices and paying attention to the they experience music has always been of great interest to me, especially when facing the challenges of expanding their musical boundaries. Campbell (2010) argues that an "examination of children's music yields rich information to use in tailoring instruction relevant to their needs and interests" (p. 247), bridging the gap between children's "real life" and the music classroom. I am aware of the challenges there are in teaching music to children, addressing their musical needs, and developing their musical interests.

To briefly address my role as teacher-researcher in this study, and in order to mitigate the power dynamic that is typical between teacher and students, I invited children to take part in this endeavor as "co-researchers." Necessary steps were taken by me to reduce my "adultness" (Wyness, 2006), which springs naturally from teachers who are placed in charge of students' learning processes, to provide the least-inhibiting context throughout the research process. I was honest and upfront about my research process, so that students were aware of my research questions. We discussed the uniqueness of what we were doing together (as we unveiled archival recordings of children from diverse world cultures), and participating students were prompted to report their authentic and sincere thoughts about the process. These fifth graders understood that we were trying this out to check the feasibility of such music-and-culture discovery projects in other schools. As a White Latina immigrant working in a school with a faculty of very few

teachers belonging to minoritized cultural groups, it was important for me to distinguish students' excitement for this project through their understanding of my personal history, and of course beyond my own history as well. Multiple times I told my own stories in navigating recordings from cultures other than my own, in order to clarify aspects of the journey of discovery of music-cultures. Also, my positionality as their music teacher for a total of three years (I had been their teacher for two years when the project started) helped me gain an in-depth understanding of (and access to) their musical lives, as we peeled back together their soundscapes and uncovered the elements and influences that constitute their education in music (Campbell, 2010).

Summary

Archival materials are mostly unfamiliar to music educators and mostly unknown to children, despite the fact that some of them are readily available online—sometimes even available through widely-used platforms such as Spotify and YouTube. Archives can aid teachers (and children alike) in their quest to find carefully curated materials and source origin recordings. There is a need for research that examines the access and use of archival recordings that feature children from the world in song, singing games, chants, and instrumental music, as there is also a need to understand the process and outcome of children's exploration of musical features and sociocultural understandings of songs by a diversity of children across time and places.

In following, Chapter Four provides an in-depth examination and analysis of the months of in-person ethnography, or "Phase I." Thick descriptions of the ethnographic accounts, as well as my own narratives, are interwoven with students' voices as they explored recordings that were labeled *for* children, and *by* children. Discussions with students about the function of recorded music is included, as well as the display of their favorite recordings (at the time) in the form of a Spotify playlist. Lastly, students creations based on specific archival recordings are notated and further analyzed.

CHAPTER 4

PHASE I: IN-PERSON EXPERIENCES

As we re-watch the video of their in-class performance of Perry Gripp's commercial song "Raining Tacos," from the week before, the fifth-grade students of Pineview Elementary School express their excitement with claps and smiles as they watch a video recording of the grand finale of the opening unit of our project. The students and I take time to discuss details pertaining to their instrumental arrangement (e.g., the use of kazoos, the chosen melodies for the improvisation, their chosen form). Because the full class of 17 students has been separated into four groups, we listen to students of each small group describe the inspirations for their improvisation section. We recall the character of their creative musical expressions, ranging from "Darth Vader's Theme" to Zimarimba patterns they learned the year before. Joshua comments, "we sound SO much better than the YouTube version", to which Zhang replies, "Yes, it's almost as if we were more real." That is my cue, as their teacher, to pose the question: "So, do you think we could categorize "Raining Tacos" as 'music by *children'? Or would this be more of the type of music that is created by adults* for *children?" They all seem to agree that 'Raining Tacos' is "definitely not a song* by *children, but a song* for *children," basing their decision on the manner of a slick production with the many varied timbres and textures that they can discern. Altogether, we listen to and watch three different video recordings of children making music. These included a Ukrainian 6-year-old balalaika virtuosa performing "adult music" on a stage, Tururukare (Amazonian Indigenous) children singing on a boat in the Amazon River in Brazil, and a Tshigombela practice at Tshirunzanananai Primary School, in Limpopo, South Africa. Clare raises her hand, exclaiming: "Wow… so can we call all of this*

children's music?", referring to spectrum of meanings the phrase can envelop. Her question was a gateway to the start-up by all the children of their deep-delving into the archival recordings of children's music.

The excerpt above is a snapshot of our in-person classroom experiences, in the quest for an understanding by young learners of "the many-splendored worlds of our musical children" (Campbell, 1999, p. 7).This chapter provides descriptive analysis and interpretation of Phase I of the dissertation research, with accent on the processes and outcomes of a project that was intended to bring a group of 17 fifth grade children into experiences with children's music as documented on recordings in archives developed and tended by ethnomusicologists. This chapter comprises ethnographic accounts of two months of in-person classroom learning, with attention to how participating students developed a broader understanding of children's music, as well as greater attention to cultural context, the people and places behind the recordings. Throughout the study, I examined the use and applicability of four distinct types of archival children's recordings: (a) recordings for children (commercial songs, lullabies, song stories, and singing games performed by adult artist-musicians or "child-song singers", many of whom maintain their roles as preservers and transmitters of traditional and composed songs for children's learning and enjoyment); (b) songs by English-speaking children identified from the reserves of African American and Anglo-American collections; (c) songs by children in a language and from a culture near to the experiences of the fifth-grade students, and (d) songs of children from places and languages unfamiliar to them (which I refer to as "further down the road" from their experience). This chapter examines the in-person classroom experiences of fifth grade students at Pineview Elementary School, which encompassed the exploration of (a) adult-made recordings of songs for children, and (b) songs sung by English-speaking children. The plan going into the

project was to run a solid six months, featuring the four types of children's songs, but the latter two song-types did not come to fruition for many of the students in the in-person class, given the shutdown of school buildings in March 2020 due to the COVID-19 pandemic, at which point the children's music project became optional rather than mandatory. Themes drawn from Phase I (a) the strategies undertaken by fifth grade students in the process of learning the children's songs from archival recordings and shaping them in newly creative-expressive ways, (b) the growing understanding by students of the different contexts in which children's music (by adults and children) happens, and (c) the expansion by students of the boundaries of what constitutes children's music.

First Steps into Archival Recordings of Children's Music

The in-person explorations happened from January to early March 2020. This first phase of the research (which had originally been intended as a six-month project, prior to the arrival of the pandemic) amounted to a total of seven classroom encounters of 105 minutes each, at the close of the school day. Although our regular fifth-grade music classes before this study were much shorter (30 minutes each), the homeroom teacher ("Ms. Smith") and the students were kind enough to use their "free Friday time" for the sake of this study. This section outlines the events that unfolded, and activities in which fifth graders were engaged during that time frame. Table 4.1 offers insight into the music, materials and method that featured in the curriculum project, and is drawn from my preparatory notes, my joggings during and just following class meetings, and further ideas coming from viewing and reflecting on the video-recordings of the sessions. For organizational purposes, I will address four specific moments: (a) the collective definition of terms relevant to the project (i.e., "archival recordings" and "repatriation"), (b) the creation by the students of their "Top-Two" recordings list, (c) the "Raining Tacos" experience in listening

analytically, learning, and creatively arranging, and (d) the second creative arrangement of "24 Robbers feat. Mario Bros" [as a mashup].

Dates	Activity
January 17, 2020	Goals of the project were introduced, leading to a presentation of the purpose of the archives, a sampling of selected archival recordings for listening and description of music and musicians. Students explored different kinds of recordings (e.g., commercial recordings, studio recordings, field recordings, archival recordings, etc.). Participants created definitions for multiple functions of recordings, and their understanding of "repatriation."
January 23, 2020	Playlist on Spotify created, featuring each participant's two favorite recordings. Students listened to selected recordings from the playlist and started making arrangements in groups. Focus of session was the explore children's attention to recorded music, as well as have them investigate contextual information of their selections.
February 03, 2020	Group exploration of their favorite recordings. Participants worked in small groups to re-arrange a song of their choosing, while expanding creatively (i.e., adding a new section, an intro/outro, etc.).
February 07, 2020	"Raining Tacos" Final Arrangement.
February 13, 2020	Discussing "music by children" versus "music for children." Examining video and audio recordings of children musicking in different contexts: "adult music" on a stage, singing games on a boat in the Amazon River, children performing traditional songs from their culture.

February 28, 2020	Getting to know the archives. Collective exploration of selected archives, listening to tracks on Association for Cultural Equity and Smithsonian Folkways Recordings. Students familiarized themselves with the liner notes, and the importance of finding contextual information. Students chose one song to be (re)created: Twenty-Four Robbers, drawn from the Smithsonian Folkways Records collection.
March 6, 2020	"24 Marios" (24 Robbers feat. Mario Bros. Theme) Final Arrangement.
March 11, 2020	SCHOOLS CLOSED DUE TO COVID-19 PANDEMIC

Table 4.1 In-person explorations

Collective Definition of Terms

Archival Recordings

Because this research relied heavily on the employment of archival recordings as a bridge for young students into the songs and voices of children in diverse communities, it was deemed crucial for students to understand the value and function of archival recordings. In both class discussions and in the focus group interview, I raised questions for student consideration, of the many functions of recorded music. Questions included, "What would happen if there were no ways of recording music?" "For what reason we need recorded music?" "When do we use recordings in our day-to-day lives?" The creation of a student-generated playlist—that we named "top-two-recordings" list—provided children with tangible examples of the importance and usage of recordings in general. They had a chance to relate the complicated idea of "archival recordings" as relates to recordings children typically listen to, and to think more deeply about the uses of recordings by people at large. Student responses, on individual index cards, varied in terms of their views of the functionality, personal emotional affect, and the aesthetics of

recordings. Their descriptions were often directed to *play*, in that they wrote of the enjoyment and recreational value of listening to recordings.

I guided students to an understanding of archival recordings as ways of knowing about music from the past and about preserving traditions for posterity. Some students established that recordings were important means of learning about the past, or in inspiring creative new musical ideas, or in sustaining musical traditions. Bella commented that "there are songs that were recorded that are how we know about songs from so long ago, because they were recorded and now, we can listen and stuff" (Focus Group Interview, 2020), and her expression of their valued function was a shared one among her classmates. Yuan and Hope decided that recordings were important "so that you can maybe create music of your own" that is inspired by the recorded music (Yuan), and that the recordings exist "so other people can hear them again even if they don't play music themselves" (Hope). Arthur commented that "It [recordings] keeps them [listeners] going" and to have the agency to decide the place and time where and when they would like to listen to songs. Chris recommended that recordings should be made available "so you can listen to it without having to go to the radio…You can listen to them anywhere" (In-class discussion, January 23 2020).

Repatriation (or Not)

In the early stages of this research, I was conflicted as to the meaning of repatriation as the return of music (recordings) to the people whose music it is. Thus, repatriation of recordings of music by children could very well be accomplished by teaching children through these same recordings. The children will vary, between those who are featured on the recording and those young students who are learning the music from the recordings, and yet the repatriation might transpire in through the process of "returning", through educational encounters, children's music

to children. The question is whether a Burmese children's song, documented by ethnomusicologists and preserved on an archival recording, could be considered a kind of "repatriation" to different, non-Burmese students, since the music is in fact children's music (but from Burma rather than the cultures of the learners)? Could the transfer of the music from children to children (i.e., the fifth-grade students) be considered repatriative, in the sense of the universal features of children's music in every location and culture, regardless of its source? By the end of this project, students' careful attention to contexts and meaning of songs demonstrated that, in fact, that was not a case of repatriation—it was a *visit* to children's sonic heritages. There was also an understanding of the paternalistic nature of the idea behind repatriation, as it implies a power structure, a hierarchical relationship between those-whose-music-was-documented and those-who-documented-it.

The Initial Plunge

In Phase 1, I took time early in the class sessions to discuss the "big R-word," repatriation, with students. The focus was on examining their understandings of the term, given their membership to children's cultures. Building on the organic flow from the conversation about the function of recordings (while also exploring the resources in the three online archives), I described repatriation as the act of musical reparations—as many of the communities whose musics were documented may not have access to such recordings. I then invited students to define repatriation collectively (Figure 4.1). For Bella, repatriation meant "putting music back in the country" (from which it was "taken"), while Chris followed with an example: "if guitars were from China, we would return them to China." We also collectively explored the resources about the repatriation work done by folklorists and ethnomusicologists working with the Association for Cultural Equity. Using the information available at

http://www.culturalequity.org/initiatives/repatriation, we browsed together through the different locations in which repatriation has recently transpired—in Haiti, Carriacou, Mississippi Hill Country, central Michigan, Kentucky. We studied the definition of repatriation provided by the Association for Cultural Equity:

> the return of documentation by scholars and others to source communities and artists and their families, in accessible and educational forms—and within the context of a kind negotiation and support, on the ground, which can help prepare local institutions, community members, and leaders to curate and take charge of it. (Repatriation, n.d.)

As a class and in small groups, students sampled some of the children's music and were intrigued by the age of recordings contained within the collection, some of which dated to the 1930s, 1940s, and 1950s. The discovery of the distance between now and the time of the archival recordings led to a well-considered conversation about cross-generational musical exchange, transmission, preservation, and sustainability. The fifth-grade students were fascinated, even astonished, to be learning songs directly from the recordings of children of past generations, many of whom are now in their 70s, 80s, and 90s (if they are still alive).

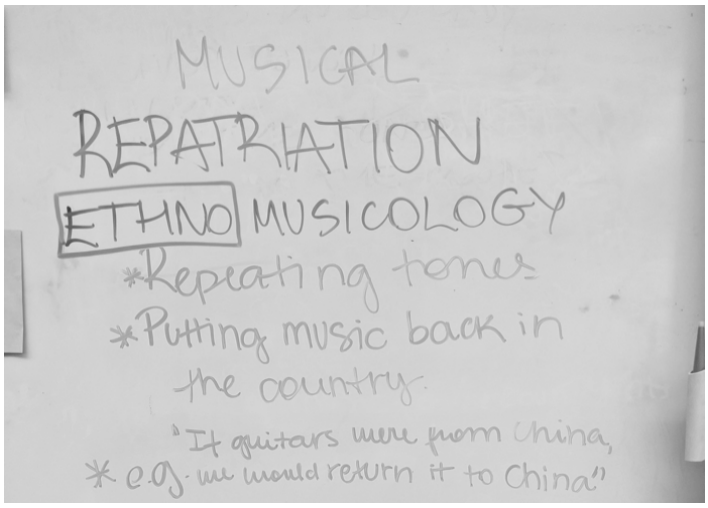


Figure 4.1 Collective definitions of the term "repatriation"

"Top-Two Recordings"

In the spirit of supporting the full involvement of students in the curriculum program, I invited fifth grade students were invited to jot down on a piece of paper their two favorite recordings of all time, so they provided the titles of these songs (Table 4.2) as well as when and why they liked to listen to those recordings. They named the list "Top 2 Recordings We Cannot Live Without" (in accordance with late-childhood "vibes"). As is the practice in musically educating young students, the idea was to "start where they were," focusing on the recordings they were familiar with. This activity was intended to help students familiarize themselves with the use of recordings as well as instigate their curiosity as to the contexts and "back-stories" of their favorite songs. Students collectively listened to one another's playlist songs, which led to discussions about culture and creativity. They additionally jotted down song forms, genres, and instruments used, song structures, and likely recording procedures that resulted in the recordings of their favorite songs. Discussions also addressed each song's function, as well as the context of where it would be listened to and where it had been composed. In these moments, I referred back to Campbell's Prism Model (2004, 2018) and Barret, McKoy, and Veblen's Facets Model (1997). To acclimate the students to the technology we would be using to access the online archives, we created a playlist on Spotify with their chosen songs.

Songs in Their Headphones

The generated two-title playlist of the fifth grade students included songs from the soundtrack of "Frozen 2" (a 2019 Disney film), popular songs from the 1980s (e.g., "Rock the Night," by the Swedish glam metal band Europe), popular songs from other countries (e.g., "Crystals" by the Icelandic band Of Monsters and Man), songs from the Hot 100 Billboard Chart at the time (e.g., "Me," by Taylor Swift), and songs that were still to be released at the end of the

month ("Spotlight" by the Vietnamese-American Youtuber Nicholas Ireland). Songs that had become internet memes were another popular pick, such as "Globgogabgalab," which features an anthropomorphic worm character who sings about his love of books in the 2013 computer-animated film *Strawinsky and the Mysterious House*.

"TOP 2 RECORDINGS WE CANNOT LIVE WITHOUT"	
Bella: *Into the Unknown* (Frozen 2) *Me!* (Taylor Swift)	Zhang Wei: *Believer* (Imagine Dragons) *Don't Stop Me Now* (Queens)
Kyle: *Rock the Night* (Europe) *Diamonds* (Rihanna)	Hope: *Someone You Loved* (Lewis Capaldi) *Into the Unknown* (Frozen 2)
Pen: *Crystals* (Of Monsters and Men) *Me!* (Taylor Swift)	Laura**:** *Viene la Muerte* (Lila Downs) *Salma Ya Salama* (Dalida)
June: *Into the Unknown* (Frozen 2) *Someone You Loved* (Lewis Capaldi)	Arthur: *HipHop Hooray* (Naughty by Nature) *Sincerely, Me* (Dear Even Hanson)
Lulu: *Say So* (DojaCat) *Into the Unknown* (Frozen 2)	Chris: *God's Plan* (Drake) *Hate Me* (Juice Wrld)
Yuan: *Globgogabgalab* *I'm an Albatraoz* (AronChupa)	Ellie: *Wolf* (First Aid Kit) *Diamond Heart* (Alan Walker)
Mark: *Super Smash Bros. Theme* by? *Take on Me* (A-Ha)	Joshua: *The Box* (Roddy Ricch) *Spotlight* (Ireland Boys feat NCK)
Clare: *Say So* (DojaCat) *Into the Unknown* (Frozen 2)	Jian: *God's Plan* (Drake) *Hate Me* (Juice Wrld)

Table 4.2 Top-2 Recordings list of each participant.

Fifth graders comments on their song picks were evidence of their particular use of language so common in late-childhood (Figure 4.2). The in-betweenness of this moment in their

lives, when the 10- and 11-year old "tweens" attain the period of their pre-adolescence, is also present in the music they selected and their contexts for listening. Responses were related to their agency ("because I *can* [listen] on my headphones" and "I listen to it alone in my bedroom"), their connections with peers through music ("I like to listen to it with my friends"), attention to the cultures of their homes and families ("It's from Mexico"), the sonic qualities of their chosen music ("I like the sound of it" and "That bass… and minor keys!"), and the technology that impacts the musical sound and the social power of particular technologies through which listening occurs ("I listen on TikTok because TicTok [sic] is the place to be", "On a phone and on my Elexa [sic]").

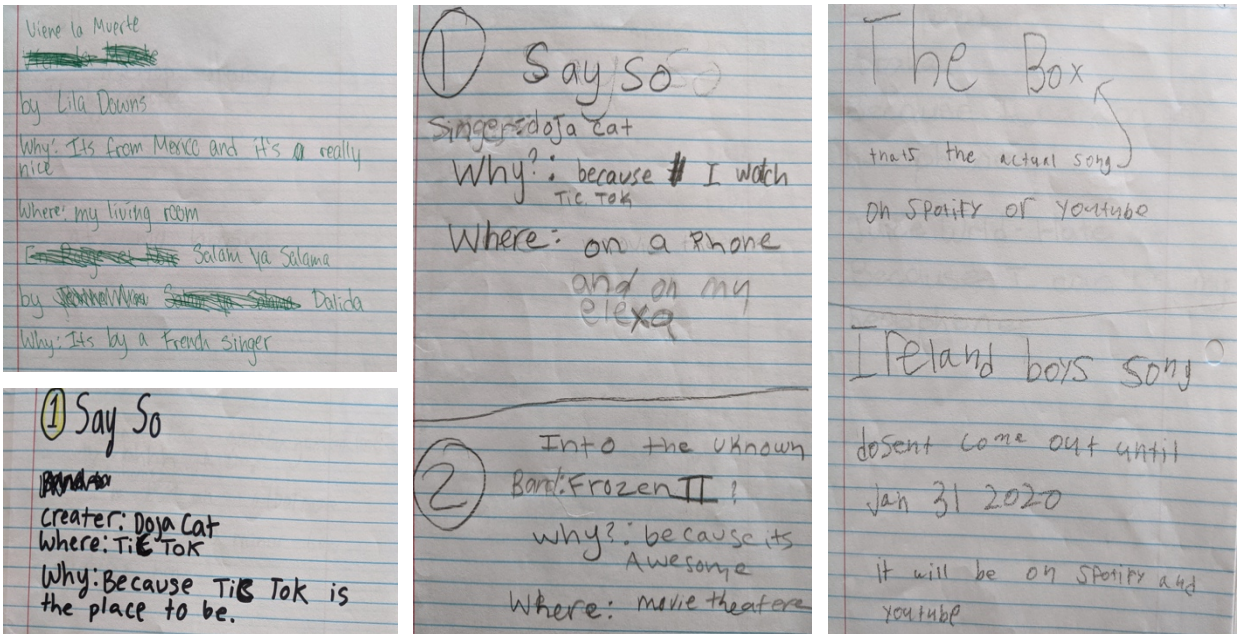


Figure 4.2 Examples of students lists of "Top-2 Recordings" generated in class

The sharing of the recordings, and the classroom discussions, organically moved into a conversation about how we could collectively replicate the original recordings with the

instruments we had available. Once the students began to consider song forms such as AB (binary form) and intro-verse-chorus structures, we were able to consider creative possibilities for these songs. Questions served as an invitation to think collectively, such as brainstorming possible additions to our arrangement, adding elements to the original song. We also took time to consider the recontextualizing of these songs, most of which were recorded in a studio for commercial purposes. How were we going to create a version of the song that made sense to us and to our environment? How could we (and should we?) replicate and recreate those with the instruments we had at school?

All these inquiries were starting points to later understandings of cultural awareness and sensitivity—in conversations that were to ensue about culture, transmission, sustainability, and appropriation of the music of others (versus an appreciation for the music). In line with the social developmental needs of pre-adolescent children, students were invited to work in groups of four to create a short arrangement for their chosen song. They were encouraged to keep in mind the ongoing conversations about culture and attentiveness to the people and the context in which their song was embedded. Each group was given an iPad from the school library with their chosen recording downloaded. Their task was to understand the song form, decide what they would like and were able to keep from the original recording, and create a simple arrangement of it (Figure 4.3).

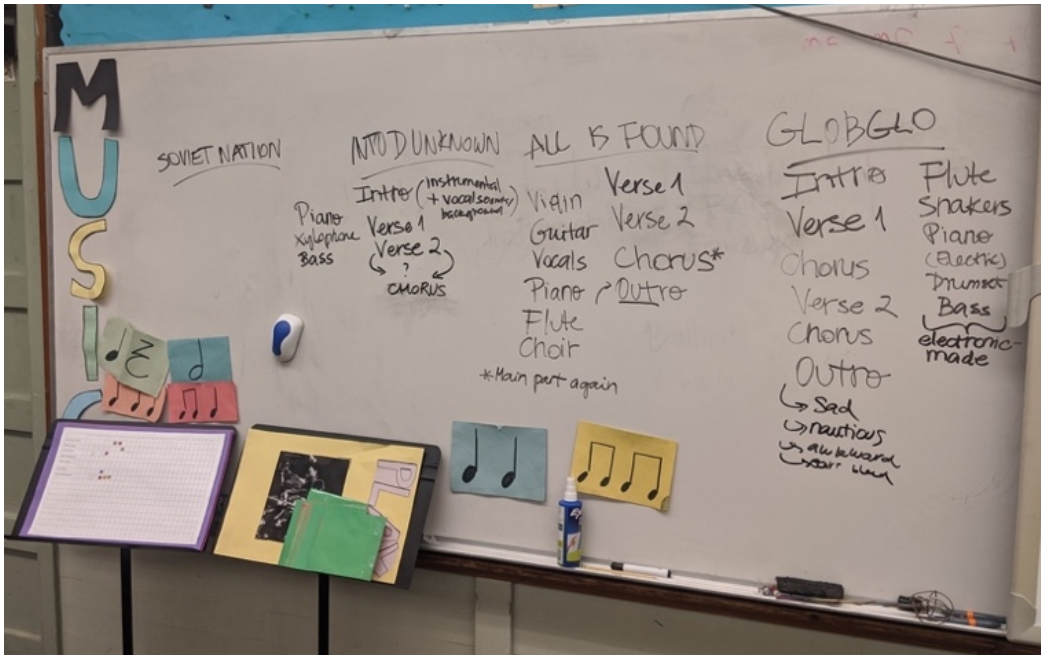


Figure 4.3 Students' list of songs to be arranged

"Raining Tacos" Experience

A definitive experience from this first-stage in-person fieldwork was the "Raining Tacos" Experience. This experience was meant as an introduction to the activities to follow, when students would be working with selected songs drawn from the archival recordings. The intention of this "Ranging Tacos" project, however, was to engage students in techniques and processes that were to come, including learning the song by themselves, learning about the song's context and back-stories, and creating an arrangement to be performed for the class. By working with a well-known musical selection, "Raining Tacos," students could be introduced to aspects of conversations about sonic elements were equal in importance to conversations about the musical contexts and transmission processes of the songs.

We moved forward to an exploration of strategies that would be put in place for student work on the archival recordings, selecting a notable song from the student playlist, Perry Gripp's

2012 immensely popular song, “Raining Tacos.”[1] All students knew the lyrics to the song, and were aware of the song’s structure, with a clear introduction, verse, and chorus. Given that the music was already “learned”, that is, known, the students worked together in groups to determine the song’s context, independent of my help. Students moved through a process of defining sonic and contextual elements of the chosen recording. They worked together in one large class group to create an arrangement (Figure 4.4).

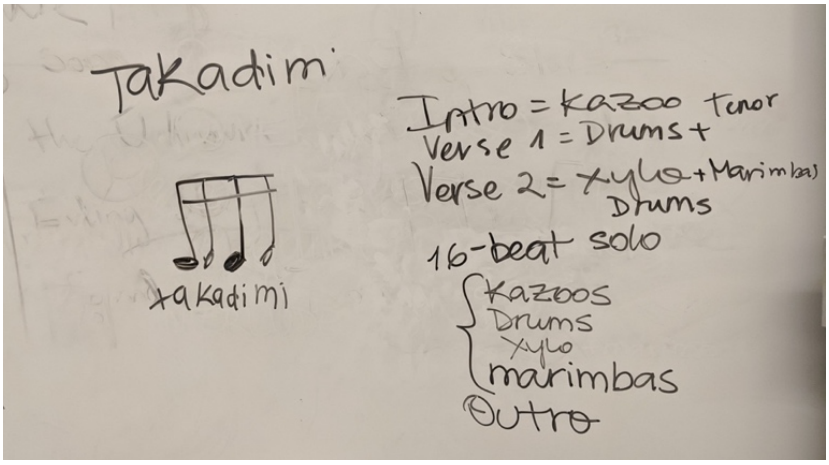


Figure 4.4 Final arrangement

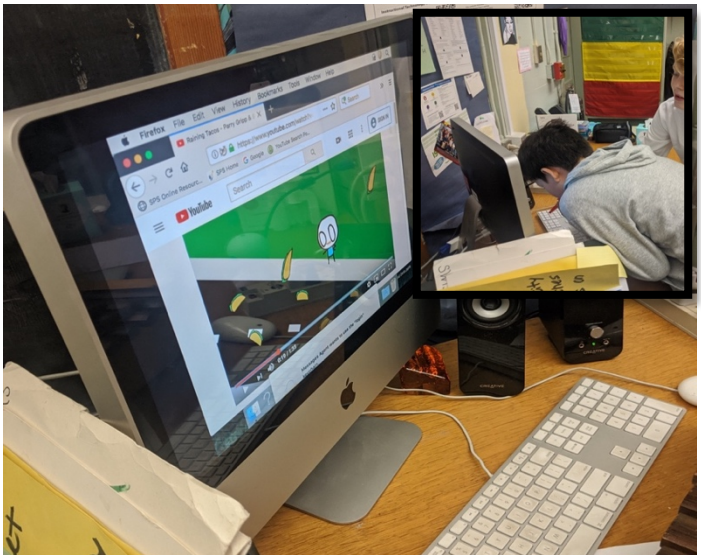


Figure 4.5 Yuan and Joshua learning “Raining Tacos” from YouTube

[1] The song has been available on YouTube since August 2012 (https://youtu.be/npjF032TDDQ), now with 50,349,564 [December 15 2021].

The "24 Robbers feat. Mario Bros." Mashup Experience

One further experience of Phase I (the two-month period of in-person class work), one that is critical to understanding of children's development of cultural awareness, involved students' first exploration of archival recordings. Beginning in the 5th session (out of 7 sessions in Phase I), students were spending time in small groups for the purpose of listening to the archival recordings of children's music, and we gradually moved away from commercial recordings of music *for* children (by adults such as Perry Gripp) to songs *by* children. Smithsonian Folkways Recordings was the first archive to which students in the project gave their attention. They decided on the album *Music for and by Children* (Campbell, 2017) as their source for songs to arrange (Figure 4.6). When invited to create a collective arrangement of one of the children's songs within that collection, the class settled on "Twenty-Four Robbers." This was a song we had briefly listened to the year before, while they were yet in their fourth-grade music classes, and so they were familiar with it already.

The fifth-grade students gradually made their way into listening and learning the song. As the teacher-researcher, I maintained my role as model of the process that they would eventually undergo independently in the forthcoming exploration of archival recordings. Through the course of the five dimensions of World Music Pedagogy (Campbell 2004, 2018), students listened, began to sing or the play rhythms, gradually moving to full participation in the recorded song. They were then ready to involve themselves in a creative activity, crafting a variation or working through an arrangement. Guiding questions focused each phase of World Music Pedagogy and incited students to think about the place, the sounds they heard, and the cultural group with which the music is associated. Students were familiar with the nature of these questions, given that they were already featured in the earlier "Raining Tacos" experience (as well as in earlier

experiences from my three years as their music teacher. A sequence of events in learning music, which is readily applicable to music of many cultures, was useful and appropriately applied to this children's performance of "Twenty-Four Robbers."

Figure 4.6 Album "Music for Children, Music by Children" curated by Patricia Shehan Campbell and the accompanying liner notes.

During our first exploration with archival recordings, I brought forth queries of "what-how-when-why" in relation to the featured songs. During the process of learning "Twenty-Four Robbers," students listened to learn the song, and they explored the liner notes with its information about the time and place of the recording, the singers, the collector, and the meaning of the song. In the case of "Twenty-Four Robbers," as students considered the possible function of the song, they realized that what initially sounded to them like a percussion instrument was actually the sound of a rope striking the pavement in the associated jump-roping activity. On the recording (produced by Moses Asch and Pete Seeger in 1955), the girls were jump-roping and chanting in a Chicago schoolyard.

Journeys into Cultural Awareness through Archival Recordings

The previous descriptions of Phase I of the research on archival recordings in classroom practice convey the progress of students from first steps into exploring musical structures and cultural contexts. This next section reaches into their verbally expressed remarks and dialogues and actual interactions with the music, which are organized by theme: (a) student intersections of children's myriad creative impulses and cultural awareness; (b) student understanding of context as a gateway for cultural awareness; (c) student connections with children's cultures in different contexts and from different moments in history.

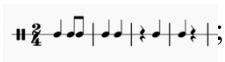
Myriad Creative Impulses and Cultural Awareness

It's our fourth encounter. The students seem excited that they are playing their favorite mega-hit, "Raining Tacos," in music class. They gather in small groups to learn the song without my immediate help, and by the end of class there are several arrangements of "Raining Tacos" to be shared. I prompt the discussion, "So, where do you think this song is from?" to which Bella replies, "I think it's from here [the U.S.], but maybe we should do some investigating." Lulu exclaims: "We can look up information on the internet," which serves as a call for students to gather back into their small groups to search for information. When I ask one group of students what they are searching, June responds, "We are looking for the what-where-when-who of a song." The full class gathers again, ready to play and listen to arrangements. As they are slowly building a habit of "taking a step back" and respectfully embracing each and every song, I invite the students to reflect, "Should we really create with this song? What was the original context and function of the song, and how does that relate to this creative activity?" Arthur promptly replies: "Well, this is a YouTube thing, right? I wouldn't say it to all music in

the world, but…" and then he speaks in favor of he and his classmates playing with and varying the original tune.

"For This One It's Pretty Safe if We Change Things Up a Bit…"

The excerpt above was the beginning of continuous exchanges as to when they would or would not vary or improvise upon a song. Childhood is characterized by children's growing awareness of cultural and societal meanings and symbols, too (Lizardo, 2017; Martin, 2000; Patterson, 2014), and children use and recognize the multiple aspects that are associated with music as they mature. In the excerpt above, children started their journey into embracing music in and as culture, even though it was through a commercial song and not an archival children's song.

The conversations on people and culture permeated all the music-making that occurred across the seven class sessions in Phase I, serving as a constant threading together of creativity and cultural awareness. This served as both a starting place to think culturally, and as a demonstration of children's earnest effort to take hold of a musical selection and to re-shape it with their creative impulses. In their final collective arrangement of "Raining Tacos," students decided it would be culturally acceptable to include four improvisation sections. Those were played by four smaller groups in between the original song's melody. Each group played a specific musical phrase that collectively portrayed the diversity of students' musical experiences and influences: (a) Media/popular culture (e.g., snippets of Darth Vader's Imperial March and melodies from the meme "Kazoo Kid"), (b) musical commonplaces (e.g., drummers playing the most known pattern of  ; (c) classroom experiences (e.g., bass/alto xylophones creating ostinati as students were accustomed to playing in earlier Schulwerk-inspired classroom experiences), and (d) influences of the world music cultures (e.g., students playing drums in a

Taiko-drumming style that had comprised an earlier fifth grade music lesson, and the Zimbabwean marimba patterns that students had learned in fourth grade music class). This demonstration of students' various musical impulses is corroborated by Campbell (1999) in her question: "What is the process by which children acquire a musical heritage—a sense of their personal and collective cultural identity—in school as well as beyond it?" Dissanayake (2006) argues that children are enculturated early on into the musical language of the music of their own culture, while exposure to a variety of the world's musical cultures adds further layers of "language."

Children's enculturation into the "big" music of the adults within their families and communities evolves in tandem with their development in music that they may share cross-culturally with children from elsewhere. Children's own creative impulses, however, were a gateway to deepening conversations about culture—home culture, popular culture, and children's cultures in various world locations. In a first round of the "Raining Tacos" arrangement, a kazoo section was developed by Yuan, Joshua, Jian, and Zhang Wei to consist of their sounding of Darth Vader's Imperial March theme (See Figure 4.7). Then, in a final version, they switched to a melody that they had drawn from a YouTube meme known as "Kazoo Kid" (See Figure 4.8); this was a video that had become popular on YouTube in 2019. When questioned on the influences of their newly created section, Yuan named the "Kazoo Kid." When I expressed my unfamiliarity with the work, Zhang Wei was surprised, and exclaimed "How come you don't know this meme? Everyone knows this meme." Joshua added, "Yeah, we know it [this song] because… memes! It's from *the internet*…". The exchange between that group of boys prompted an investigation by group members of the roots of that seemingly unusual video. Their group discovered that the popular video was traceable to a 1989 commercial and that it blended

together the commercial with two news segments that had also become memes[2]. These were: "I Like Turtles," which featured an interview with a boy dressed up as a ghost for Halloween, and "Fox News accurately recreates a bear encounter," which featured a cardboard cut-out of a bear held by reporters as they demonstrated the path the bear had taken. This almost-surreal mash-up was familiar to other children as well, as I caught Ellie and Pen singing to one another the melodies from the video as they exited the music classroom.

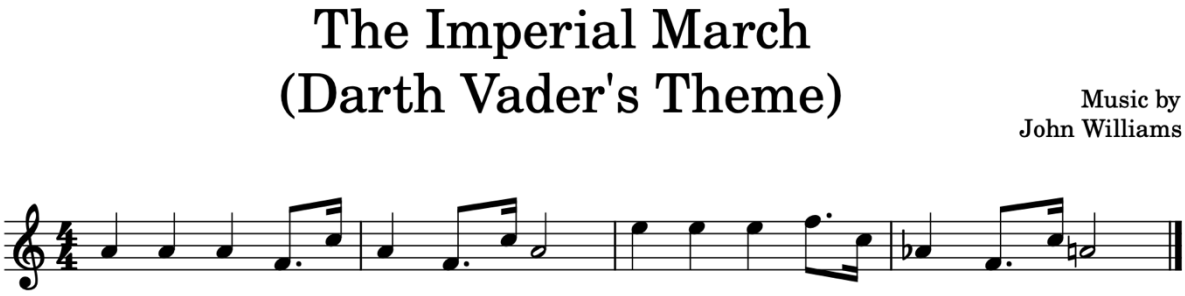


Figure 4.7 Imperial March Theme

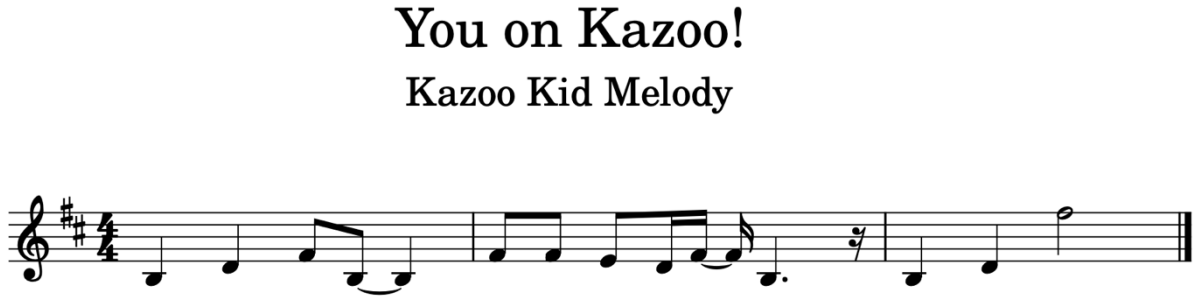


Figure 4.8 Kazoo Kid Melody

[2] The mashup video—titled, "Kazoo Kid vs I Like Turtles (plus BEAR ENCOUNTERS!)"—is available here: https://youtu.be/nszPlnFWSK0

"…For That One Not So Much"

The conversation about the appropriateness of students building upon an already-established song was deepened once we moved to songs-by-children. When asked if they would like to engage in a similar creative process as they had experienced with "Raining Tacos", but with recorded songs that had been created by children, student reactions were mixed. Some were excited, while others were more skeptical. Bella interpreted my suggestion as limiting, remarking "Oh, but the KIDZ BOP, we don't like that," pointing to the sometimes watered-down, babyish, commercialized versions of singing games and nursery rhymes. Clare joined in, clarifying that "and I think that's the only 'songs by kids' that exist." I challenged the students: "What if I told you that there's this wealth of songs composed by children from this place and the next place?"

The class sessions shifted to explorations of songs from Tony Schwartz's collection, from the archives of Smithsonian Folkways Recordings, "1, 2, 3 and a Zing Zing Zing." The recording had been released in 1953, and featured street games and songs of the children of New York City. A second archival recording was also made available to the students, "Game Songs of French Canada," released in 1956 and featuring arrangements by Madame Jean-Louise Audet, sung by children in Montréal. The fifth-grade students listened to selections from the two recordings, read liner notes together, and made collective decisions as to how they might progress to claiming the music, engaging in participatory ways in these music selections, and turning the songs into their own particular variations on the song. In the midst of listening and learning the songs, Bella commented that since they were working from "a recording of children's music…we have to be careful." Lulu added, "Because if it was *my* music, you know, my songs, I wouldn't mind if people created with it, as long as they were careful." To which June replied, "Yes, if it's my music at least I should be mentioned, you know?" Just as with other

songs in this experience, I probed with questions about the relationship between the original context and function of the song, and its relation to our classroom context. I specifically asked Arthur, who had earlier indicated that it was "pretty safe [to] change things up a bit" in the creative development of "Raining Tacos." As for "Twenty-Four Robbers," Arthur reflected as to the extent of change that should be allowed: "For that one… not so much."

The cautious remarks by fifth grade students as to creating something new from a children's song appeared to reflect their acknowledgement of children's cultural baggage, as well as their own demonstration of respect and reverence for the children who had put the song together originally. Although it is unrealistic to pinpoint specific creators of songs and games (especially when some spontaneously *happen* in a playground setting), students seemed attentive to the children's works featured on the recordings.

Understanding Context as a Gateway for Cultural Awareness

Lulu: I hear that sound… That's a drum, isn't it?

Clare: But a drum? I don't think it's a drum.

Lulu: And what would it be?

Hope: Wait… Is it another instrument?

Juliana: How can we find out what instrument is it?

Lulu: The internet!

Bella: Ha! It's a jump rope.

The four girls were in rapid dialogue as to the sound source of what was in fact the jump-rope's steady percussion pulse on "24 Robbers." It was dialogue that launched my introduction of students to their exploration of the liner notes of some of the archival recordings we would be exploring, and to the broader spectrum of knowledge of music, musicians, musical instruments,

functions, and values that is available through the internet. Given conversations across the in-class sessions about music and its "origin-culture," students grew gradually accustomed to searching for specific information about music and relevant cultural insights. The fifth grade students increasingly gave focus to the liner notes as a starting point just past listening to a new recording, and would progress to other sources, too, to clarify the music's situatedness within the lives of the featured children. Between the music itself, and the contextual information drawn from internet explorations, including the liner notes, creative musical expressions sprang up as inspired by the thoughtful study of the students. When students were not able to identify the pulsating sound after multiple listenings of the track "Twenty-Four Robbers" from the album "Music for and By Children" on Smithsonian Folkways Recordings, they looked for the contextual information to discover it was the sound of a jump-rope.

In their collective arrangement for "Twenty-Four Robbers," following their back-and-forth exchange as to the source of the pulsive sound of what appeared to them to be a drum (when in fact it was the jump-rope's steady striking to the pavement), they selected *tubanos*, West-African-inspired drums, as the best imitation of the jump-rope sound. Ironically, *tubanos* were available to them in the music classroom, while jump-ropes were not. As they played, the hands of the students to the tubanos moved in a circular motion similar to that of turning a jump rope (Figure 4.9). The sound on the archival recording that they eventually recognized as a jump-rope was informed by their research on the internet, which then led them into re-creating it slightly differently and yet with a greater understanding of the context of the recording.

Figure 4.9 Clare and Hope playing tubano drum as they imitate the sound of jump rope

"Because They Are Individuals"

Eventually, contextual questions that I, as the teacher-researcher, suggested to them when learning the music of archival recordings were increasingly focused on the development of their cultural awareness and understanding. These questions surpassed those questions of the sort that require more fundamental, even simpler, responses, such as "what-do-you-hear?" and "where-is-this-from?". Students were invited to look more deeply into the contextual questions: Who are the people in the recording? Where did the recording take place? Was it outside, in a school yard, in a studio? Who recorded it? Were the children aware they were being recorded? Are the children named? Was it only marked as "children from such-and-such school"? To which cultural group did those kids belong? Do you think the children featured have access to these recordings of themselves?

Many of the songs in Tony Schwartz's "1, 2, 3 and a Zing Zing Zing" feature children from varied backgrounds in his groundbreaking attentiveness to children's soundscapes in 1952. This album was featured in two of the in-person class sessions. The collector's attention to local children was remarkable, as was his mere mention of Black and White "children of Puerto Rican, Irish, Italian, Jewish and other national backgrounds who play together in the streets, back yards,

and supervised play centers" (Schwartz, 1952, p. 2). But almost immediately, one of the fifth-grade students, Laura observed that the album's liner notes did not indicate for each recording which specific children from which cultural group were singing. I asked her why she thought this was relevant, and she exclaimed, "Because they are individuals!" (Focus Group Interview, 2020). Bella concurred, and explained that "it is important to know these kinds of things because you don't wanna just steal it (the song)" (Focus Group Interview, 2020). Yuan corroborated Bella's argument by explaining that he did not want his Asian-American identity to be hidden or dissolved, either, should he ever record a song that could be described for its origin. Conversely, Hope defended the decision to conglomerate everyone, "after all, we are all just kids," indicating her view that there may be a singular children's culture across the world that rises above its local distinctions to be viewed as far more alike than different (Focus Group Interview, 2020). Children's cultural awareness here was furthered by knowing the intricacies, the details, the "backstories" of the songs.

"How About Songs from Toronto? And Taiwan?"

The attention to liner notes sparked children's openness to exploring children's music from other cultural locations. An immediate question came up after we explored *The Gamesongs of French Canada*. Mark, who had not been particularly as active in class, raised his hand to ask, "Can we look for songs from other places, too?" When he and his cohorts learned that the search for music by children from across the world would be the core this project, they excitedly suggested places that piqued their curiosity. "How about songs from kids in Taiwan?" shouted Jian—whose parents are Taiwanese immigrants. "I think I'd like to learn songs by kids from Toronto, that's where my cousin lives," exclaimed June. Clearly, this topic of children's music worldwide had tapped into their genuine interest. At the same time, students were intrigued, and

even concerned as to the absence of contextual information on the music they were coming to know. When watching video recordings that featured children playing music—most of these recordings that were randomly accessible online—, students questioned the song translations (or absence of translations) and lack of contextualization. Laura posed, "I mean, it's fun (listening to and learning the songs). But I don't think I feel comfortable singing something I don't know what it means" (In-class Discussion, 2020).

We studied recordings of children from different far-away locations: a Ukrainian 6-year-old balalaika virtusi performing "adult music" on a stage, Tururukare (Amazonian Indigenous) children singing on a boat in the Amazon River in Brazil, a *Tshigombela* music and dance practice in Tshirunzanananai Primary School, Limpopo, South Africa. To set the tone for the students' independent or small-group exploration of the archival recordings, we decided it was important to discuss the varied music genres and categorizations, even as portrayed within the three aforementioned video examples: "Adult music" in a balalaika piece performed by a 6-year-old virtuosa, singing games of the Amazonian children, and traditional singing, drumming, and dancing with the *Tshigombela* practice. This early categorization aided the conversations about their creative musical work later on in the process: How would they create new musical expressions, based upon the archival recordings they were studying, if we were removing traditional music from its context? What would be changed, musically and contextually, if they modified a singing game? What could they do with music that had been notated (and may not heard or seen) that they might be expected to learn for an on-stage performance? Drawing from their in-class experiences, these fifth-grade students seemed to be attuned to those questions and to discussing context and function with ease.

Connecting Children's Cultures in Different Contexts

The fifth-grade students had settled on a recording track. "What should we do with it?", I ask. As a class, we are following a similar process as we had for "Raining Tacos," examining the song's sonic structures and investigating the context. Ellie suggests, "We can play the words using C-E-G on the xylophones, I remember those from my piano lessons." Lulu suggests that we could add an intro, "I just feel like it will be fun… something to [slowing down her speech] a-n-t- i- c- i- p a-t e what's coming next." Several students have different ideas for an intro, so we try them all: Lulu's idea is to slide up and down on the xylophone bars; Bella's suggestion to play scattered notes on the xylophones; and Joshua's. created pattern on the bass xylophones. At last, Arthur comes up with the idea of playing the Mario Bros. Theme as an introduction. After reading on the liner notes that their chosen track, "Twenty-Four Robbers" was dated from the 1950s, Bella exclaims: "Wow…We are mixing old children's music with new children's culture."

"Is Videogame Music Children's Music?"

While the fifth-grade students had been learning "Twenty-Four Robbers" from the archival Smithsonian Folkways recording, as a selection of historic children's music, the "Mario Bros. theme" is a more recent recording and an example of children's music. Their looming question was whether the ubiquitous video game theme could be considered "children's music." In fact, the "Mario Bros. theme," popular with children now, can be traced to the 1980s and thus has been familiar to least two generations of children. Jian delved into the internet to understand the song's history, and found that "the theme is officially known as 'Ground Theme' or 'Overworld Theme'", to which Mark exclaimed, "Wow! This is from like 1985…I don't think my mom was even born by then" (In-class Discussions, 2020). In fact, the song-theme was

originally heard in the first stage of development of Super Mario Bros, the 1985 Nintendo Entertainment System video game. It was one of the six themes composed for the game, all by the Japanese sound designer Koji Kondo. Upon discovering that this theme was set in the key of C major, and given that the students were already playing the rhythm of "Twenty-Four Robbers" on C-E-G, Chris wondered whether they might play "Twenty-Four Robbers" and "Mario Bros. Theme" together, at the same time (Figure 4.10).

Two other incidents in Phase I served as a demonstration of the strength of student attention attentiveness to the cultural considerations of the songs. On realizing the dates of the recordings (1955, as per the selection drawn from children's song collection publications by Smithsonian Folkways Recordings, and 1985, the origin of the Mario Bros. theme), Bella had an epiphany. She explained that

> We are mixing old children's music with new children's culture. Because, you see, here we are in the 2020s, blending a song that children created in the 1950s, with a song that children do love and do know, but from the 1980s.

She alluded to the intergenerational nature of the venture, noting that "It's a like a trip across time" (In-class discussion, 2020). Meanwhile, Laura quietly pondered,

> What if… just think about it… What if videogame music will be the music of this generation? And people will be investigating the same things we are doing a few decades from now, and find that it was all composed for videogames?"

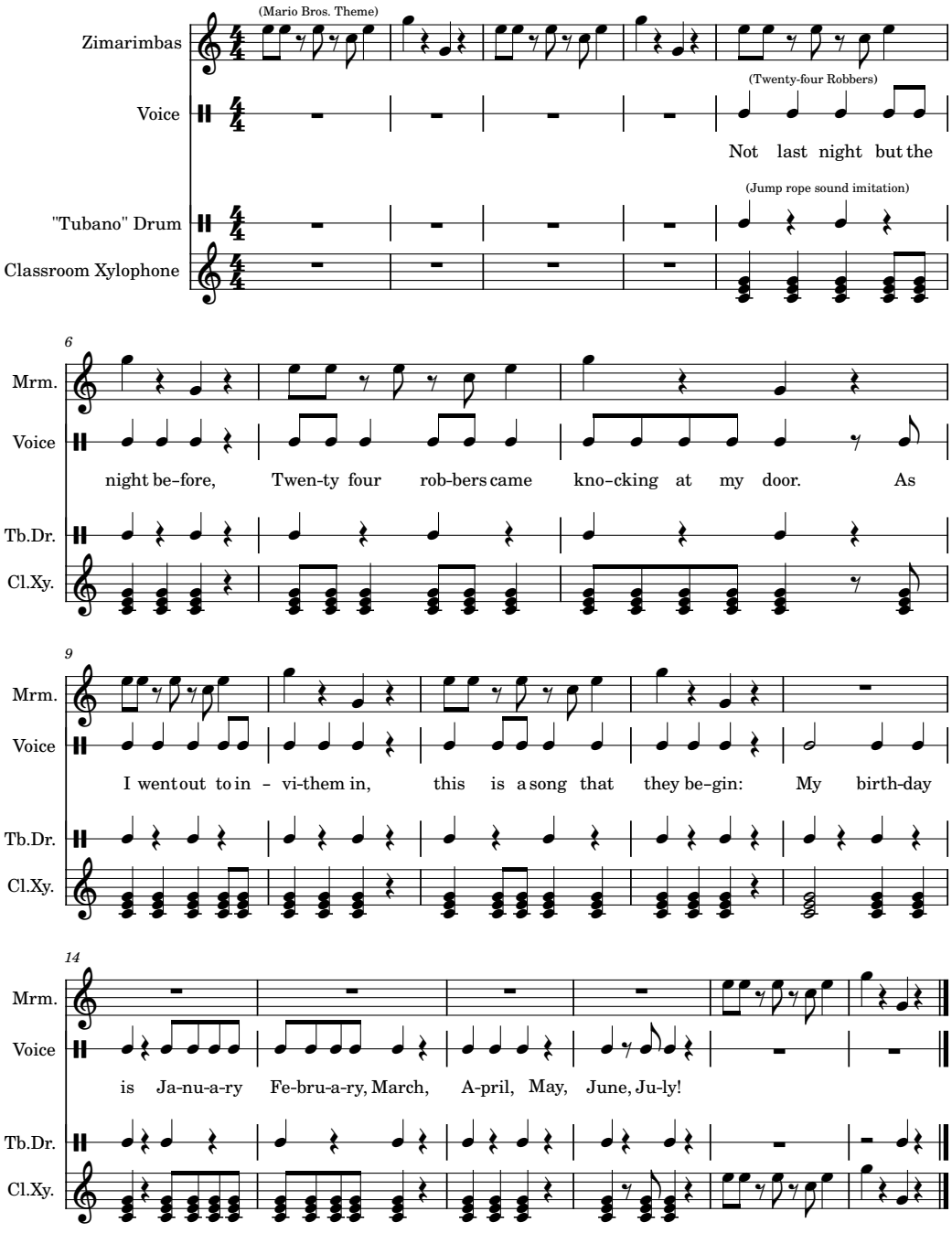


Figure 4.10 "24 Marios Mashup" arrangement by 5th graders at Pineview Elementary

Indeed, Bella and Laura's ideas are corroborated by scholarship on children's musical cultures, as Marsh (2008) had argued that "the influence of material acquired from adult sources (media, parents, teachers) that is adopted or adapted by children to become part of the canon of playground songs for varying periods of time is therefore an important focus of attention" (pp. 5-6).

"That Must Have Been Games My Grandmother Played"

Student attentiveness to culture went beyond the recordings that portrayed children from different times and places to questions of music's sustainability. When examining recordings from the older collections on Smithsonian Folkways, children found ways to connect the musical selections to their own lives and to their surrounding culture. As she listened to tracks from *Music for Children, Music by Children*, a compilation of recordings of children's songs from 1951 to the present day, Pen pointed out that some of those games might have been played by her grandmother, given the age of tsome he recording tracks. In some other instances, Zhang Wei—whose parents were visiting doctoral students from China—mentioned, "I am not sure if my mom played all these games, 'cuz she's not from here. But I bet she played similar games there as well." Children became fascinated by the possibility of accessing recordings of singing games that their parents might have played. As they browsed the contents of the archives, fifth graders would spontaneously share, "oh… this song was recorded when my mom was 4" or "my mom was actually 7 at the time of this recording." There were many instances of "my mom wasn't even born yet," to which Pen then replied that the songs "must have been the games my grandmother played, from her time."

Summary

With this research, I intended to systematically examine the use of archival recordings of songs-by-children within a music educational setting, for the intent of teaching music and cultural meaning. Specifically, I sought to study fifth-grade children's interactions with a diversity of children's sonic heritages and sociocultural meanings. Attention was directed to ways in which 10- and 11-year-olds, enrolled as fifth-grade students in a public elementary school in the Pacific Northwest, engaged with the archival recordings, embracing music as sound while also understanding the music's back-stories, contexts and meanings. Children's exploration of scholarly descriptions was duly noted, as well as their re-creation of songs they choose for study. Documentation also encompassed the fifth-grade students' new creative expressions based on archival selections. In this chapter, I focused on the in-person experiences to describe and examine the three research questions: (a) What happens when 10- and 11-year-olds are introduced, through a set of music curricular sessions, to children's music from around the world (in song, singing games, chants) through archival recordings of near and distant children? (b) In what ways do children's interactions with archival recordings of children's music from diverse world cultures influence the development of their cultural awareness? (c) In what ways do children demonstrate a broadening of musical experiences through creativity when interacting with such recordings?

While this dissertation research was intended to carry on for a period of six months, the onset of the COVID pandemic brought the conclusion of what became the first of two phases, which as explained and examined in this chapter. Three broad themes emerged from the in-person class experiences of the fifth-grade children with archival recordings: (a) the intersections of children's myriad creative impulses and cultural awareness, (b) an understanding context as a

gateway for cultural awareness, and (c) the connections by the fifth grade students of children's cultures old and new. Within each of these themes exist a number of sub-themes which describe more specific manifestations of these broader categories, notably emphasized by the direct use of children's voices in their developing awareness throughout this phase. As ascribed by the highly-contextual and situational nature of classic ethnographic research—in these in-person instances—, I am not attempting to suggest that these findings are comprehensive or exhaustive. This is especially true given that ethnographic research does not seek to generalize one case to an entire population.

The idea of creating a playlist of recordings that children deemed important was inspired by Campbell's (1999) reminder that

> music is a treasure that children prize for their personal pleasure, as well as a tool that they use to understand the world in which they live. We may intuitively understand this to be true, but to what extent have we tried to tap into children's own musical thoughts, their supposedly natural musical behaviors, their personal and collective repertoires, and their acquisition, reception, and even transmission and preservation of music beyond the realm of school? (p. 8).

It seems apparent that these children's first explorations with archival recordings were leading to their ongoing development of a cultural awareness that encompasses culture near-and-dear, as well as far-distant in time and place. Certainly, learning about "songs in their headphones" proved beneficial to get a sense of their many musical worlds in which they inhabit. Beyond that, it can be argued that students demonstrated a capacity to *feel* the human connection between themselves and the music of the children (from the past) they were interacting with. Their experimentation with the repertoire as well as their contributions in the discussions have shed

light in the understanding of the sense that music is living, is human. There was a clear cognizance that these interactions were further deepened by a recognition that music has always been made by other children.

Research was warranted on the relationship between children's uses of songs-by-children in elementary music classrooms and their development of cultural awareness. Indeed, these experiences were a way to foster a sense of community through music, of both enjoyment and cultural awareness (Walden, 2020). Also, although not easily quantifiable, one of the most important and long-lasting benefits of children's encounters with musical cultures from around the world—through the children's songs, in the case of this dissertation—was an increase in intercultural understanding and empathy (Cain, Lindblom, & Walden, 2013). Through the examination of the two months of in-person fieldwork, it can be argued that cultural awareness is a sensitivity that can be cultivated, especially when educators understand and embrace students' specific needs, leading them to developing an appropriate respect for the traditions they might interact with (Palmer, 1992). Here, it encompassed the study of their seemingly own tradition, bridging cultures old and new. Understanding music as a potential tool for developing a respectful resonance—toward a resonant culture, given their membership of children's cultures—opened the door to a realization that music is constantly being created, recreated, adapted, reinterpreted. Lastly, in the case of this study, students needed to engage in the creative processes of children's cultures, in order to incorporate their own revisions in the children's cultures that they build are a part of as part of everyday life.

Also, there was a growing realization that children's musical cultures are diverse and contextually bound, and that children's cultures at large reflect the various communities that enclose them. At the same time, participating students validated the sense that they also share

facets of the amalgam of children's musical cultures. In fact, it can be said that children's musical cultures comprise music-specific and psycho-social characteristics, sets of meanings, and traditions that coalesce together (Campbell, 2010).

CHAPTER 5

PHASE II: ONLINE EXPERIENCES

It is April, 2020. It's my first day back to the dissertation project following a frenzied period of COVID's arrival to the U.S., and deliberations on public health and the decisions to lock down public spaces. Pineview Elementary School was closed on March 11, and discussions were rampant as to how to continue the education of school children online. It was determined by the school district that all curricular subjects would be continued through remote online instruction. The music classes at Pineview would be continued virtually, but my dissertation project would change course. Students of the fifth-grade music class would return to a scheduled 30-minute class per week, a time too limited from the original plan of 100 minutes per week on the in-class Phase I project. Thus, the dissertation project would go forward with a small volunteer group of students who were keenly interested in following from the first phase onward into a fuller exploration of the archival recordings of children's music, meeting with me for 60 minutes, twice a week. So, I set up my laptop computer on the dining table, with speakers hooked up, and that would be my location for the next nine weeks, Phase II of the research.

That penultimate Tuesday of April, my Zoom H4 *field recorder is on and I have the* Super Voice Recorder *app activated on my phone. I open the online learning room on* Microsoft Teams *ten minutes prior to class time; it is my first time using the platform. I wonder if any of the volunteering students whose parents supported their continuation in the project are going to make an appearance. A few minutes 1:00pm, the five participating students are logged on: Bella, Hope, Laura, Pen, and Lulu. No one seems comfortable at first, especially given that the software only allows to see a limited number of people on the screen, and we could only see*

several faces, in several boxes, at a time. Parents are also in the call, as they know that I am intending to explain the new project procedures and expectations. To break the discomfort of this new world (in all senses), Hope's words are perfectly timed: "It's just SO good to see everyone again." Class begins, and I ask students to describe to me and to the parents present the goal of the project as it was in the pre-COVID period (and as it would be continuing). Laura Donut (her chosen psyeudonym) explains that they are going "to look at recordings from all over the world, and learn about the people in the recording." I explain that we are going to learn about music and the musicians who make the music, the cultures in which they live. I add that we will give some time thinking about the recording process itself, and that we will decide together which kinds of recordings we will examine. Pen immediately chimes in: "It's all music composed by children, and the idea is to find music by *children,* for *children, and that's just so cool." Several of the young students nod in agreement and appear eager to resume the project.*

A thorough understanding of the growth of a cultural awareness by the fifth grade students across the entirety of the project requires a recognition of the seeds that were sown in Phase I on the nature of children's music, the process of collective listening to recordings, learning the music of selected recordings (some of which not familiar to the students at the onset), creating arrangements and variations of the key delving into the internet in order to follow their curiosities as to the featured musicians and the cultural frameworks of the music. While Chapter Four examined the Phase I in-person classroom experiences, Chapter Five focuses on the children's virtual explorations of the archival recordings. This chapter describes the small cadre of fifth grade students who carried on with the project despite the upheaval of their lives in the midst of a pandemic (and later on in the project, the media coverage of civil unrest following the death of a Black civilian by White police and the ensuing protest movement

known as Black Lives Matters). Thick description as well as snapshots from specific moments are highlighted in order to clarify the journey by the five students into music *by* children from culturally familiar and unfamiliar locations, with particular attention to the global-scape of musical possibilities provided for within the archival recordings.

My own explorations are interwoven with the discoveries of the fifth-grade students, with some aspects framed as vignettes of children-at-work in the project which at times takes on a story-telling tone known to ethnographic research. Emerging themes, discussed later in the chapter, are the earnest efforts of the students (a) to respectfully sound as close as possible to the children featured on the recording, while simultaneously considering some of their own "original" additions, (b) to pursue an understanding of the children who feature on the recordings, their perspectives, and the inequalities between students and the children whose music they were studying, and (c) to create something new from the music they were learning from the recordings, utilizing technology while regularly checking themselves on how far they were proceeding from the original recordings.

Virtual Explorations

Setting Up Virtual Fieldwork

Given the unsettledness and uncertainty of the moment of the onset of COVID, the dissertation project had entered a four-week hiatus following the dire news of deaths that came early to the United States in early March 2020 to residents of a nursing home in the Pacific Northwest area. School teachers were speed-learning new technologies, spending full days at the screen, figuring out how they would adapt their in-person curricular program to online experiences. Students and their families received word that a new virtual teaching-learning routine would be put into place, and they were then challenged to learn the routine. On receiving

the go-ahead from the Pineview Elementary School principal, at the beginning of April, I reached out to the families over email, informing them of the possibility of continuing the archival recordings project online (See Appendix 2). I posed the possibility of the involvement of the students in creating a mock YouTube channel that would feature archival recordings of children's songs from around the world. One of the students from the fifth-grade class, Joshua, had suggested earlier in Phase I that the class might create a YouTube channel to deposit and post their arrangements. Although it had never come fully to fruition due to the necessary privacy steps, his idea had inspired the shaping of Phase II.

The new virtual Phase II brought the five highly motivated students, all girls, regularly together from late April to mid-June. There were in all eighteen 60-minute online classes, and many exchanges between myself and the students, or between students and students, via informal virtual visits during "Chat Hours." In addition, I made myself available to the students, logging in on *Microsoft Teams* on the days between our meetings so individual students could ask clarifying questions, seek help in finding resources, and share their work. The calendar of the activities is listed below (Table 5.1).

Dates	Activity
April 21, 2020	First day of virtual fieldwork. Revisit last activity done during in-person instruction ("24 Robbers feat. Mario Bros. Theme"), establish a routine, explore Chrome Music Lab.
April 23, 2020	Continue exploring Chrome Music Lab. Choose an English-language recording to be explored. Come up with arrangement for one song (from a list of child-song recordings from Smithsonian Folkways and Association for Cultural Equity)
April 28, 2020	Sharing their arrangements/remixes.

April 30, 2020	Understanding context & function with the Facets Model.
May 5, 2020	Discovering new territory. Exploring the liner notes. Discussion about their own ways to learn a new song.
May 7, 2020	Discovering new territory. Songs their parents liked to listen to when they were kids (using questions from Facets Model to present each song).
May 12, 2020	Discovering new territory. Learning songs in a language other than English.
May 14, 2020	"Children's Songs from Around the World" documentary. Introduction to Soundtrap.
May 19, 2020	Creating within the new territory. Sharing their projects on the recordings in a language other than English.
May 21, 2020	Intro to recordings by children from around the world.
May 26, 2020	Choosing recordings and cultures they would like to know more about.
May 28, 2020	Gathering careful information about their chosen place (musical, contextual). Thinking about positionality.
June 2, 2020	Learning about making podcasts. Soundtrap exploration.
June 4, 2020	Creating the podcast script.
June 9, 2020	Recording podcasts on Soundtrap.
June 11, 2020	Recording podcasts on Soundtrap.
June 16, 2020	Sharing of the podcast episodes.
June 18, 2020	Sharing of the podcast episodes.

Table 5.1 Virtual explorations schedule

Readjustments to the Virtual Format

Moving online meant a thorough readjustment of the project plan. I needed to learn, as did the students, how to use online platforms for making music and to jump into the unknowns of the feasibility of platforms such as *Microsoft Teams*, and *Soundtrap* for music making. There were not only technological challenges but also the fragility of the moment when the children, their families, and entire communities were fraught with concerns for their health. On our first day online, I wanted to make sure that the children (and their families) who continued into Phase

II understood that they were not obliged to do so. I communicated to them that I understood that their participation could feel overwhelming given the stresses of adapting to "online school," living in lockdown, and coping with family health situations. In their responses within hours of my communique, the five participating children confirmed that they would participate in ways that were beneficial to them. By the end of the first week online, the families had emailed to thank me for providing a platform for their children's music making and musical explorations during that time.

In the first week of the virtual fieldwork, the five girls and I revisited the experiences from before Pineview Elementary School closed. We re-watched the videos of their in-class performances of "Raining Tacos" and "Twenty-Four Robbers feat. Mario Bros" (or "24 Marios"), as it was my intent to remind the children of the project's goals of learning from archival recordings of children's music and discovering the cultural meanings of the music. Now the students were on their own in new ways, and I was no longer physically close to them in order to troubleshoot issues in order to help them look for recordings. In fact, we were reinventing how to learn music, learn about music, and how to invent creative new musical expressions that were based on the music of selected recordings. Throughout the three months of virtual fieldwork, that meant that there would be experiences in creating music with "found objects" from the household for playing with the recordings, creating with visual art, creating dance routines to archival recordings, and making music videos that involved other members of their families (and even their pets who were fast becoming a part of their learning community).

Involving Families

At the first virtual meeting of the five girls, I explained to parents our plan for the next weeks. The students and I collaborated on the creation of content for their imaginary YouTube

channel, which would offer students opportunities to experience multiple creative possibilities (Cayari, 2011, 2016, 2019). Within the first several sessions of Phase II, students were examining English-language recordings from Jamaica, Trinidad and Tobago, the United States, and the United Kingdom. By the third week, they moved on to studying song recordings from cultures that were less families to them and tangential to their own experiences, and which sometimes featuring songs in languages other than English such as Spanish, French, German, Japanese, and Hebrew. In the final five sessions of Phase II, students shifted their attention to examining archival recordings of children's music that were far afield from the experiences of the fifth-grade students—in other languages (such as Bislama, Finish, Icelandic, and Balinese), in further locations (such as Bali, Benin, Iceland, Finland, South Africa). Details of selected sessions follow.

English-Language Recordings

Once they had perused the archival recordings in the Smithsonian Folkways Recordings and Association for Cultural Equity, students were invited to choose one recording to delve deeply into, to learn to sing and play, and to consider for its back-stories and further creative development. They chose to listen together to "Arroz con Leche" and "London Bridge," from the album *Music for and by Children* on Smithsonian Folkways Recordings (SFR), both of which are sung by children. We briefly followed into the route of World Music Pedagogy, listening to 30-second snippets of each of the two songs. We launched study of the songs with Attentive Listening prompts and questions to direct their listening: What language are the children singing? What instruments can you decipher in the recording? What is the musical form, including thoughts of repeated and contrasting phrases? Through this group listening activity, students were drawn into sample tracks among the archival recordings of children's music.

Students were then invited to select one song, in English language, performed by children, from the reserves of African American or Euro American music within Smithsonian Folkways Recordings and the Association for Cultural Equity. To aid in their navigation through a sea of archival recordings, I provided students with a comprehensive list of possibilities. The list contained links to specific recordings from both the archives. As was the case during the earlier in-person classroom project of Phase I, conversations with the students sometimes centered on issues of their growing cultural awareness as they showed carefulness when inventing creative extensions of the songs they were interacting with. A list of tasks was formulated on the creative content that the students would develop individually and then share with one another: (a) choose either to develop a creative new rendition of the song or an exact reproduction, (b) provide the contextual information centered around the children featured in the recordings, (c) give the date of recording and/or release, (d) discuss the ethics of the recording process (e.g., Are the children who sang or otherwise performed on the recording identified and listed? When and where was the recording made, and was there further specific information on the recording process and production?).

Should students have decided to develop a creative experience, there choices could proceed in any one of various ways: the creation of a game to accompany the song (replicated or invented), the addition of new verses. For the song, the design of a *TikTok* dance (given their obsession with that app at the time), the development of a Chrome Music Lab and/or other styles of electronic beat accompaniment, the production of a mash-up (i.e., a creative work consisting of blending and superimposing two or more songs, such as the previously-produced "Twenty-Four Robbers feat. Mario Bros." mash-up), or another creative project that they would describe to me for approval and support. Due to the encompassing global effect of the COVID-19

pandemic, many acclaimed music celebrities were recording "at-home shows" with household items. Their shows served as inspiration to the five girls, given that they typically did not have instruments available to them at home. One video by Jimmy Fallon & the Roots, featuring their performance with "found objects" of "Don't Stand So Close to Me" (originally recorded by the Police) was particularly inspiring to the students. The cleverly titled video served as recurring encouragement for the participants throughout the three months of Phase II. In contrast to the in-person experiences, these students worked alone on their own project. Their song selections encompassed titles from the 1950s still found in children's repertoire today, such as "Charlie Over the Ocean", "Bill Bones", "Little Liza Jane", "Who Stole the Cookie from the Cookie Jar?", and "G*psy in the Moonlight" (this last as one recorded in Trinidad and Tobago) (Table 5.2).

Participant	Chosen Recording
Laura Donut	G*psy in the Moonlight (https://folkways.si.edu/children-at-st-belmont-s-home-trinidad/gypsy-in-the-moonlight)
Lulu	Little Liza Jane (https://folkways.si.edu/elizabeth-mitchell/little-liza-jane)
Pen	Who Stole the Cookie from the Cookie Jar? (https://archive.culturalequity.org/node/54061)
Hope	Bill Bones (https://folkways.si.edu/children-in-new-york-city/camp-songs-bill-bones)
Bella	Charlie Over the Ocean (https://folkways.si.edu/children-in-east-york-school-east-york-alabama/charlie-over-the-ocean)

Table 5.2 English-language Recordings

As the five girls prepared to share their song, their examinations of song content and context became increasingly deeper. After their initial presentations, we reexamined the questions framing their assignments, with focus on the development of their cultural awareness through those recordings. The questions ran the gamut from physical appearances of the

musicians to the fair and just treatment of their music by cultural outsiders, one question tumbling to the next: Who are the children on the recording? What do they look like? Where do they come from? How do their perspectives of the world differ from ours? Is it fair and respectful for us to be "using" their songs? Do their songs belong to all of us children as a greater and all-encompassing cultural unit? How should we carefully approach the songs and singing games that were created by other children? To help focus our understandings of song context, we fashioned questions from the Cultural Prism Model (Campbell, 2004) and the Facets Model (Barrett, McCoy & Veblen, 1997), along with students' own expressed curiosities (Figure 5.1). Together, the girls and I created a model of how a children's song could be examined, analyzed, and interpreted, and brought into the realm of a newly created invention of the song. These were developed on an editable Goggle Slide, so that students could edit to add their own discoveries. Note "Twenty-Four Robbers" as an example of the analysis that children adapted to selected songs (Figure 5.2).

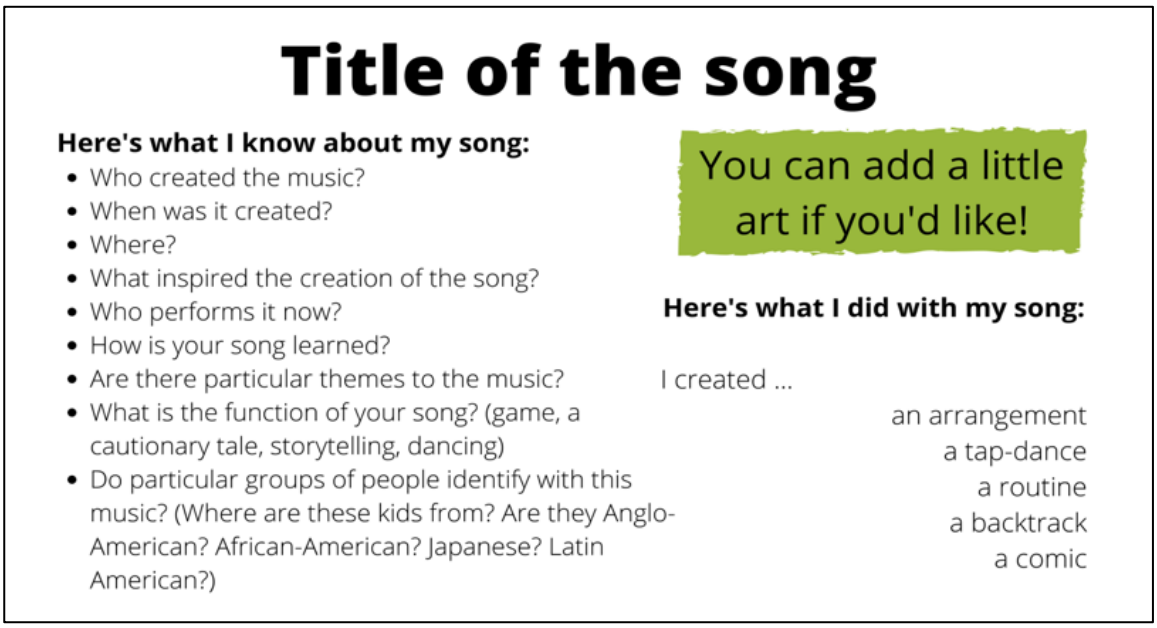


Figure 5.1 Questions to help focus our understandings of the context surrounding the song

Figure 5.2 Example we created together to serve as a model.

Recordings "Just One Step Away"

Phase II students were next challenged to explore songs by children that were in a language other than English, but that in one way or another culturally and linguistically near to their experiences. Although they were invited to select a song from any culture imaginable, each of the five students selected music "just one step away", emanating from cultures to which they were connected or with which they had some familiarity. These were selected during online class time, but they were responsible to learn and study their selections by themselves. The only parameters were that recordings should come from the selected archives and feature children' music=making. Students were referring to the recordings from which they were selecting their songs as "beyond English-language recordings."[3] Opportunely, at the beginning of the project, in

[3] Although I consider this labeling of the curricular project to be quite English-centric (especially given my positionality as someone for whom English is *not* a first language), I started using this terminology based on conversations with the students who categorized their progressive work with children's music in this manner. In a way, the English language was the unifying crossroads between and among all of our identities, and that's how the students then referred to that first list of songs that I had provided.

Phase I, students and I had started our conversations from a familiar place, with regard to American children's songs, popular music, and English-language lyrics, and were gradually expanding while also deepening our conversations about music, peoples and cultures.

The five girls were prepared to share their song selections with one another. Laura Donut was exploring Spanish-language recordings, explaining her attraction to doing so in that Spanish was one of the three languages she spoke. Lulu shared that she was "really curious" about France, but did not give her reasons for this curiosity. Bella was quick to say she wanted to explore Hebrew songs due to her Jewish heritage, and because her mother spoke Hebrew. Pen wished to connect to a culture that was familiar to one of her family members, as her father had lived in Japan for many years as a child and was now working in a Japanese company. Hope was exploring German child-songs after having had a German Au Pair caring for her when she was a young child. The procedure for song experience and study was familiar to the students from previous experiences (i.e., learning a song and learning *about* the song), now with a recording from a culture adjacent to their perspectives and experiences (Table 5.3).

Participant	**Chosen Recording**
Laura Donut	"Villancicos" (https://folkways.si.edu/rafael-sojos/villancicos-christmas-carols/childrens-latin-world/music/track/smithsonian)
Lulu	"Promenons-Nous dans le Bois" (https://folkways.si.edu/promenons-nous-dans-le-bois-the-wolf-song-singing-game/childrens/music/track/smithsonian)
Pen	"Yerabu Yuri no Hana" (https://folkways.si.edu/umeno-tajima-accompanied-by-eikichi-kazari/yerabu-yuri-no-hana/world/music/track/smithsonian) paired with "Sakura, Sakura" (https://youtu.be/z4tvGLJBFNg)
Hope	"Alle Meine Entchen Schwimmen" (https://folkways.si.edu/erika-and-elsa-vopel/alle-meine-entchen-schwimmen/childrens-world/music/track/smithsonian)

Bella	"Aviv" (https://folkways.si.edu/miriam-ben-ezra/aviv/childrens-judaica-world/music/track/smithsonian)

Table 5.3 Chosen recordings from just-a-step-away

Before generating a list of possible recordings, we began another collective exploration, turning our attention to the archival recordings of the Association for Cultural Equity's Global Jukebox (Figure 5.3). We reviewed together tracks from each of the country or culture for which students had declared an interest. Students were encouraged to find three recordings from the culture they had selected, and to seek information on the internet about the selected song, the song's classification (e.g., lullaby, storytelling, singing game), and the lyrics and (as pertinent) their English translations. They were reminded of the need to know about the people whose songs they were listening to and learning, even as I also guided them on prospects for using their selected songs in new contexts and for new purposes. Beyond their gathering of contextual information on the songs, I advised students to listen for recognizable instruments as well as to the complexities of the melodies, rhythms, and vocal nuances of the song. Since the students would eventually be teaching their classmates the song, I clarified to them that they would thus need to carefully digest, "curate", and prepare the song for the occasion.

Figure 5.3 Laura Donut exploring the Global Jukebox

Recordings from Further Afield

The final round of the explorations of archival recordings in the online learning of Phase II entailed students' selection of songs by children from places and languages unfamiliar to them and "further afield" from their experience. Students were now, in this round, stepping out of their comfort zones into culturally unfamiliar territory and into a fuller exploratory mode. They were to select three songs from any of the cultures available in the archives, which they would then learn (and learn *about*), create an extension, and share with the class. While I had encouraged this braver and bolder exploration—to learn and investigate songs from children from further down the road—in my role as teacher-researcher, the nature of this experience was an organic development that the students themselves had suggested. To better organize the mass of resources that the activity entailed, I had downloaded from the archives the recordings of students' selected songs and any available contextual information. There were 3 songs from resources other than the archives, these due to the fact that two students had selected Bali and the Nordic cultures of which there was no children's music within the archival recordings. I deposited the entirety of the resources in a Google Drive folder organized by country and/or culture (Figure 5.4) so that the students could easily access the recordings and associated materials. Each folder contained the sound files of children's songs and liner notes, if they were available from the archives. For the two students whose interests were children's music of Bali and the Nordic countries, I tapped into the song collections put together by music educators. Recognition by students of the absence of recordings by children of these locations was a disappointment at first and a learning experience in itself, and students began to wonder why some music cultures were well represented within archives while others were not.

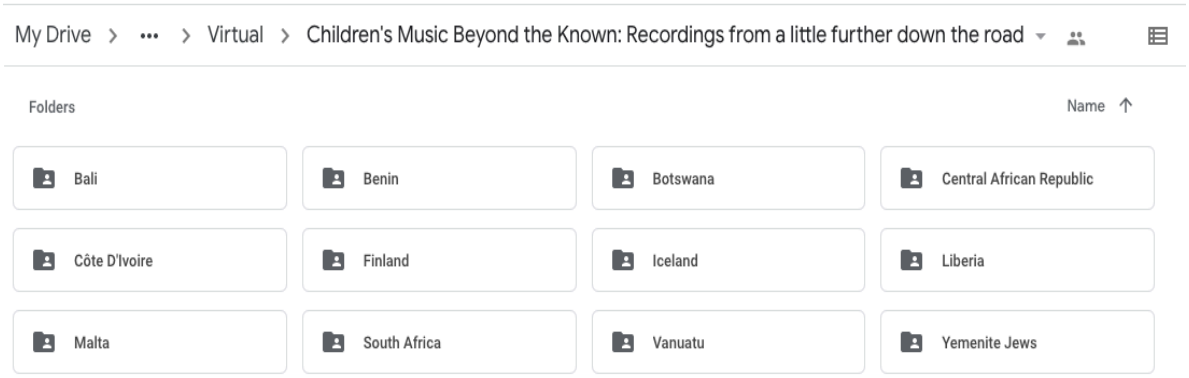


Figure 5.4 Google Drive folder with possible recordings

Soundtrap Podcast Creations

As one of the online tools that students utilized throughout Phase II, the online digital audio workstation known as *Soundtrap* enabled students to proceed from yet another song search, through a process of listening and learning the song, and examining the people and place associated with the song, to the development of a shareable music-culture production. As a result of a proposal by Pen, one of the five girls in Phase II, the project shifted course from students creative arrangements of studied songs to the development by students of individual podcast episodes whose target was the selected song and its cultural context and meaning. Pen had confessed her "addiction" to listening to podcasts during the time of COVID-related isolation, and then offered her suggestion to the group, that podcasts would be "a great way to teach about the children and their cultures." In fact, the student-produced podcast programs became the ultimate learning pathway that captivated the attention of the fifth-grade girls all the way to the close of the school-year in mid-June.

Musically, each participant created a unique intro song with a unifying vocal tag: "Welcome to 5Kidz4Kidz," that indicated the five students were creating a resource for people their age: from children to children. Podcast episode scripts were inspired by the recurring class

conversations about the *Cultural Prism Model* (Campbell, 2014, 2018) and the *Facets Model* (Barrett, McCoy, & Veblen, 1997). Each student selected a culture that then led them into a search for a recording of a children's song from this culturally unfamiliar location, from Bali, Benin, Iceland, Finland, South Africa, and the Pacific Island of Vanuatu. They then immersed themselves in the song, and worked their way into research on other music, musical instruments, and musicians of the selected culture along with the features of the culture that ranged from geography, the economy, and demographics of the region (Table 5.4). At the outset of this final project, students also curated a list of procedures that they would follow as they crafted their podcast scripts (Appendix 6).

Participant	Chosen Recording
Laura Donut	"Sá Ég Spóa" – Iceland (Drawn from *Nordic Sounds*)
Lulu	"Tirlirlittia Laulu Tytot" – Finland (Drawn from *Nordic Sounds*)
Pen	"Tukutuku" – Vanuatu (Drawn from Smithsonian Folkways Recordings)
Hope	"Ere Ere" – Benin (Drawn from Smithsonian Folkways Recordings)
Bella	"Meong Meong" – Bali (Drawn from Gending Raré) https://www.balimusicbook.com/meong-meong
	"Malende & Tshigombela in Tshitavhadulu Village" – South Africa (Drawn from Emberly's collection on Smithsonian Folkways Recordings)

Table 5.4 Chosen recordings from "further down the road

Student production of the podcasts validated the initial intent of this study, which was to encourage children to know children of various cultures through archival recordings of their music. While were learning music, they were also learning culture, following their curiosities about the child singers and musicians, and feeling the pull to these children. With involvement in the development of their podcasts, they were intent to "teach", to share their discoveries, and to "create a resource by children for children, featuring children's music" (Pen, Individual

Interview, 2020). (Figure 5.5). Hope suggested an all-encompassing title for the five-episode podcast, “5Kidz4Kidz”, as she viewed them as a series that could inform and inspire other children in ways that were colorful and contemporary. It was the opinion of the five girls that podcasts were to be shared in an openly accessible platform, as they were intended especially for other children. The five episodes of the “5Kidz4Kidz” podcast are available through the online platform known as Padlet at https://padlet.com/jucantarellimus/5kidz4kidz (Figure 5.6).

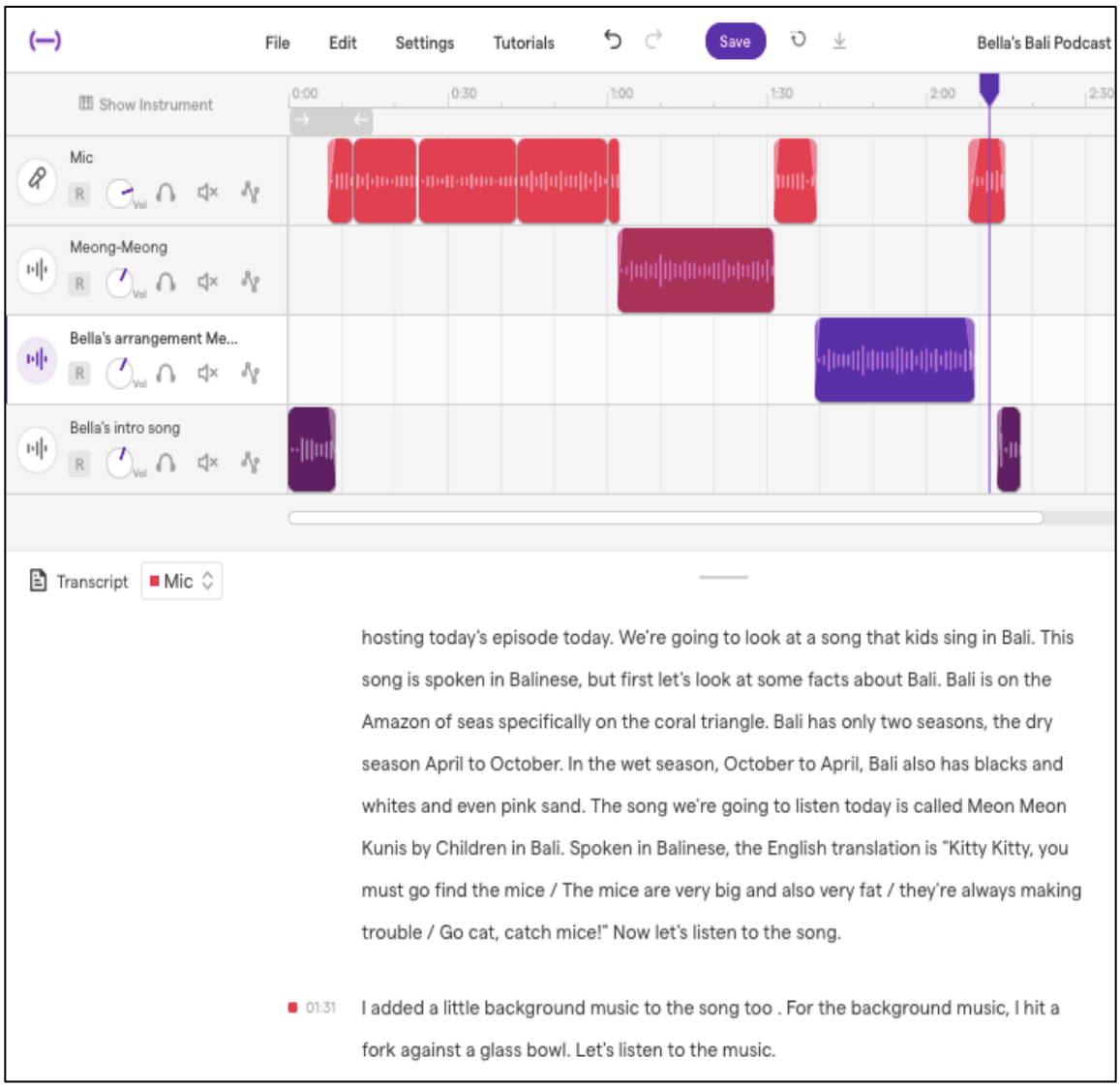


Figure 5.5 Snippet of Bella’s episode transcription of “5Kidz4Kidz” on Soundtrap

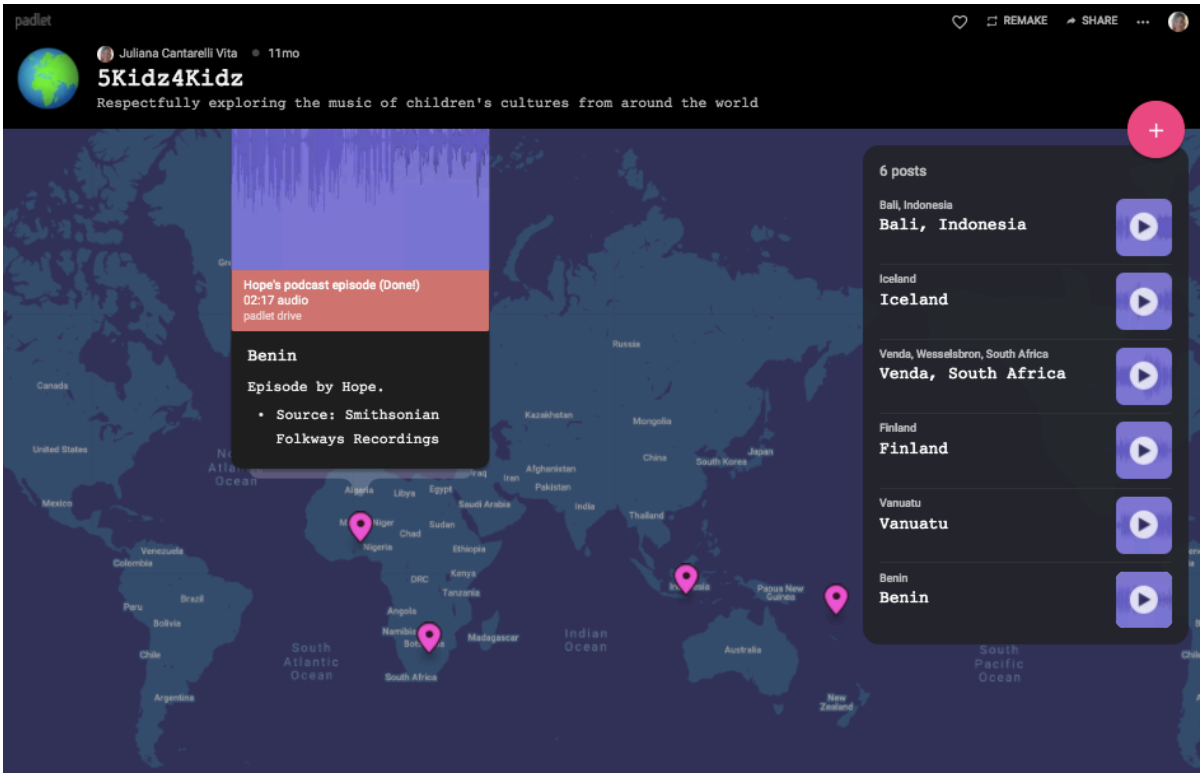


Figure 5.6 "5Kidz4Kidz" on Padlet

Journeys into Cultural Awareness through Recordings

As in the in-person class experience of Phase I (Chapter Four), the fifth-grade students who had volunteered for Phase II were active participants in the process of exploring archival recordings. In doing so, this project was intended to shed light on ways that young learners incorporate archival recordings of children's music into their learning experiences. The research was directed to students' musical development as well as their cultural awareness and eventual empathy as a result of a curricular design that would fit the learning modes of 10- and 11-year-old students. It was anchored in the belief that children's study of children's musical cultures, from a wide array of locations, is best accomplished through a holistic approach that offers listening, creative musical expression, and collective and individual research into the sociocultural contexts of the music.

The descriptions above feature the events of the online sessions. Following are themes, introduced and interspersed with students' own descriptions of the songs, the language of their lyrics, and their growing cultural awareness of the children whose music they were learning. Through three months of Phase II's virtual ethnography, the activities of the five students were chronicled, from three themes emerged: (a) that the students sought to respectfully sound as close as possible to the children they listened to on the archival recordings, (b) that the students grew their understanding and respect of the children (and their cultures) featured on the recordings, and (c) that the students considered the cultural circumstances of the children whose music they were learning and imagined or interpreted their feelings all the way through to the production of their podcast music-culture units. These will be further discussed in following.

Striving to Respectfully Sound as Close as Possible

From one block on the Microsoft Teams screen to the next, the students take turns sharing how they plan to perform the song they've selected from the archival recordings (and specially provided resources). Bella shares that she is using a recording of Venda children of the Limpopo district of South Africa, who are singing and performing on drums and shakers. When I ask what her plan is, she promptly replies, "It looks like she's holding a shaker… so thinking about the instruments I have at home, I could use some salt and pepper (shakers)." When it comes time to later share the recorded renditions of their songs, Bella makes use of throw pillows as she punches out the very same rhythms that appear on the recording by the children in their Tshigombela *music and dance practice; remarkably, the timbre of the punched pillows matches the muted sound of the drum on the (date) recording. Given that I encouraged students to create anything of their own expressive practice in their personalization of the recorded songs, I ask Bella why she had maintained the same rhythms (as did also her peers recreate*

facets of their recorded songs). In earlier activities, these students had developed new renditions of their studied songs. Bella's response was quick and confident: "Oh… I wanna sound like them. I wanna sound just like them!"

Numerous incidents like the one reinforced the earnest interest by students to match the linguistic, melodic and rhythmic nuances of children whom they heard on the recordings. These incidents were evidence of student respect for the creators, the children, of their chosen sources, and respect for the cultures of the children who were far removed from them and culturally unfamiliar to them. Further, the students were insistent that they find recordings *by* children, even as they dismissed the use of recordings *for* children that featured adult performers or which were commercially produced by adults to feature a less-than-genuine synthetic sound. Student interest was piqued by recordings featuring children, and they found appealing those recordings that drew them to matching children's vocal styles and the accompaniment that children themselves provided on various instruments.

"I Think I Have To Do It In Icelandic. I Don't Want To Do It Just In English"

By "it", Laura Donut was referring to the song, and by "do it" she meant "perform the song." As she was learning songs from recordings of children in Iceland, Laura declared that it would be "unacceptable" for her to record herself singing an English translation of "Sá Ég Spóa" ("I saw a spóa / whirmbel"), but that she would need to sing it in Icelandic. In a conversation with her classmates in the online session, they wondered whether and how would listeners would know what Laura Donut was singing about if she sang in Icelandic, she leaped into a plan for singing the song in two languages, "in canon" with one another. In the end, Laura Donut chose to learn and record the song in Icelandic and English (see Figure 5.7), holding on to her interest in

matching the song's original language while also offering listeners without knowledge of Icelandic the English translation as she would sing it.

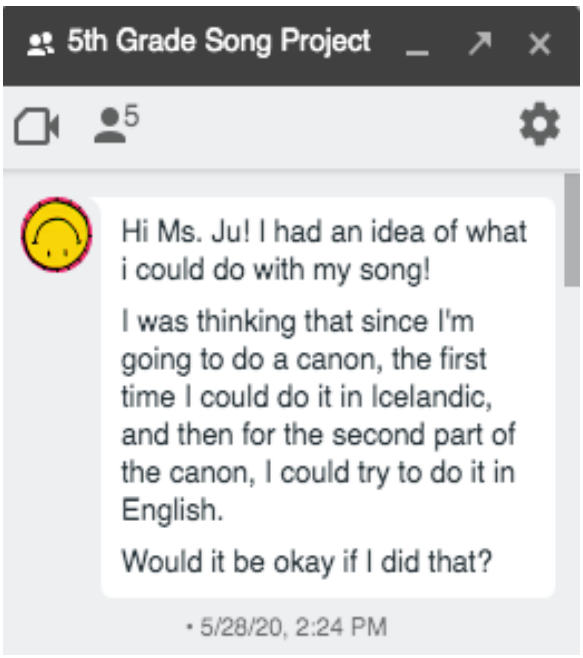


Figure 5.7 Google Hangouts exchange with Laura in her brainstorming of "Sá Ég Spóa"

Hope had a similar reaction when investigating songs "from just one step away," when she vowed to study, and to learn well (so to enable her to teach her cohort) a song she had first heard from a former Au pair from Germany, "Alle Meine Entchen." She had found the song on a track within the archives of Smithsonian Folkways Recordings, thus allowing her to re-connect with a song she had remembered from her early childhood and which was now available to her for further exploration of its sound and cultural meaning. Hope insisted that songs like this re-discovered song would lose their essence if they were performed in an English translation.

> And when you sing it in German, it sounds so much better than English. 'Cos like [starts singing with English translation, slightly changing the meter from duple to triple] "All of my ducks / swim on the lake / head in the water / tail up." Like…?!" (She grimaces.) "I am not exactly sure that you'd want to sing that (in English) to, like, your kids, to make them fall asleep but… I think it'd rather disturb them than put them to sleep—cos that's not going to work. I'd stick with the original.

Bella, on the other hand, was worried about replicating the instrumental sounds of the recordings she was selecting. Not only was she making use of throw pillows and salt-and-pepper shakers to reproduce the sounds of percussion instruments in the recordings of Venda children's songs from Limpopo, South Africa, but she was also carefully considering how she would represent the sounds of the Balinese music featuring children at the Sanggar Kukuruyuk program at the Rumah Dongeng (The House of Folkstory). Given that the recording of the singing game, "Meong Meong," included a single pitched percussion instrument, Bella was adamant that she would replicate the instrumental timbres with her at-home instruments.

> Actually, I am kind of thinking a windchime would sound like that… If I beat a spoon against the windchime… we have a windchime in our backyard, and that could be kind of cool. [She sings "Meong Meong" while pretending to play an invisible pitched percussion instrument]

Pen worked quietly, rarely chiming in to the conversations of her classmates. Yet she, too, evidenced continuing interest in sounding like the recording. Her study of the well-known

Japanese folk song, “Sakura,” was encouraged by her father who knew Japan well from living there and working with Japanese colleagues. Pen listened to a variety of “Sakura” recordings, many performed on the thirteen-stringed plucked zither, the *koto*, and experimented with recreating the sounds of the *koto* (despite the fact that Soundtrap’s sample sound bank did not include the instrument). While at first disappointed not to find the *koto* among the more common string instruments featured on Soundtrap (e.g., guitar, bass, violin, viola), she ultimately decided that the harp would “be just close enough” to rendering the timbre of the *koto*.

“I Have To Say It Right. I Want To Say It Right”

The challenge was considerable for these students in their quest to respectfully sound as close as possible to the archival recording of the song selections. At times, the students shifted away from the online class resources to reach more widely across the internet for both sonic and contextual insights. It was becoming a practice for students to pursue additional music and dance performances of a cultural group through YouTube and other video platforms, and to look and listen broadly for instruments, pronunciations and translations for unfamiliar languages, and various stylistic interpretations of their songs. In the second round of recordings they had selected, those “from just one step away,” Lulu chose the French-language children’s song “Promenons-Nous dans le Bois.” She had first found the song on YouTube, and then rediscovered the song’s availability among the archival recordings. When she first shared the song in her online class, she was visibly self-conscious and uncertain as to how to proceed to learn it.

Lulu: I don't really know how to pronounce them (the lyrics), but there are my three songs. I am not sure if I should try (to pronounce them)…There is a video about it, and I really can't tell what the translation is but I think one of them (the songs) is about a tree…

Hope: What song is it? Can you…like, do you know the title of it?

Lulu: I know the title, but I don't really know how to pronounce it, 'cos it's hard to pronounce. And I don't want to mess it up.

Lulu's self-consciousness and uncertainties were later converted into action. She had drawn the children's song from *Game Songs of French Canada,* located in the archives of Smithsonian Folkways Recordings. However, Lulu sought to surround herself with extra resources. She proceeded to sift through endless renditions of the song on YouTube, sorting through the pronunciations of the verse. In her presentation to classmates a few weeks later, she included a video of a French child pronouncing each verse of the song, with every word slowly enunciated, phoneme-by-phoneme. She encouraged the group to unmute and make an effort to repeat the phrases after her. Moreover, her careful and conscientious attention to locating a video of a child teaching the pronunciation of the song lyrics, from among a wide array of electronically generated videos of singers, was testimony to her interest in centering children in her search for music that was meaningful to her. She was earnest in her effort to maintain the focus of finding recordings that represented the movement of the music "from-children-to-children", from "them" (the singing children on the recordings) to "her" and her classmates. Lulu continued her conscientious effort to learn the songs as they sounded on the recordings, in that the Finnish tongue-twister "Tirlirlittia Laulu Tytot" she selected pressed her to practice it until

she could speak it smoothly and without tripping over the syllabus. She made use of three additional "Chat Hours" so to practice the song with me. When I asked why she was so persistent, there was no hesitation in her response, explaining that "I have to say it right. I *want to* say it right. I don't want to be disrespectful."

The carefulness with pronunciation was also present among the other girls in the virtual learning sessions. Laura Donut chose "Villancicos" as her second song from an archival recording, at least in part due to her familiarity with the Spanish language. She explained that her mother, who was born and raised in Mexico, was familiar with the song and could assist her with the correct pronunciation. After she had earlier persevered in learning the original Icelandic language, "Sá Ég Spóa," I surveyed her strategy for learning that song that was so distant from her own identity. She explained, "I listened to the song, like a million times, to learn how to say it. No, but seriously, it was like thirty times. But I think I got it now." She also mentioned the benefit of having access to an online pronunciation video: "I just listened, and listened, and listened, and listened," she affirmed.

Attention to People and Context

*To my question on the meaning of g*psy, Laura Donat replied: "I think it's a type of person, right?" I responded by describing the nomadic community Romani people in Europe, in North America, and across much of the world. I noted that the reference to the people as "g*ypsy" is controversial as it is considered an offensive racial slur. Laura Donat was intrigued, and also thinking aloud on the meaning of the word: "That is something I should look up to learn further. I thought g*psy was also a type of fairy…and this song is like a dance, it's like a circle game, like in a circle dancing… that's kind of something that fairies do in myths. But… yeah, but if it's not a nice word, we shouldn't be using that."*

The cultural awareness by students, and their continuing curiosities and careful sensitive attention to the children featured on the recordings, was continuing to develop through their immersion in the music—listening and learning the songs, and through their energetic pursuit of contextual information. As demonstrated in the excerpt above, we deliberately discussed the question of whether offensive music should be omitted from study, particularly when they might communicate historically hurtful words and ideas. The students determined on their own that such music would be inappropriate for use.

The girls raised questions as to the featured musicians, and were visibly concerned about their portrayal on the recording and on liner notes and other supportive material. The questions rained down: Were the musicians named on the recording or in the liner notes? Were the children credited by name and by contribution? How old were the children? Where did they live? What was life like within their community? How were their cultures similar to and different from those of the Pineview Elementary School students? Since our first interactions with the archival recordings, students had been drawn to the liner notes (particularly on their choices from Smithsonian Folkways Recordings in which liner notes were sometimes quite ample). They poured over the information included, or spoke to information that was absent, or unclear and in need of further development.

Once they had become familiar with the line of questioning from the Cultural Prism Model and Facets Model (e.g., "Who created the music?" and "What function does it fulfill?"), I added questions as to layers of identity that comprise childhood (e.g., "How is the music similar or different to the music/games you are familiar with?" and "Would it be righteous to use and recontextualize the song for class purposes?"). There was considerable effort, too, as to my role in engaging the students in a musical-artistic creation that could be based upon and influenced by

their selected archival recordings. This activity meant stepping beyond the initial fascination that students had with the sounds of the singing voices, linguistic renderings, and instrumental accompaniment, and proceeding carefully to developing insights on the meanings of the songs (while also being careful not to tokenize the recorded children or to superficially represent their cultures). As their teacher, I sought to connect the students more deeply with issues of equity and justice as they followed into their music-culture examinations; these included the availability of information about their song selections, and their constant check-ins for potential biases toward minoritized groups in the songs. In accomplishing this goal, students were engaged in sorting through how their identities either intersected, or did not intersect, with those of the children featured on the archival recordings.

"Most Songs Reflect on Who People Are…"

Student attention to the children was noteworthy, as were their questions and comments on others in the same community and culture, as well as their land, climate, and livelihoods. Their efforts to reproduce as faithfully as possible the musical sounds of the children on the recordings were a direct development of their interest in human and cultural elements. Students viewed the songs and sounds on the recordings as windows to the world. Bella enthusiastically explained her interests in the project: "I really like that we are focusing on children who aren't like us! It's fun to know what kids from the other side of the world are up to…" This focus on knowing children of faraway and unfamiliar cultures rang true for Laura Donut as well, as she pondered her selection of an Icelandic song: "So, I thought: 'Oh, this is a good way to learn more about Iceland…(and)….by listening to those songs you get to learn who those people are…because different people make up practically the whole world…"

Pen and Lulu shared similar techniques in coming into the study of their recorded songs, drawing from the wealth of available information on Vanuatu (Pen) and Finland (Lulu), pursuing their curiosities about music, culture, and children. On her podcast episode for "Tirlirlittia Laulu Tytot," Lulu alluded to aspects of social welfare as well as indigeneity in Finland in her opening words:

> Finland is a country in northern Europe. This country is bordering Sweden, Norway and Russia. Its capital, Helsinki, occupies a peninsula in surrounding islands in the Baltic Sea. The Northern Lights can be seen from the country's Arctic Lapland province. This country is very interesting and fun to learn about, and a fun fact about it is that is "the happiest country in the world" because of its health-care-for-all system. The Finland culture is rich and divine, and it has a mix. It's mixed with European culture and some Indigenous heritage as well.

The Indigenous heritage to which Lulu referred belonged to the Sámi people, a Finno-Ugric-speaking people inhabiting Sápmi (northern parts of Norway, Sweden, Finland, and the Kola Peninsula of Russia). Pen also wanted to highlight Indigenous heritages in her study of Pacific Islands. In her podcast episode of the Ni-Vanuatu song, "Tukutuku," Pen included a commentary on issues of colonization by the British and the French, and reported to the group her thrill of discovering that cultural heritage had thrived despite the forced colonization of the Pacific islands of Polynesia as well as Melanesia and Micronesia. Pen had amassed much information on the cultural history of the region, and also clarified that Indigenous languages were still alive and well on the islands of Vanuatu:

They speak hundreds of languages, although Bislama, English, or French are the main spoken languages there. Even a brief glance at the history of Vanuatu is quite intriguing. Ever since 500 BC, the islands of Vanuatu have been inhabited but in the 1900s, English or French settlers came and settled on the islands. Many of the Europeans were Christians or missionaries. After years of disagreement between the Native Islanders and the explorers, governmental conflicts emerged, striking the Chiefs administrative. Even though they were explored (and the European explorers were pressing for change to European dominant thought), their Melanesian cultures still thrive.

Exchanges with the five girls on music as a reflection of culture evidenced an accumulation of knowledge as well as their spontaneity and their childlike lightness of being. I prompted them to flip the experience of their study of "other children" by posing this question: "What kind of information do you expect others to know about you and your study of children's music?" Student responses varied.

Laura Donut: Oh, this is a hard question.

Bella: …that we were in quarantine.

Hope [after a long sigh]: That these are rough, rough times.

Pen: But that we did it in this project!

Lulu: And that we like to play… [hesitates] with Chrome Music and Soundtrap and stuff.

Laura Donut [to the tune of "Lemonade Crunchy Ice"]**:** It should go like: "Coronavirus *(clapclapclap)* / Just go away *(clapclapclap)*." [They all start laughing.]

"If We Are Not 100% Sure, Maybe We Shouldn't Use It at All"

The students' journey in search of contextual information and "music-as-a-reflection-of-culture" conversations led to an examination of the appropriateness of their selected songs. That was the case with "Lil' Liza Jane," chosen by Lulu. She spent considerable time independently pursuing an array of online articles on the song, that it was first published in 1916 and featured on Broadway as a composition by Countess Ada de Lachau, as a "Southern dialect song"; that the name "Liza Jane" (or sometimes "Eliza Jane") was a standard female character in minstrel shows; that there we vairants of the song ("Goodbye, Liza Jane" published by Eddie Fox in 1817, and Harry Von Tilzer in 1903); that the song derives from communities of enslaved Africans; that it was featured in Natalie Curtis Burlin's (1918) *Negro Folk-Songs* collection; that it was a play party (Powell, 2014) or a leisure song (Forcucci, 1984). Both the Association for Cultural Equity and Smithsonian Folkways Recordings feature materials such as lesson plans and well-produced videos of this "Lil Liza Jane." While I did not present all the details regarding the presence of the song in minstrel shows (and likely racist portrayal), I raised the question to the girls as to asked what actions should be taken if we encountered information showing evidence of offensive of harmful messages embedded in a song. Without hesitation, Lulu immediately replied, "Maybe if we are not 100% sure that [song] is ok, maybe we shouldn't use it at all" (Individual Interview, 2020).

A similar outcome occurred in conversations regarding "G*psy in the Moonlight" with Laura Donut. Laura had selected that particular recording was due to its locality, when she was determined to find a recording closer to her maternal homeland of Mexico. The chosen recording was part of the album "Caribbean Songs and Games for Children," with recordings from Central America collected and curated by Edna Smith Edet, released in 1978. According to liner notes

from the Association for Cultural Equity collection and Smithsonian Folkways Recordings, "G*psy in the Moonlight" is deemed to be a song from Trinidad and Tobago. In that moment, Laura Donut was the only participant whose recordings came from a place outside of the United States' mainland. According to her, being that this song was from Central America, she deemed it to be "close enough" to the place where her mother was born and raised. She explained her understanding of the word "g*psy," and how to solve this conundrum with sensitivity:

> That is something I should look up to learn further. I thought g*psy was also a type of fairy…and this song is like a dance, it's like a circle game, like in a circle dancing… that's kind of something that fairies do in myths. But… yeah [pausing]. But if it's not a nice word, we shouldn't be using that.

"It's Kind of Cool To Actually See Everything That Happens Instead Of Just Guessing"

Earlier conversations with the students led to deeper exchanges about the contexts of songs-by-children as well as about musical cultures at large. Given student interest in providing specific information about a song or singing game that they know well, I pressed further: "What would you like students to tell others, if they were doing this very same project 50 years from now, using a recording of music on which you had performed?" Students agreed that noting contextual intricacies of their music was indispensable and necessary for achieving a fuller understanding of music, people, and culture. Their dialogue follows.

> **Bella:** Maybe like, where it (my song) was created. If it was during this time, I would like them to be like "this was what [specific moment]." That was the reason why I

created it. Especially if it was during…if I wrote it during this time [the pandemic], if they were listening to it, why I wrote it. And that *I* wrote it. Probably like, how, why, when… It's the four Ws and one H: how, who, when, where, why.

Laura Donut: I think I would be fine with it [the use of her recordings with others], because I would like to know what others would be able to do with my song. But I would want them to respect the style the song is in. It's like—do not change it up too much, so that can still be recognized as my song. Maybe try to use the same sort of instruments… Like, the same type of instruments. If I did something on a string instrument, kind of try to stay in the "string zone." So that it wouldn't be too changed up. Like for Pen's song, she had "Sakura" and they were playing that Japanese string instrument [*koto*]. I don't have that instrument at home, but it's a string instrument so if I wanted to recreate with it maybe I could find another string instrument.

Lulu: Maybe they could do something instrumental or adding on to the song. If there isn't a good outro or something and they'd like to add on to it. And yeah… just like, more about the composer and where it was and how it happened. Where, why, how it was created. What was the idea about it, or something.

Pen: I think probably where the music came from, and why… Say, I wanna write this song, and I dedicate it to someone or something. I want them to know that. Just like, make the same thing that we are doing now [in this project]. I'd say I would honestly feel pretty good if someone chose my song, you know? Like, I wouldn't be mad. I would probably want them to keep in mind the meaning of the song. Like, if I made a game, I'd want them to keep it like a game. Or, keep the same effect and they can change it however they want.

Other moments in the project reflected this careful attention by students to the human elements and sociocultural features that informed their understanding. The direction of the podcasts, as they planned together for the content that they would provide, also reflected the preoccupation by students of the heritage of the song:

> **Laura:** So, I think it should be like this—we start with where the song is from…
>
> **Pen** [interrupting Laura]: Yeah! Information about the country.
>
> **Bella:** Then play the actual song? And go deeper in the context?
>
> **Hope:** What if… we did a quiz/game to go with it?
>
> **Bella:** Like what?
>
> **Hope:** Like…we could say some words that are important and make a crossword to go with it.
>
> **Laura:** Guys, I think we should go into what the songs mean [to the people].

In specific cases, the availability of materials provided participants with a clear picture of the questions they found important. For example, Bella reported that she had decided to use an archival recording of Venda children not only because a video of the performance was available but because of what could be understood through visual as well as aural means. She remarked on the values of the seeing the children in the acts of performing.

> **I** like the ones with the video [of the children] because I think that's helpful. Because I gotta see what they do. I don't gotta do like, assume what they…how it looks or anything like that. I gotta see it and I gotta see what they wear—like, they are wearing

> this really cool, I am guessing, a traditional dress, they are wearing a skirt/dress—and they are playing these really cool instruments that kinda looks like a marimba, and it's like they have a dance that goes with it. So, it's kinda cool to actually see everything that happens instead of just guessing.

"My Background Is Different Than Theirs, So I Have To Be Extra Careful"

One conversation topic that recurred from the opening online sessions forward, over the three months of sessions, underscored the interest by students in the perspectives and positionalities of the recorded children, and of who they were and how they navigated the world (Kinkaid, 2021; Pratt, 2009). They frequently shared their curiosities as to who the children were whose music they were listening to, how these children belonged to different cultural identities than their own, and how important it was to "do them well", that is, to listen and learn them, and to devise creative arrangements of them, but with respect. As Laura explained:

> My only preoccupation is finding recordings of children from that culture. If you have a song in Spanish, look for recordings of children who grew in that culture, to make sure you have the correct pronunciation. Because, you know, these songs might mean a lot to them. (Individual Interview, 2020)

Laura's cautionary reinforces the notion that children's musical cultures reflect the various communities that enclose them (Campbell, 2010, James, Jenks, and Prout 1998; Minks, 2008). At the same time, the five girls of the online classes reported that a major source of the project's "fun" and enjoyment was that they were already familiar with musical features and

expressions from their earlier studies in our school music program. These features included their understand of the varied categories of children's repertoire such as lullabies, singing games, ring games, jump roping chants. This familiarity by the students strengthens the argument that children's music, especially songs-by-children, is comprised of particular characteristics, sets of meanings, and accompanying gestures, dance moves, or game maneuvers, all of which have coalesced and given meaning to the universality of children's music at large (Campbell, 2010), in ways of shared functions across cultures.

Another frequently visited topic, especially toward the end of the online project, was the extent and nature of resource materials necessary for students to have in creating the podcast episodes. Beyond the decision as to which music cultures, which children, and which archival recordings would be featured in each podcast episode, the students found it necessary to curate contextual information with a critical eye. For example, in her preparation of the script for the podcast episode featuring the Balinese game "Meong Meong," Bella was concerned about providing information beyond what was available from news sources, hinting that she hoped to have verifiable descriptions (some of which might even require scholarly description and analysis). Bella declared her position:

> This place (Bali) is beautiful, beautiful. But I can only find bad information about it. Like drug dealers and stuff. And I don't think I wanna highlight that. You know…? There are good things, beautiful things, that's what I think I need to talk about…My background is different than theirs so I have to be extra careful with what I am choosing to share, no?

Hope's podcast episode also reflected a similar stance. She explained terms that could be misunderstood or seen with prejudice, such as the West African religion, Vodun.

> These people [in the recording] were most likely Fula or Fulani people. This song is in one of their many languages. Now, here are some fun facts about Benin: this West African country is the cradle of Voodoo. Locals call it Vodun which means spirits instead of what you most likely think Voodoo is. They worship spirits and have ceremonies for them. Their clothes are mostly made out of all cotton. Which means no cheap polyester or anything; it's all really high-grade quality and colors.

"What?! That's Not Fair"

Within the conversation about cultural perspectives and positionality, students grew their understanding of their own "invisible privileges". Through their examination of recorded music from places further afield of their own realities, they started to identify unequal experiences and the privileging of some cultures over others. Pen's Ni-Vanuatu song was in the Bislama language, as she poured ways to understand its meaning, she found out that Bislama was not available on *Google Translate*. With some guidance from me, Pen eventually discovered a website that provided online translation services of languages beyond the mainstream ones[4]. We also found a dictionary compiled by Vanuatu's Ministry of Education (Moon, 2009), where she found out that the title of her song, "Tukutuku" meant—a type of ornamental weaving using reed latticework. Pen's reaction to the absence of the Bislama language on a widely-used platform, her reaction was, "What?! How come Google Translate doesn't have this language as an option?

[4] One of these websites was https://mymemory.translated.net/

That's not fair." In fact, Pen's song was not the only one whose language translation was not available. When Bella was working on the South African episode, she also noticed the absence of Venda (or Tshivenda, one of the official languages of South Africa) from Google Translate. Her immediate reaction was to reflect on how invisible to the world she would feel if her language was not among those present in a seemingly extensive translational tool. "We should all write to Google so they can fix it," she announced to her fifth-grade cohort.

Fairness was a concern of the young students as they sought ways of citing the children whose voices appeared on the archival recordings. Multiple participants expressed frustration over the lack of accreditation in the liner notes. Children's names were mostly absent, even while adult names abounded (e.g., the ethnographer, the producer, the author of the liner notes, the funders of a recording project). In her investigation of the children's song, "Bill Bones," Hope noted the absence of any mention in the liner notes of the lead child-singer, that is, the soloist whose voice carried the song (while other children joined together in response to the soloist's calls). Hope explained:

> So, in the liner notes it says that he 'invited a 12-year-old girl to sing camp songs in the recreation room of a New York City housing project in 1953; she in turn convinced other children to join her. Fully accurate and pleasing to the ear…' But, we don't know who the girl is.

On hearing Hope's discovery, students responded with a collective moment of frustration, possibly because they thought that this could become an experience that any of them would face in the future. After all, they were girls, too, and they were nearing the age of this unnamed 12-

year-old singer. Laura broke the silence: “Yes… she should get the credit.” Hope reiterated her annoyance, “Yeah, but this other guy’s name is there. He didn’t do much. She should get the credit.”

Exchanges erupted among the students about fairness related to the ways in which children on many of the archival recordings went unrecognized. When exploring the Global Jukebox, Hope suggested that the group of students hover over the Pacific Northwest coast on the site’s map that appeared on each their screens so to listen together to the available songs. They were intrigued when they tried to access an Indigenous Coast Salish recording, and realized that most recordings available on the site from the Pacific Northwest were indicated as “subject to tribal permission.” Thus, these recordings were unavailable to listeners even though they were present within the archives. That led to further conversation about the ethics of field recordings, and of best practices for the chronicling music of Indigenous cultures and music cultures elsewhere. Hope exclaimed, “Well, bad for us ‘cos we can’t listen to it, but good for them,” her summary of how important she viewed the ethics of permissions for documenting and sharing the world’s songs.

Some weeks later, a scene in the documentary, *Children’s Songs from Around the World* (Corpataux & Melancon, 2006), sparked a similar conversation among the fifth-grade girls. We viewed together the documentary film available from the UW Ethnomusicology Archives, which I was planning to stop occasionally so that we might make a space for discussion of particular issues that would appear. I was hoping that, among other moments, we would pause where the ethnographer explained the different categories of children’s music. I asked, without presumption, “What did we notice so far?” The frame on which I had happened to pause portrayed the ethnographer in the process of videorecording Bamileke children from Cameroon.

Bella was quick to point out, “This guy is, like, in the middle of this circle of kids with his camera. But do these kids actually know they are being recorded? Will they have access to this recording that is happening, in the future?” Lulu was skeptical: “Yeah. I don’t know. There’s something weird about it....” Interestingly, we had yet to revisit our conversation about the accessibility of archival recordings. We had initially discussed accessibility in the in-person classes five months earlier. Given the time lapse, I was impressed by the sensitivity of the students to issues of fairness relating to accessibility. Hope commented further: “The guy [the ethnographer] was there because at least he was documenting these kids, right? Otherwise, how would we know?”. She recognized the brighter side of the ethnographic process, reminding the group that the film was a useful record for helping students to “know” the music of the children of Cameroon.

Careful Considerations

We take the time to look together for translations of possible songs that the students will choose to devote further attention. I tell the students my own reservations on using repertoire for which I may not have a translation: After I had fallen in love with the Bulgarian folksong, “Седнало е Джоре, Дос” (“Sednalo e Djore, Dos”), it was not until a few years later that I found out its significance and translation. Because the content of the song did not fit my personal view of what is appropriate for the musical education of elementary school children, or at least its meaning seemed dubious enough, I removed such song from my collection of curricular materials. On that note, the online session then closes. A few hours later, I hear a “ping” from the Google Hangouts. Pen had written me: “Ms. Ju, I have a question . . . so I can’t find any translations for my song (except for the title), and there is this website I found with a bunch of folk songs and religious songs from other countries, and my song (“Yerabu Yuri na Hana”, in

the 1954 album Folk Music of the Amami Islands, Japan, from Smithsonian Folkways Recordings) isn't on there, and I can't find any other translations for it. Should I change my song to one I know the English version, or should I keep the song I have and hopefully it doesn't turn out to be like the Bulgarian song . . . 🤕" She decides, without my further counseling, not to proceed with her song, noting that without an available translation, the outcome could be dangerous, or insensitive, or harmful in some way.

The attempt by the fifth graders to sound as close as possible to the children in the recordings was identified within two different contexts. That preoccupation spoke to their respect for the creators of their chosen sources, as well as it demonstrated their eagerness to respect cultures that appeared to be far from the mainstream cultures in the United States (even when those were near their experiences). They sought out legitimacy of the musical sound as they looked for recordings of music *by* children, even as they continued to avoid commercial recordings of children's music made *for* them by adults. Even beyond that, however, the students showed a high level of musical care, as illustrated in the above excerpt. Beyond their attention to translations, students' careful considerations were identified through student discovery of the multitude of ways that songs exist and travel, and in careful considerations students gave in their process of creating children's songs.

"Wow, Songs Really Travel"

Manifestations were ongoing of the careful considerations exhibited by students of songs as laden with meaning. As well, in their quest for contextual information, students discovered that songs change, evolve, and travel. In Bella's investigation of "Charlie Over the Ocean," located in the archival recordings of both the Association for Cultural Equity and the Smithsonian Folkways Recordings, she grew fascinated that "a song from Alabama, from the

1950s, could made its way to England (in 2019), and kids are creating new words to go with it." An exchange developed with Bella Pen, Hope, and myself, as their teacher.

Bella: [She scrambles to look for her PowerPoint slides about Charlie Over the Ocean]**:** It (the song) was created in rural Alabama. But then I thought… it sounds very British, especially with the video.

Pen: Yeah, that video was interesting.

Bella: Yeah, kids used to… [hesitates]. Yeah. Just so… Yeah. [She turns to the liner notes and reads] "The creator gathered children to sing a song that was special to them, and recorded them." It was by a kid. In rural Alabama. 1953.

Hope: Wow!

Bella: And it was collected by Harold Cor...lander. Harold Corlander. It's interesting that the other video is of kids with a British accent, that's when you think: "Wow, songs really travel."

Juliana: How do you think songs travel?

Bella: I don't know. Probably by people. Now I think, the internet. But they didn't have that in 1953. So… Probably by your friend over there in Alabama, and then your friend in Washington, you went over to visit them, you couldn't get the song out of your mind, and it went it to there, we told it to them. I don't know. Then somehow it got all the way over England… Something like that.

Bella's opinion was swift, however, "I think it's cool [the recording], but maybe they should have credited the kids from Alabama?" Frequent attention was offered by the girls to crediting the musicians, and each of the children whose voices were captured on recordings, thus demonstrating their consciousness of songs as property and with owners whose voices were captured and frozen at the time of the recordings. In similar conversations, Laura Donut created parallels between the borrowing aspects of music and food. She made use of her own perceptions as a Mexican American, as illustrated in the following dialogue with me in one of our one-on-one sessions.

> **Juliana:** Sometimes I worry that we, in the world, are doing a lot of borrowing from culture to culture, but that's super important…
>
> **Laura** [interrupting me]: There's *so* much borrowing from cultures. Take tacos, for example…Tacos are a completely different thing in Mexico, but in the United States they created them into something completely different than what they originally are.
>
> **Juliana:** Oh, what are they originally? I've never been to Mexico.
>
> **Laura:** So, they are basically tortillas with filling inside, but in the United States they add lettuce and cheese and hard shells. So it's a completely different thing. Like, it's still good, but it's not the original taco. There's so much borrowing from cultures, but how about the respect part…?

Lulu's sharing of her song, "Promenons-Nous Dans Le Bois", had sparked a conversation about similar singing games in different cultures and countries. This French-language counting song tells of children who enter a forest together and, with no wolf in sight, decide that "as long

as he isn't here, he won't eat us." In between repeated verses, there is a spoken question-and-answer expression about whether the wolf is ready to leave his home to find them ("Wolf, are you there?" or "Wolf, what are you doing?", and what steps the wolf is taking to prepare himself for a surprise attack on the children ("I'm putting on his glasses," "I'm putting on his shirt"); the wolf eventually chases the frightened children with the aim of a full-on attack. After Lulu shared the song, I shared the Brazilian version of the same children's song, known as "Enquanto Seu Lobo Não Vem" (Santos & Ribeiro, 2021). This version features a different melody but with similar textual content and characters, which also leads to wolf chase of the children.

Making that connection across cultures opened the door for students to share other singing games of a similar nature, and that I did not know, not having grown up here. One song with game was "What Time Is It, Mr. Fox?" (Ashbrook, 2014). According to Hope, the game "Mr. Fox" involves a circle of people counting the hours, the number dependent on the response by Mr. Fox to the time, with players anticipating just when Mr. Fox would be leaving on his journey to find and chase the children. At a predetermined hour (usually midnight), Mr. Fox commences his chase of the participating children while they all try to run; whoever is chased down, "caught", "tagged" then becomes the next Mr. Fox. The multiple cultures at play served as an example of the crossroads of children's musical cultures, and speaks to the universality, or at least cross-cultural presence of songs-by-children in various locations.

"If We Changed It [A Children's Song] A Lot, Maybe It Wouldn't Tell A Story Anymore"

Given the understanding of what a recontextualization of music (and cultures as a whole) entails, when a song or musical expression is removed from the culture of origin and then placed in a classroom setting, students wondered and recognized the repercussions of removing a song from its origin, language, sonic features, and functions. They were fascinated by the songs, and

motivated by prospects of playing with them and expressing them in slightly different ways. Their careful considerations underscore the ability of young learners to respond creatively when bounded by cultural awareness and respect, as they were excited to launch a creative activity from a song but also eager to embrace creativity with caution. As was the case during the in-person fieldwork, of Phase I, there was a clear intersection in Phase II of children's creative impulses with their cultural awareness and carefulness n these moments. Students were intent on maintaining respect for "original versions" when using songs as a basis for original creations, as illustrated by Bella's impasse.

> **Bella:** I really like when we could do something to go with our music. Like, when I did my tap-dance with "Charlie Over the Ocean." I really like doing that. I really liked creating background music, because I felt like we got to *do* something with the music—we were creating it too. That we got to choose what we wanna do. It's not like assigned. That's my favorite part…but when you said we were going to do the performance for this, I was like… I don't know if I really wanna do that, because if I do a tap dance for it, I don't know if it's like respectful."

Pertinent to respect to the recorded musicians during the creative processes, I asked the students whether they could be creative with recorded children's songs while also respectful. In furthering this point, I prompted them to "advise teachers and other kids" as to how they might proceed. Lulu, Pen, and Laura engaged in thoughtful dialogue replete with questions and signaling their reflective analysis of the project in which they were engaged.

Lulu: Again, don't change it very much. Because maybe we don't know, but some of the lyrics are really important to the culture or something that the composer is really important to him or her. Or like important to the Finland culture. So, if we changed it a lot, maybe it wouldn't tell a story anymore. Or it would just like maybe make some people offended that you changed it so much that it doesn't tell a story.

Pen: I would say that honestly, make sure you keep saying the names right, you know? Like, who recorded it, who created it. They can probably twist it however they want just as long as it's a respectful way and you're doing it for a school project. I think just as long as you keep in mind that you know who recorded, made, created it…and kind of work from there.

Laura Donut: Maybe not say "this song is from Iceland," or from any other place. Like as if this is a song that you created. But maybe say this song is *inspired by* a song from Iceland so if they don't like it that won't affect their opinion on all songs from Iceland.

In Laura Donut's podcast episode on the Icelandic song "Sá Ég Spóa," a similar tension was evident in her comments relevant to respecting the origin source of the music, the children, while also creating arrangements by way of "experimenting" with the original music. In the closing to her podcast episode, she clarifies her position.

This recording you heard is based on an original version of the Icelandic song. But it's not an exact replica. It has been made to respect the original version. I hope you have enjoyed learning about it and listening to the song. It is important to learn about different

cultures. A good way to do it is to listen to the songs from this culture. And so as long as we are respecting the original version, it's ok to experiment with them.

This carefulness was also evident in Hope's creative projects over the months of virtual fieldwork. Although she did not engage in the same verbiage as the other girls to explain her thoughts on the (re)creation and creation *with* the recordings, the difference was evidence as she stepped away from songs by children closer to her identity. In her work on the German song "Alle Meine Entchen" (which had originally learned as a young child from her Au pair from Germany), Hope took creative liberties. She experimented with chordal and melodic synthesizers on Soundtrap, and use pre-recorded loops of trap bass lines[5]. Yet when she became engaged in "Ere Ere," a song from Benin from the Smithsonian Folkways Recordings collection, Hope kept her creative ideas to a minimum. She chose only to highlight the handclap that accompanied the song, recording her own handclapping sounds atop the layers already on the recording; that was the full extent to which she would go in changing a song from a culturally unfamiliar people and place.

[5] Her recordings can be found at https://bit.ly/hoperemix2 and https://bit.ly/hopebenin

Summary

Given that the purpose of this dissertation was to examine the use of archival recordings with attention to people, context, uses, and meanings, it was important to document the growth of cultural awareness by fifth grade students who were studying the music's sonic and sociocultural features. The five girls in Phase II, who shifted to online study and experience with children's songs, proceeded carefully through their interactions with children's sonic heritages. Their virtual interactions with the archival recordings encompassed songs in three categories: (b) songs by English-speaking children identified from the reserves of African American and Anglo American collections; (c) songs by children in a language and from a culture near to the experiences of the fifth grade children, and (d) songs by children from places and languages unfamiliar to them (which I refer to as "further down the road" from their experience). Given that considerable time had been spent in Phase I in examining commercial recordings of adult-performed songs-for-children, Phase Two opened up into the three categories of songs by children to be found within recording archives. With this study, I sought to examine fifth grade students' interactions in their music making, and their embrace of music for its sound and cultural contexts. Equally important was an examination of children's re-fashioning of the songs they chose to learn and interact with into newly creative expressions. These expressions encompassed a change of instrumentation, the combination of original sung language with English translation, added musical content based on contextual information, and remixes.

As teacher-researcher working online with the children, I watched and listened for children's growing cultural awareness. I identified three broad themes that arose through observations, conversations, and analysis of their projects: (a) Attempts by students to respectfully sound "as close as possible" to the origin-source of the music, (b) Attention by

students to people and contexts of selected songs, and (c) Careful considerations by students of the children on the recordings. I sought to embrace a more nuanced view of the musical cultures to which children belong, acknowledging a need to understand the specific ways different children around the world engage with music, contributing to the culture within specific contexts. The learning process across the project involved a *visit to sonic heritages* through recordings of children from different times and places. The reference to such encounters as a visits was inspired by Gunderson and Wood's (2019) introduction in *The Oxford Handbook of Musical Repatriation*, as they posited that "archives are used not only in specialized research but also in numerous communities as an actualization of cultural practice and remembrance" (p. 4). Especially throughout the Phase II virtual ethnographic fieldwork, the students had demonstrated that "archives are no longer for the '-ologists' but for all learners" (Landau, 2012, p. 126), including themselves as 10- and 11-year old girls opening wide their ears and minds to the world of music, children, and culture-at-large. The musical involvements of the young learners in this research were considerable, and they proved themselves to be active members of the musical world, both in being shaped by and shaping the musical world around them. This chapter told the stories of the three months of virtual fieldwork in the time of COVID, making the very most out of the situation through new material and new modes of learning.

Students' attention to culture demonstrated that is essential to act with caution to avoid an erasure of children's unique identities, in the many intersecting "big" and "small" cultures that constitute the musical world of children—the multilayered world of childhood. For this research, and beyond, it is crucial to make reference to the specific communities where children's songs might be coming from, to not risk unwillingly conglomerating children's music as a unit. These

urgings were starting points to understand the development of a cultural awareness through conversations about culture, transmission, sustainability, and appreciation.

These Phase II excursions provided a space for children to develop a further understanding of the ways in which music reflects culture, even (or especially) when it hails from children's musical cultures. They showed their awareness, and their carefulness, when engaging in creative activities with songs that might not fall within their identities, and their ways of mitigating that with caution. They resonated with the children whose music they learned, and through their increased understanding, their respect grew for those whose voices and instruments were heard on the recordings. Lastly, there was a growing recognition of the multilayered world of children's music; while songs are specifically culturally-bounded, there are many shared facets among the ways in which children engage with music around the world.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

The motivation for this research was a recognition of the scarcity of use by music educators of archival recordings for the musical and intercultural education of children. More than at any time in the history of American education, teachers of all subjects and at all levels are seeking ways to teach their subject while also contributing to school-wide aims to instill in students a respect for others, whether they live locally or globally, and whether or not they share common values and behaviors. Music educators are well-positioned to design and deliver a music curriculum aimed at developing musical skills and knowledge while also growing understanding and empathy for cultural communities, and archival recordings present golden opportunities for connecting students through music to people. In providing children with a wide array of children's songs as sung by children in their own voices, this research documented both process and outcomes of the use of archival recordings with young students who listened, learned, and creatively re-shaped and remixed these songs. Through a curricular project that prompted the students to follow on the sociocultural meanings of the songs and thus to extend their learning from an emphasis on understanding only the sonic features of the music to knowing the people, the language, and the impetus for their songs, the impact of the archival recordings was substantial and significant.

The purpose of this research was twofold: to richly describe participants explorations of archival resources, and to understand their demonstrations of growing awareness toward children from near and far. This growing awareness is evidenced in multiple exchanges over the course of the curricular project, and Laura's wise observation that "songs reflect the people" was voiced in

various ways by multiple students of the in-class and online learning. While it would surely worthwhile to explore cultural awareness more broadly through many lenses and across all facets of the world's musical cultures, I pointedly chose the specific medium of children's musical cultures as a starting point. The choice of children's songs as a medium for exploration acknowledges the importance of children's meaningful interactions with other children's music (Campbell, 2010; Roberts, 2012). Additionally, my emphasis on shaping the cultural knowledge and respect arose from an understanding that children are enculturated early on in the development of their own identities (Ilari, Chen-Hafteck, & Crawford, 2013), and into the musical language which surrounds them (Ilari, 2017; Morrison, Demorest, & Stambaugh, 2008; Morrison et al., 2013), and thus are prepared also to distinguish their own musical and cultural identities from that of others. With that capacity to discern commonalities and distinctions also comes the opportunity to develop a respect for and a resonance with others. Exposure by children to, and education in, a variety of the world's musical cultures adds further layers of "language" (Dissanayake, 2006), builds social connections (Crawford, 2017; Elliott, 2007), and advances a veritable respect by learners for the people whose music is experienced and learned (Campbell, 2018).

Reaching Beyond Cultural Awareness

This remixed ethnographic research sought to systemically examine the use of archival recordings of children's music, within a musical educational setting, with a particular attention to people, context, uses, and meanings. The interactions of fifth grade students with children's music of other people and places were promising to their development of musical and cultural knowledge. The overarching impetus of this research was to document children's encounters with archival recordings as a means of knowing music and culture, of understanding musical

features as well as cultural behaviors and values, through participatory and creative experience as well as discoveries of how a children's song represents children, their cultural behaviors and values. Nannyonga-Tamusuza and Weintraub (2012) referred to archival recordings as 'mechanical encodings of sound,' even as these encodings may well be both musical and cultural, in that students listen and learn—through the musical and linguistic elements of children's songs aspects of how people live, what they value, and ways in which they express themselves. This research gives focus to the thoughtful interplay of fifth-grade children with a diversity of children's songs from local and global, including ways in which they embraced the music as expressive sound as well as means of knowing the back-stories of the children whose voices are captured on the recordings. I was intrigued to know how their recreation of (and creation with) the chosen songs was congruent with their growing attention to the children on the recordings, their homes, language, cultural practices, and the circumstances of their recording.

During the their encounters in-person and online, students at Pineview Elementary School interacted with four distinctive categories of children's music: (a) recordings for children (such as commercial songs, lullabies, song stories, and singing games usually performed by adult artist-musicians, who maintain the role as preservers and transmitters of traditional and composed songs for children's learning and enjoyment); (b) songs by English-speaking children identified from the reserves African American or Anglo American collections; (c) songs by children from a culture near to the students' experiences, and (d) songs of children from places and languages unfamiliar to the students (which I call "further down the road" from their experience). Their encounters were pre-planned in accordance with stipulations of music curriculum for fifth grade students in the school and across the district, and with attention to the research purpose. Yet details of experiences with the recordings were democratically discussed,

and student ideas were welcomed, and fostered and facilitated. In fact, student decision-making on the nature of some of their encounters were telling of their curiosities of both the music and the cultures from which they were derived.

This research on the use by young learners of archival recordings of children's music from myriad places and people (and all of them young people, that is, children) explored music's role as a gateway into cultural curiosities and sensitivities. While ethnomusicology, a long-standing debate has ensued on music in culture (the sounds, the instruments, the sonic structures) and music as culture (the behaviors, the values, the functions, the contexts where music happens). Teachers can, in fact, teach music in culture and as culture, as students can be informed about music through study of culture as well as knowing culture through music. Over the decades, educators have begun to sort through these questions of teaching music culture units consisting of various components. However, few educators utilize archival recordings, and none seem to be examining whether and how archival recordings can open the ears and minds of students to people and cultures.

Ethnomusicologists are committed to examining "musical cultures from all possible perspectives" (Nettl, 2005, p. 131). Thus, music in a Lebanese dance club, or at a community festival, a religious ritual, a family reunion, a schoolyard, can be more fully understood through discerning study by ethnomusicologists of performers and listeners, often through an interdisciplinary set of lenses from politics to religion, and from knowing the climate in which the music lives as well as the local economy. Ethnomusicologists have been drawn to the value of putting in the "forefront the people who make music or in some other way experience it" (Wade, 2004, p. xii), both in their research as well as in their teaching of world music culture courses.

Ethnomusicology, as a field, can offer deeper cultural involvements and knowledge about children's culture through music study (or know about music through children's culture). Ethnomusicologists' attention to children's music, however, has not been thorough. Bruno Nettl has revealed his regret in not doing more with children's musical cultures in his fieldwork, acknowledging the argument that, in the field, "children's musical interests and behavior were not really considered a component of culture as a whole" (Personal Communication). The work of John Blacking was preliminary in opening the discussion, and Patricia Shehan Campbell's work has "done a great deal to correct these attitudes" (Nettl, Personal Communication).

In the course of the project, the interaction with and investigation of archival recordings led students to become increasingly sensitive to global issues (Campbell, 2018; Cain, Lindblom and Walden, 2013; Walden, 2013), such as the racial and economic inequities among children in the world. These outcomes have been suggested widely by music education scholarship (Bradley, 2007, 2012; Kindall-Smith, 2013; Hess, 2013, 2019; Howard, 2014, 2018; Mellizo, 2018). In tandem with the students' expanding cultural awareness in general, there was a burgeoning realization that "music travels and is continually being created, recreated, modified/refashioned, adapted, and reinterpreted" (Omolo-Ongati, 2005, p. 60). The dialogues surrounding culture and context were influential in the careful ways in which the students moved forward into their creative activity in offering new variations for the recorded children's songs they were learning from across many cultures, as they strived to sound similarly to the children in the recordings further away from their identities. Students were especially cautious to "sound as close as possible" and keep their creative expansions to the minimum as they interacted with children's recordings from perspectives different from their own.

Developing a Respectful Resonance

As argued throughout the last three chapters, in their explorations of children's archival recordings, students became increasingly attuned to the contexts of the songs, and to the children who sang these songs. Their attention and carefulness when interacting with archival recordings insinuate that they developed something beyond just a cultural awareness. Their understanding of the culture of songs and singers lead them to an embrace of a "respectful resonance" with people and culture, and a certain bonding with the children whose voices were featured on the archival recording. The idea of "respectful resonance" will be later explained in this chapter. By the conclusion of this chapter, I will argue that the interaction of students with archival recordings offers the potential to deepen students' sense of belonging, sociomusical responsibilities, and connection to children different and alike. There is a case for adopting music-by-children from diverse cultural groups, different moments in history, and myriad places in the world to further the understanding of the intersecting-yet-unique layers of children's musical cultures.

Layers of Children's Musical Cultures

The use of archival recordings featuring the voices of children singing children's songs revealed interesting elements of the intersecting-yet-unique layers of children's musical cultures. Participants' cultural and global awareness was visible in their attention toward the archival processes, their diligence in selecting appropriate repertoire, and their acknowledgement of positionality. As the project proceeded, I reflected, "Is this process really sensitive in the way that I had originally planned?" Is it a reclaiming, an introduction to these songs created by children at some point in history, or in some other place in the world? Are these efforts just yet another appropriation? Or are these efforts, in fact, a broader scope of understanding music and

culture? Across time, from children-from-the-past to children-in-the-present? From children across the world to children right here in my classroom? By way of using archival recordings, students were accessing "the world's musical treasures" (Wade, 2004, p. 19). The use of archival recordings of children's songs was also motivated by the recognition that these sound archives contain "Touching stories circulate about groups whose traditional music no longer exists for some reason…but recovery and revival is possible through recordings that someone deposited in an archive" (Wade, 2004, p. 19).

The Multilayered World of Childhood

This project attempted to seize on the recognition that childhood is a moment of "glorious exploration and expression, and music plays an important part in that process" (Campbell, 2017, p. 5). To bundle children in a singular culture-sharing group can be detrimental to the very attention to the growing cultural awareness that teachers might hope to foster in students. Through the songs in this project, participating students were able to connect to childhood culture from different countries while recognizing how their positionality differed from positionalities of the children in those recordings. Although there were no interactions with culture bearers, given previous experiences in our classes and their growing awareness of their positionality, students indicated their willingness to be in contact with children from the locales where the songs we learned originated. In the last focus group interview, fifth graders were vocal about their wish to become "pen-pals" with children from those cultures and places.

Children's Many Cultures

First, it is important to understand that children's musical cultures are situated practices socially and culturally constituted, such as any other musical culture. It is necessary to embrace the "musicality children already possess" (Kreutzer, 1995, p. 65), encouraging them to explore a

wider musical world (Harrop-Allin, 2017), and to understand that "children's musical culture is itself inextricably tied up in existing forms of children's material culture" (Bickford, 2013, p. 529). Secondly, as members of a culture-sharing group, children are

> preservers of music. They store inside themselves music from their family and community experiences...the music they preserve is telling of their worlds; when we listen, we come to know the folkways, mores, and values embedded within that music, as well as the musical structures and sonorities with which they are familiar. In their sharing of their preserved music, children provide music for other children to know and learn; they are transmitters of music as well (Campbell, 2010, p. 251).

Although there is casual reference to children as a monolithic culture, where there is more to unite than to distinguish children from across the world, it is more likely that "the concept of children fitting into multiple cultural units is far more logical" (Campbell, 2010, p. 61). There may be microcultures and micromusical expressions that suit the many-splendored musical realities of children that may be too complex to pin down or generalize. This may be so much so that, as Campbell and Wiggins (2013) observe,

> Outside the English-speaking world, however, there are points of pause on recognition of the challenges of the universal child (or childhood), when the meaning of words like "children" or "children's musical culture," and even "music," take on different meanings as they translate problematically between languages (p. 6).

Lastly, we need to take into considerations all the facets of childhood as a culture-sharing group. A lack of attention to the different layers of childhood can risk reproducing dangerous systems of oppression. During the collective exploration of the archives, participants were exposed to songs with deep sociocultural meaning. One example was the recording "Maburu

We" ("Oh, a Shoe, a Shoe") from Botswana, available on Smithsonian Folkways Recordings. The lyrical content of the song refers to elements of pain and adult life, making reference to prisons and to "Boers," White South Africans (Roberts & Beegle, 2018). The song was recorded in 1983, in the height of the South African apartheid era. These important facets of the cultural context provided children in the study with a possibility to experience music similar to their own, within the realm of their music, but with greater attention to music *in* and *as* culture.

Mapping of Children's Musical Cultures

The complexities of childhood are real, whether one is a child developing from infancy to adolescents or whether adult scholars are in study of children's cultures—their physiological development, cognitive processes, social-emotional learning. Children's culture is "…large and multifarious and decidedly pluralistic" (Campbell, 2010, p. 235). Young students in this research studied children in various locations in the world, as they represented in their songs on the archival recordings. The musical children and their songs fit into multiple cultural units, by age, geographic location, language, race, gender, and class, and thus know "diverse, complex and hybrid contexts" (McCarthy, 2010, p. 10). The students' careful interactions with archival recordings by children from near and distant places confirms Gaunt's (2006) argument that children's songs and games are "embodied scripts of music, inscribed into space, experience, and memory…We have yet to fully understand the social affiliations and disaffiliations of race, gender, and embodiment in music" (p. 186).

The following model (Figure 6.1) depicts a number of important characteristics that require further explanation. First, there are the filters through which children's music might be subjected to, such as different abilities, age, race/ethnicity, locality, cultural heritage, and gender identity and expression. These are represented by the hexagon prism. Then, the bubbles on the

right of the prism refer to the repertoire that is part of children's musical cultures. There are many, and here I am using the repertoire explored in the archival recordings as examples—such as song tales, commercial recordings (for children), jump-roping, hand clapping games, singing games, and adult heritage music that children interact with. My argument is that children's repertoire is filter through the identity markers represented by the prism, as they are subjected to the same identity indicators as adults.

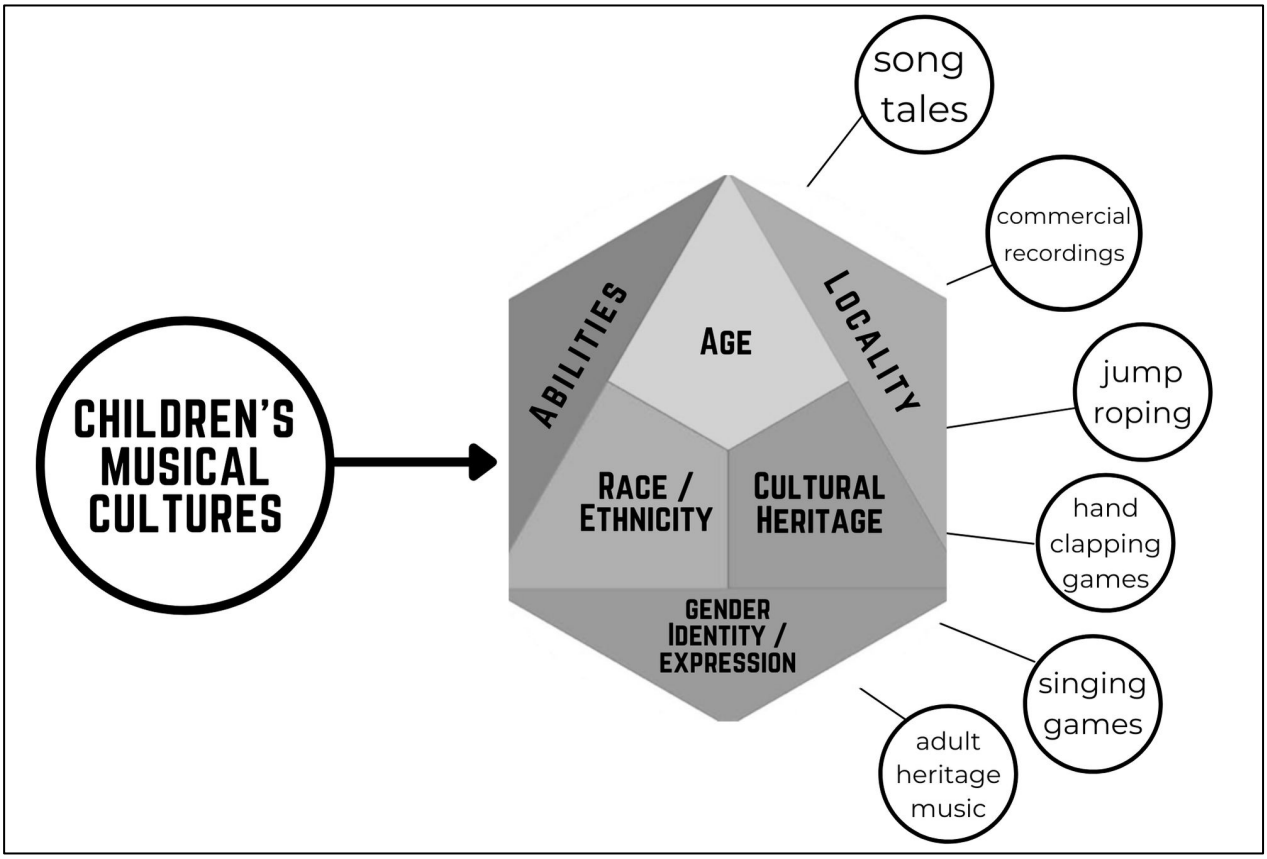


Figure 6.1 Mapping of children's musical cultures within its multiplicity of layers

My understanding of children's multiplicity of cultural layers is based on the acknowledgment that, as posited by Agawu (1995),

> Childhood and adulthood are not separated by a firm boundary but are rather linked in a continuum. And since the child's musical language is, at least in part, an imitation of

> adult language, it is more accurate to say that child and adult languages are locked in a dialectic in the production, revision, and consumption of musical ideas. (p. 63)

Although seemingly contradicting, Agawu's (1995) understanding of childhood as a continuum serves as a reminder of the intersecting identity of children's musical cultures, as global and cultural-specific entities. Furthermore, children's music is housed within an arrangement of a multitude of genres and sociomusical realms. My model attempts to portray both domains: children's identities, and the multitude of repertoire that is part of children's musical cultures. Children's musical cultures are then encapsulated through children's multiple identities (i.e., abilities, race/ethnicity, age, cultural heritage, locality, gender identity/expression), and the resulting repertoire is an outcome of the interaction of these multiple layers. The examples of repertoire provided in this model (the floating bubbles on the right) represent the repertoire drawn from the months of fieldwork.

Archival Recordings

An archival recording is any recording that has "eventually made its way into an archive" (Vallier, Personal Communication, 2021). This is an important distinction as it implies an openness to-and-from the archival process. After all, this research confirms that "archives are no longer for the '-ologists' but for all learners" (Landau, 2012, p. 126), including students as young as the 10- and 11-year-old children in this research. As Vallier (2010) points out, archives have a history that reflects and imposes colonialist practices:

> What are archives? Are they value-neutral institutions that—thanks to hard work of archivists everywhere—impartially collect and describe knowledge? Are they sacrosanct spaces that provide access to unvarnished evidence? Or, on the other hand, do archives actively arbitrate this information and create their own privileged body of knowledge by

> way of the processes, policies, and systems they impose on their collections and the users who access them? I argue the latter. (p. 39)

Numerous scholars have been working on the task of deconstructing the colonial mindset of historical archives, and have offered alternative approaches and critiquing the overvaluing of these institutions that collect, describe, and knowledge (Derrida, 1996; Emberly, 2009; Ketelaar, 2002; Mory, 2021; Stoler, 2002; Vallier, 2010). According to Emberly and Post (2018),

> As ethnomusicological collections become accessible to individuals, communities, and institutions beyond the scope of the original collector, their contents are often repurposed, reimagined, and reinformed—from preserved tangibles to teaching tools, archaic recordings to digital files, and private collections to publicly accessible materials (p. 1).

In order to address the colonial history of archival recordings, ethnomusicologists have recirculated recordings from archives in their communities of origin as a strategy to revive and revitalize endangered musical practices. According to Emberly and Post (2018),

> As ethnomusicological collections become accessible to individuals, communities, and institutions beyond the scope of the original collector, their contents are often repurposed, reimagined, and reinformed—from preserved tangibles to teaching tools, archaic recordings to digital files, and private collections to publicly accessible materials (p. 1).

Why Archival Recordings?

An early inspiration for the pedagogical incorporation of archival recordings into music classes for children in elementary school arose from a realization that children are captivated by the internet, and by online platforms and streaming services (such as Spotify, YouTube, Apple Music). As digital natives, 10- and 11-year-old children are “naturals” when it comes to working their ways into devices that supply them with information and insights (such as Google Searches,

Wikipedia, etc.). The archival recordings and various other resources that they explored in this research were available to them through those platforms, and were immediately engaged in the music as well as in cultural explanations of the music's uses and functions.

At the start of this study, students had not independently discovered the musical gems available within archival recordings—even despite the music's availability through these familiar streaming platforms. Further, few music educators have recognized the accessibility there is to recordings of children's music online, from many cultures across the world, and that students can readily be guided to probe and discover music and culture recording archives and internet databases. As music educators are in pursuit of reliable source materials as means of multiculturalizing and globalizing their curriculum, these archive recordings feature the voices of singing children of diverse communities in urban and rural settings. The recorded music expressed of children, including their songs, singing games, chants, vocalized and percussive rhythms provide a starting point for deepening careful considerations of music and culture. From the recordings can come the interactive and participatory experiences by students that offer them opportunities to "know music as a central human need" (Sarath, Myers, & Campbell, 2017) as key to understanding music locally and across the globe.

Pedagogical Approaches

In this research, attention was directed to the cultural contexts in which children make music. Through the months of the in-person and virtual fieldwork, during which children's music was explored and examined by fifth grade students, I exerted a consistent effort, as teacher, to support their questions as to the source of the song and singers, the meaning of the song (whether in a familiar or foreign language), the function and use of the song, and the purpose of the song to communicate or represent particular cultural values and sentiments. This instructional

approach was rooted in ethnomusicological perspectives (Nettl, 2005; Rice, 1987, 2010). It was further supported by the work of Campbell and Lum (2019) who argued that the more students knew about a song's origin, development, and use, the greater the understanding that could develop of the song's fuller cultural meaning (Campbell and Lum, 2019). My own work as music educator is grounded in a belief that cultural and human sensitivity can be developed by students when they are offered opportunities to research the music. Even as teachers are advised to research resources, and to engage in dialogue with others (colleagues, culture bearers) to understand context (Waller-Pace, 2019); so, too, it is possible for students to find their ways to a deeper understanding of music and culture.

Although this study was centered on archival recordings of children's music, these careful examinations of culture can (and should!) be done in other manners. There are multiple pedagogical approaches to globalizing students' experiences in and through music. These experiences can be achieved through live teacher-taught songs, dances and rhythms, through the visit of culture-bearing musicians from communities near and far, through virtual field experiences (Bartolome, 2009), through World Music Pedagogy (Campbell, 2004, 2018) episodes—all with repertoire from beyond children's music.

Situation Considerations

The participating 10- and 11-year-old students appeared to benefit from their studies of music through a wide-angle lens. In both phases, in-person and online, students were making cultural connections through my own continued questioning, modeling of research on music-as-culture, and "storying" of music. The questions and models seemed to motivate and encourage them to delve into the liner notes and other internet-available descriptions and images. Also important to acknowledge is that much of their attention culture within creativity was a

consequence of their years of study with me as their teacher; given that in the curriculum that I established at the school was centered on matters of culture and creativity.

As a teacher trained in the Schulwerk, as well as hailing from a context in which students' voices are centered, it is important to state my influence in students' attentions to culture and creativity. I was born and raised in Recife, Brazil; not only that is the city where Paulo Freire was born and developed the attention to *conscientização* (critical conscientization), but also, I grew up in a family of conscious teachers whose pedagogies were focused on interactive heuristic approaches of teaching. Conversations (with my parents) regarding one's agency in their freedom to create as well as their developing of a critical consciousness were common all throughout my life, prior to becoming an educator. In a way, these exchanges influenced the employment of this open-ended project, where students themselves were responsible for and encouraged to contribute in equal ways as me, in the role of their teacher.

The arrival of the COVID-19 global pandemic furthered the ways in which students and I "leveled up" horizontally—we were all grappling with the new technology used during fieldwork. COVID's impact resulted on a bifurcation of the original pedagogical and research plans. The number of participants dwindled, and the physical distancing that prevented us to be in the same room hindered potential collaborations between the students as they unveiled the archival recordings. Originally, I had planned for students to work in groups, not individually. That was not possible during Phase II given the public health measures needed at the time. Also, there was an intense "learning curve" experience by the Phase II students in adjusting to technological platforms. Sometimes we spent precious fieldwork time figuring out technology.

Archival Processes and Diligence of Repertoire

Along with other musical and cultural outcomes of the classroom project, the pedagogical approach taken in this study led to students to find intrigue with and derive much meaning from (a) the archival process itself, (b) the diligence of repertoire (i.e., careful and persistent effort in understanding origins of their songs), and (c) in the attention to social justice.

Archival Processes

Within a framework that was tailored to the age and experience of 10- and 11-year-olds, this project benefited them in exploring in their own child-like ways various questions of social relations of power in cultural representations, which have been largely discussed by ethnomusicologists over the last decade (Emberly, 2009, 2014; Mory, 2021; Vallier, 2017). Social relations of power refer to the "asymmetries between two actors in their relative ability to exert power over others" (Gülgöz, 2015, p. 6). In the case of the archival recordings, those-who-record and those-who-are-recorded. Opportunely, fifth graders' apparent preoccupations are in line with perspectives by numerous scholars who approach the task of deconstructing the colonial mindset of historical archives, and have offered alternative approaches while critiquing the overvaluing of these institutions (Derrida, 1996; Emberly, 2009; Ketelaar, 2002; Mory, 2021; Stoler, 2002; Vallier, 2010).

Diligence of Repertoire

The active use of the archives also functioned in stark contrast to music education practices for children in elementary school. These are either Western-Eurocentric in nature (Bradley, 2006; Bresler, 1995; Hess, 2013; Roberts & Beegle, 2018; Watts, 2018) or a superficial showcase of unconnected cultures, described by Shippers & Campbell (2012) as the "songs from many lands" approach. The unique utility of the explorations of children's archival

recordings was seen in children's impetus to draw on the deep cultural investigations. I argue that children's attentiveness to the use of models for investigating context—such as the Cultural Prism Model (Campbell, 2004, 2018) and the Facet Model (Barrett, McCoy, & Veblen, 1997)—serves as inspiration beyond the walls of elementary school general music programs. Ultimately, "Context is everything" (Sarath, Myers, & Campbell, 2017, p. 2). It is essential for students to develop sensitivity toward people and a diligent attitude to avoiding harmful sociomusical actions. In developing the pedagogical strategies for this project, it was crucial to keep in mind the impact of these experiences (Waller-Pace, 2019).

Attention to Social Justice

As such, students' attention to culture slowly evolved to attention to social justice issues. The enactment of a sense of *brave space* (Arao & Clemens, 2013; Brazill, 2020; Simon, Boyd, & Subica, 2021) was the impetus for having conversations about social justice and the need for caution in using archival resources, and songs in general. *Brave spaces* are defined as a tool to discuss sensitive issues regarding diversity and social justice (Arao & Clemens, 2013). There is compelling argument that the commonly-known widely-used *safe space* "is insufficient for creating an inclusive learning community" (Brazill, 2020, p. 60). Through this open-ended, heuristic pedagogical approach, students willingly recognized the need to investigate songs' contextual and historical facets in order to avoid repertoire that could be considered hurtful by specific cultural groups. We deliberately discussed the inappropriateness of investigating and interacting with recordings that came from a historically hurtful and/or stereotyping background. It was important to keep in mind that, as a teacher-researcher, there was a need to

> Choose music that enables dialogue rather than oppression. If music educators want to help students end past injustices, then they must choose songs and texts that engage

> students in dialogue and not alienate them through oppressive lyrics or historical/ cultural context. (Forness, 2016, p. 61)

As a class, we purposely avoided children's repertoire that did not account for "the possibility that the songs may be perceived quite differently by people within the Black community" (Waller-Pace, 2019, p. 19) than by the children of this predominantly White group of children. We also purposely avoided to interact with songs by children that might have been sacred or to be used in a very specific context. In private conversations during "Chat Hours" and during individual interviews (both in Phase II), I raised questions about their specific selections. I was particularly interested in investigating students' reactions to the nuanced discussion regarding songs that might (or might not) enter realm of harmfulness toward people of minoritized groups. Although students' responses to societal matters are tangential to the purpose of this research, it is important to acknowledge that this was achieved through an open-ended, inviting pedagogical approach; one that students felt as though they were co-constructors of the project with me.

Attention to Method

Due to the particularity of the chosen methodological underpinnings as well as the uniqueness of conducting research *with* children, it is noteworthy to include several methodological considerations in this concluding chapter. Given the descriptive nature of the questions that launched the research, as well as the disciplinary location of the research midway between ethnomusicology and music education (and the impact of the 2020-2021 global pandemic that so re-shaped the education of students), a tripartite ethnography was put into play to encompass the complexities of the project. The interplay of the many methodological components led to the application of a "remixed ethnography" that consisted of (a) the classic in-person ethnography (Emerson, Fretz, & Shaw, 2011; Spradley, 1980), (b) virtual ethnography

(Bowler, 2010; Cooley, Meizel, & Syed, 2008; Hine, 2015; Kozinets, 2015), blended with (c) the reflective lens of autoethnography (Appert & Lawrence, 2020; Súilleabháin, 2021; Wong, 2008) given my positionality as teacher-researcher (Cochran-Smith & Lytle, 2009). "Remixed ethnography" was an important choice, as it implies the blending and mixing of more than one method within ethnographic approaches, with no hierarchical relationships amongst the three techniques. Also, I followed Campbell's (1999) lead in recognizing that

> There are narrative tales to be written on children's musical culture, based on data of a qualitative nature, in the style of classic, as well as not-so-classic, ethnography. These tales may well be based on observational techniques not so far removed from the nonparticipant, nonreaction observations made by educators in evaluating teaching and learning in school classrooms. (p. 13)

Narrative tales appear in Chapters 4 and 5, where descriptive segments and direct quotes from student interviews and formal remarks tell the story of fifth graders whose delving into the archival recordings of children's music directed outcomes that were both musical and within the realm of intercultural understanding.

Conducting Research Online

Although the durations of the in-person and virtual fieldwork encounters were roughly the same, there was a clear shift in the focus once the project moved online. In fact, virtual ethnography was begun at the start of the global pandemic, with the lockdown of the schools. From the final in-person class, and following weeks in preparation for the online learning, all further communication became virtual. Student schedules became flexible, and curricular times for all subjects were converted to limited on-screen demonstrations and descriptions of assignments in math, language arts, social studies, and science, followed by individual

"homework" assignments to be completed by students at home in their own time. As well, students' extracurricular activities, from sports to arts, were curtailed. No longer restricted to a tight school schedule, the students had the opportunity to explore and connect beyond class time. During the four-week hiatus, I surrounded myself with literature about virtual fieldwork and netnography techniques.

Virtual fieldwork was ultimately more productive than in-person fieldwork, as the time spent together was focused with no one wanting to stay "on screen" longer than needed. Conversely, virtual fieldwork was a moment of connection for the participants. On multiple occasions, the girls in Phase II appeared to be benefitting from our twice weekly encounters, many of whom made use of the extra "Chat Hours" on the days between class time. Their eagerness to work on the project and the depth they brought to the discussions might have been due to this sense of connection, a sense lost in many other aspects of their lives at this time.

The Phase II girls were in agreement with the observation made by one of them (Laura Donut), that "this project was one good thing about this whole shutdown" (In-class Discussion, May 2020). Still, conducting fieldwork virtually was a challenging experience. Beyond the need for new technological tools to document biweekly meetings, there were many instances of connectivity issues disrupting conversations and experiments. The flow became stilted at times. I worried that the hours meetings would not be sufficient to inspire the development by the fifth-grade girls of their cultural awareness through the archival recordings. Luckily, once the virtual phase of fieldwork got underway, the benefits became clear.

Conducting Research with Children

The challenge of conducting research with children is partly in due to the need to able to accept that children are "competent informants of their own experience and experts in their own

lives" (McCarthy, 2010, p. 5). Rather than for adults to observe and interpret, children themselves need to be tapped to tell their stories, share their own explanations. The inclusion of the voices and narratives of children in research on children is vital in order to capture "the texture and nuance of their speech, action, thought and feeling as embedded in contexts that are immediately meaningful to themselves" in a meaningful way (Dunne and Kelly, 2002, p. 4). Further, my intent was to conduct research *with* children—rather than *on* children (Campbell, 2010).

Interviewing Children

When conducting interviews with children, it was important for me to watch for cues and codes unique to children—such as bringing in responses and conversations tangential to the interview questions that would, in turn, be beneficial in informing the way they processed experiences. I paid attention to how children responded to prompts and questionings. I found it important to follow the children's lead during conversations. The focus group interviews organized for both Phase I and II settings, were interspersed between actual class settings. They did not follow a prescribed interview schedule. To enhance participation, I acted as a moderator, attempting to produce informality, participation and options that were both useful and varied (Marsh, 2010). I placed my student informants in the role of advisors, as they were also culture-bearers for me into the culture of children (Glesne, 2006).

Individual interviews in this research were set up in the manner of a conversation. Students in the study were enrolled in my music curriculum program for approximately two and half years by the time of the project's start. As their school music teacher, I recognized that we had already built a trusting relationship, and I sensed that we would bond over the global uncertainties of the moment. At the beginning of each class session, during Phase II, I offered

students a five-minute reality check. During those times, we share joys and excitements as well as fears and troubles. In Phase II, I shared with students my own personal vulnerability so that they could feel encouraged that this was a safe space in which to connect, especially in a time of disconnection brought on by the pandemic lockdown. I expected these reality-checks, and sharing of fears, to occur in the individual interviews, but they did not occur. Instead, the students were highly focused on the project and on sharing their ideas and advice. All of a sudden, the roles were altered. I was still asking the questions, but the students were now asking questions back at me, and we often reflected together on something they had brought to the table.

Teacher as Researcher

One of the biggest challenges of conducting research with one's own students is in keeping track of one's own biases about those students. When acting as teacher-researcher, I understood that I needed to appear neutral in order to allow them to develop their creative musical expressions. I did my best not to externally indicate the behavior I expected from each student. Contrarywise, sometimes I seemed to appear to take the opposite side in order to draw further explanation from them of their perspectives, as they made their arguments, or tried to convince me of a given opinion.

In terms of fieldwork, crafting lessons with specific methodological moments in mind was crucial. When in person, I would always find a moment to take notes during our 105-minute class. I left my voice recorder on even during the breaks, because most students hung out in the music room and continued working on their arrangements during those times. Although prior to this study I was not often one to write detailed, printed lesson plans, I found printed lesson plans were helpful to organize my field notes for the purposes of this study. I could tie my spur of the moment notes with specific moments in the lesson by jotting them down on that spot in the

printed lesson plan. After the lesson, I could cross-reference my notes with the audio recording of that instant.

A Respectful Resonance

The discussions regarding children's musical cultures in their development of a further attention to cultural awareness were essential to the comprehension of what follows in this chapter. Students' interactions with archival recordings of children's music led to their discovery of the "human factor." These interactions, and the attention to culture, fostered in them what I am calling *respectful resonance*. All throughout this study, students demonstrated their constant alertness to culture. Beyond an awareness or sensitivity, their responses demonstrated their felt the connections to children they had never met, possibility in places they've never been, and at times they've never lived; Through the course of the curricular, the fifth-grade students resonated with the children whose songs they were learning from the archival recordings. In the distinctive phases of in-class and online learning, the young learners began with selected songs from archival recordings to learn them by listening even as they also reached to understandings of the children and their purposes for singing in whatever cultural circumstances they were living.

The term *resonance* stems from Latin *resonantia*, or "echo," from *resonare*, "resound" (Erlmann, 2015). In physics, it originated from the field of acoustics, specifically the sympathetic resonance observed in musical instruments (Olson, 1967). From chemistry, resonance is a way to describe an act of bonding (in certain molecules or ions) by the combination of several contributing components (Kekulé, 1865), as a structure in which bonded electron pairs in covalent bonds. In the humanities, "conflicting interpretations of resonance shed new light on contemporary debates about the precarious interrelations between sound, aurality, cognition,

subjectivity, and embodiment, and their broader significance for a cultural critique of modernity" (Erlmann, 2015, p. 181).

The attribute of *bonding* arose from a recognition that the fifth-grade students in this research developed, through their own studied efforts to know the music, the singers, and the cultural contexts, a sense of connectedness and of *belonging* with the children whose songs they were learning. There was a sense of a deeper connection, and of coming into a state of resonance with the singing children from the archival recordings by virtue of (a) the similarities of culturally unfamiliar children's songs to their own songs, and (b) the distinctive nature of children's songs (by way of their culturally shaped melodies, rhythms, language of the lyrics). *Respectful resonance*, thus, is the result of consciousness that is grown as a result of the experiences with varied musical cultures, an empathetic sensitivity to the people through their music. In the case of this study, a bonded belonging transpired for children from Pineview Elementary School with children from Bali, Benin, Iceland, Finland, South Africa, Vanuatu, France, Israel, Mexico (and the list goes on) through the children's songs that were targeted for study. I propose two models for fostering further cultural resonances, based on respectful resonance: (a) a gradual increase of children's careful musical discoveries (as happened in this study), and (b) a practical model for building respectful resonance when interacting with a music culture outside of one's identities (as proposed by students themselves).

Considerations of a Model Toward Respectful Resonance

By examining the relevance of archival recordings of children's musical cultures to school music instruction, I attempted to understand what happened when fifth-grade students were introduced to those recordings. It appeared that the more distant the cultural origin of the music they examined was from their own experience and identity, the more cautiously they were

in their interactions with the song and its singer. Students were learning music over the course of four subsets of the project that were put into play, from the first songs they studied that matched their musical-cultural identity, to the culturally familiar musical selections, to the culturally comfortable music, to the culturally distant music. Starting with Perry Gripp's commercial hit song, "Raining Tacos," students worked with music that was close to, if even matching, their musical-cultural identity. From that, students gradually expanded their resonances with the recordings that were culturally familiar (such as "Twenty-Four Robbers"), moving along to culturally comfortable music (that was tangential to their identities), wrapping up the experiences with songs and games culturally distant music ("from further away" their identities). This sequence led to gradual conversations about culture, sustainability, and the music industry. Participants' experience also spoke to the importance of being comfortable and accustomed to opening up musical and social boundaries. Relatedly, the cautiousness when opening their musical horizons with deeper consideration that "just because something exists, it doesn't mean we have the right to take it and use it" (Laura, 2020, Individual Interview).

Bolstered by evidence gathered in this research, I suggest a model for gradually expanding children's musical horizons while also engendering a conscious attention to cultural meanings and values (Figure 6.2). Further, this model recommends through the use of child-songs sung by children from different places in the world and moments in history. Notably, a respectful resonance of others may be observed in students, as occurred in this research, as both musical and cultural ideals are learned alone and together. The model for a path of expanding children's musical horizons can be noted as occurring in four separate subsets or constructs: (a) "identity music" (from home, family, immediate friends, and the recording industry), (b) "culturally familiar music" (such was the case with "Twenty-Four Robbers" and "Mario Bros.

Theme", (c) "unknown yet culturally comfortable music" (e.g., "Villancicos," "Aviv," "Sakura"), (d) "unknown and culturally distant music" that is distant from children's positionalities and identity markers (e.g. "Sá Ég Spóa," "Tirlirlittia," "Tukutuku," "Ere Ere," "Meong Meong").

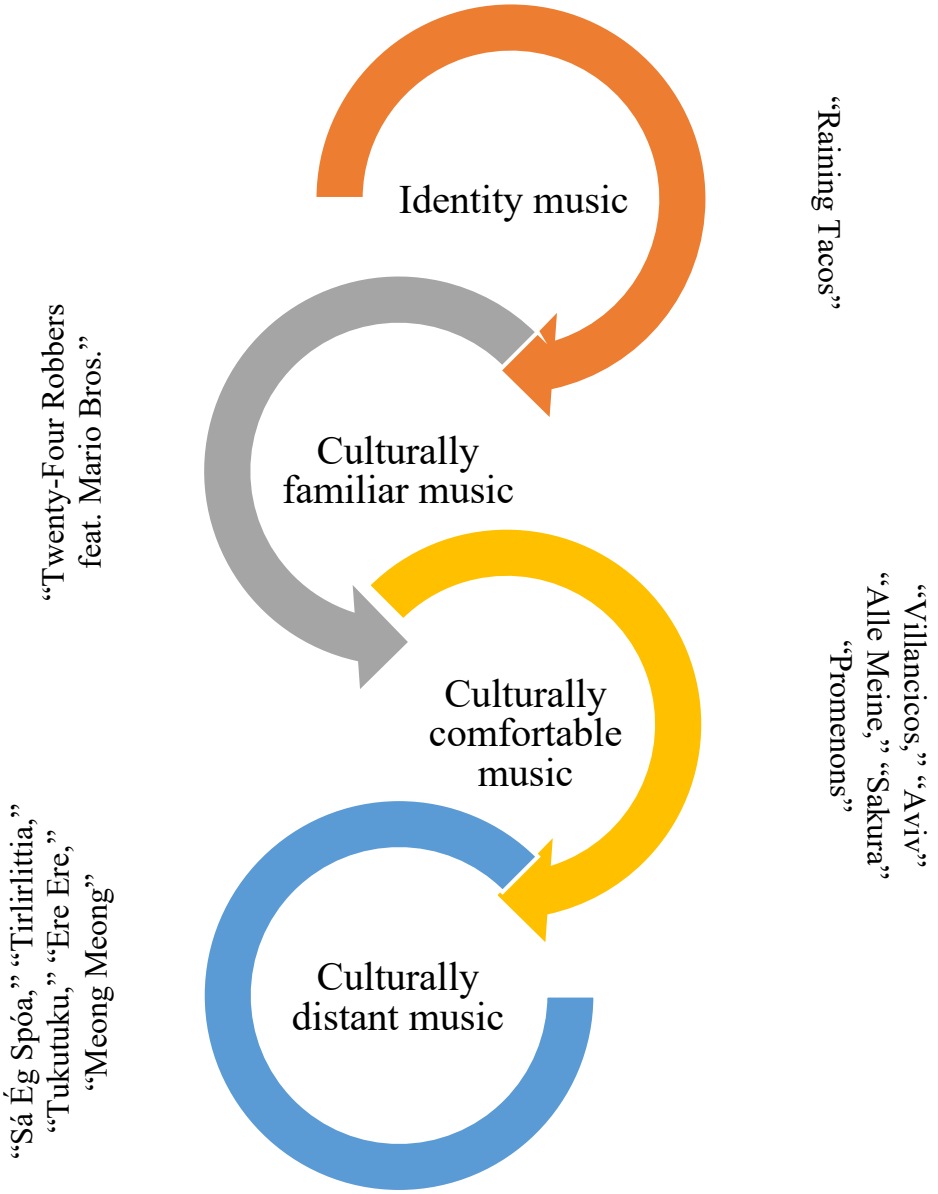


Figure 6.2 Gradual expansion of children's cultural awareness through musical horizons

Implications for Practice

Respectful Resonance in the Classroom

Taken comprehensively, the research here offers practical contributions to music educators working with children. In fact, the general observations are relevant to learners across age groups and contexts. Details of the pedagogical path and strategies from start-to-finish are discussed comprehensively on Chapters Four and Five. Here, I propose a series of factors and probing questions that will aid teachers in their quest to help children build cultural/respectful resonance when interacting with a music culture outside of one's identities (Figure 6.3). The dimensions and probing issues were proposed by the students themselves in their own interactions with children's archival recordings. Especially when working on "unknown but culturally comfortable music" and "culturally distant music," students were attuned to these questions, as they paid further attention to the children whose cultures did not match theirs. These dimensions and probing issues that they developed, however, can serve well in other settings and contexts, and when embracing repertoire beyond children's music. After all, music educators must begin to push back against the false norion that they ought to "teach music, not culture." There is a growing interest now in moving beyond the limited attention to sociocultural surrounds to pedagogy that takes into consideration the aim of developing cultural understanding (Howard, 2014, p. 203).

In consideration of ways of teaching music while also teaching culture, there are factors drawn from the experience of the fifth-grade students in the current project and my own probing procedural issues for teachers to keep in mind (Table 6.1). Realistically, it may not be feasible to execute a thorough investigation of each and every piece of repertoire that one might bring to the classroom. However, these recommendations can serve as a tangible starting place for teachers to

begin carefully crafting musical experiences that deepen student's cultural resonances through children's music.

Factors	**Probing Issues**
Connect to the context and culture of origin	Do not detach the people from the music. When and where was it created? Who created it? Why and for whom was it created?
Acknowledge positionality (in relation to chosen culture)	Consider and make an acknowledgement of how similar/different your positionality is compared to the musical culture you plan to bring to the classroom.
Confirm availability and permission	Recognizing that not everything is "up for grabs" as a source for creative activities. Are there any red flags about respect in terms of bringing this tradition to the classroom?
Address potential bias	Is it respectful to recontextualize? What respectful adaptations will you need to make? What will the re-contextualization look like in this case?
Embrace music beyond sonic features	What is the subject of the song? What is being expressed? What relevant historical information can you find that connects to the context?

Table 6.1 Cultural precautions when interacting with a music culture outside of one's identities

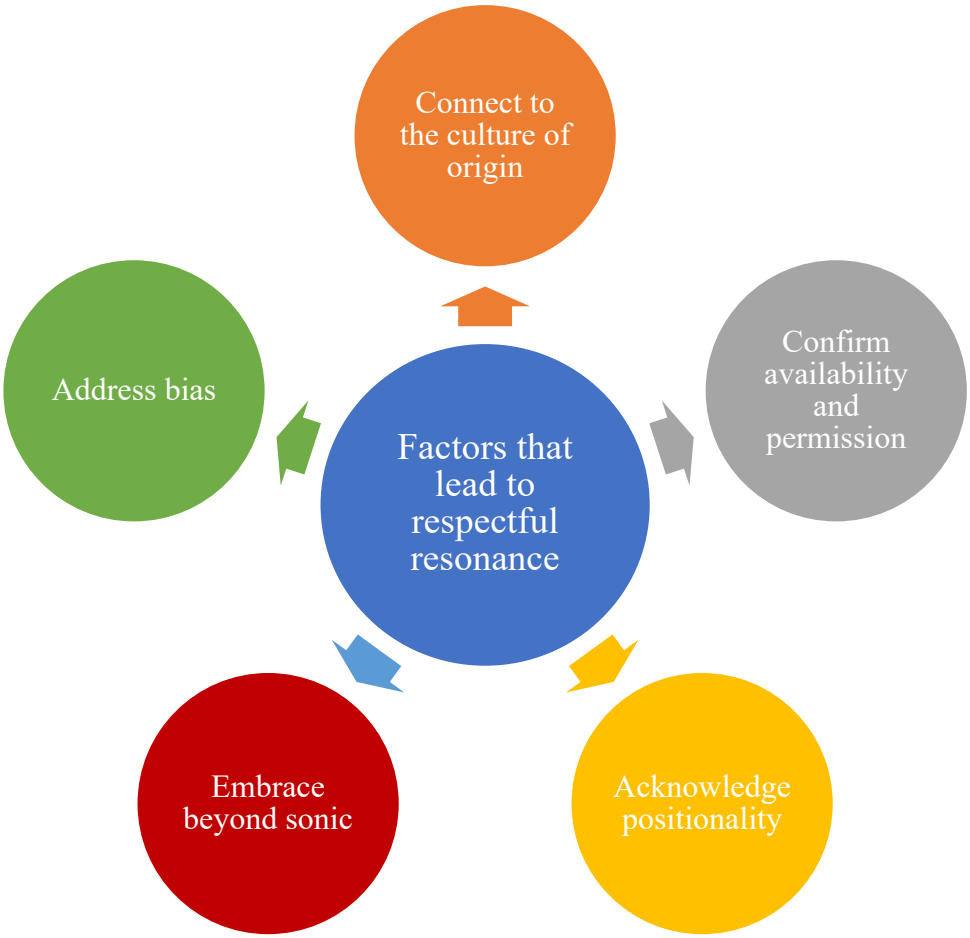


Figure 6.3 A comprehensive conduit for building respectful resonance

Archival Recordings of Children's Music

Beyond the practical contributions to music educators, this study provides further implications for archival practices. As argued, the attention recorded music by children is slight. Not only the students had to explore other resources (such as *Gending Raré* and *Nordic Sounds*), but they also noted the age of the children's recordings found in the archives we interacted with. Most recordings were documented and deposited in the first half of the century; within the already-limited selection of music by children, recordings from the 1940s and 1950s (and early 1960s) abound. After these experiences with my own students, I wonder how these archives can be further expanded in the realm of children's music. What would we document, now, in the

playgrounds of 2021? In which ways can we involve children in the archival process, as they are agents of their own music? Given that music educators sometimes reach out to cultural communities in order to bring children's music to their classrooms, a few practical suggestions to archivists include the communication and attention to the work already done by music educators (with the examples of *Gending Raré* and *Nordic Sounds*—both feature children playing children's music). Those could perhaps be acquired, deposited, linked to existing archives. A second suggestion relates to the music of children *now*. It seems crucial to support and encourage efforts to document and make available the music that the children are creating in this time and age.

Implications for Future Research

Research in music education needs to be shaped toward examining the challenges and benefits of incorporating archival recordings into school music programs for purposes of developing a respectful resonance that emanates from these experiences. Future research is warranted in understanding the pertinence of different ways to embrace archival recordings of children's music in pedagogy. This ethnographic study was centered on the unfolding of a school project featuring archival recordings of children's musical cultures. Conversations about the people, the context, and the function of those songs were of highest priority, as the study sought to examine children's development of a respectful resonance. Although there have been studies pointing to the use of archival materials in Ethnomusicology, this study was one of the first to examine its applicability in music educational settings.

Further research can be developed to document the use of archival recordings of a world-wide diversity of children's music in various educational settings, beyond this fifth-grade class (e.g., community groups, nonformal music education classes, private lessons), grade levels (e.g.,

early childhood, middle and high school), and in different types of music classes (e.g., band, choir, orchestra). There is also space for the investigation of archival recordings beyond the scope of children's music; that is, archival recordings of heritage music from various places and time periods. More often than not, materials in archives have been carefully curated, aiding teachers in their quest for ethical, reliable source materials. Lastly, another natural direction for future researchers is to investigate students' creative processes and their agency in interacting with recordings of fellow children. How can archival recordings function as vessels in developing children's agency? In which ways would archival recordings be used in an informal learning context? The possibilities are endless, given that this study was the first of its kind to investigate the use of archives directly by students.

Closing Thoughts

This dissertation represents nearly seven years of personal deliberations on the music that children make and in their development of a cultural awareness, which were underscored by the endless study of ethnomusicology, children's cultures, and social justice. I have been long drawn to the potential of music education as a means of fostering in learners of all ages a global understanding, an empathetic perspective towards cultural others, and nurturing a respect for people near and far and a resonance with them through careful study. The inspiration for the focus of this study came from a realization that the same in-depth reflections I was promoting in teacher training sessions (in summer courses promoted by the universities with which I have been affiliated) could be valuable and appropriate to facilitate with children. When teaching teachers, there was always an encouragement by me (and many others in the field) to think deeper about music's context, place of origin, and people to whom the music might belong. With this study, I sought to undergo that same process of young learners who would search for context

and delve into the cultural meaning surroundings of music, but this time with children and children's songs.

This dissertation was a continuation of a dialogue begun in earlier research, of children's musical values (Cantarelli Vita, 2016). I was then, as now, curious as to the relationships between students' cultures and global influences in shaping and changing children's musicking. I was drawn to research that would help teachers to better understand the "'inner landscape' of children in a globalized world" (p. 108).

Through this study, I hope to have broadened the perspective on children's music as *children* know it, in their own words, and helped to further understand and illuminate the complexities of children's musical cultures. Furthermore, focus was given on the ways in which students can develop an awareness that goes beyond the sonic features of music. In this study, I argue that these experiences with archival recordings are pathways to respectful resonance. With this study, I hope to have contributed to furthering the acknowledgement of the powerful experiences that can be fostered when children are encouraged to learn about music and people, when they are directed to music of others their age with similar developmental characteristics that may override and supersede culture. Above all, I am hopeful that this study provides further evidence of the importance of facilitating children's understanding of music as human expressive practice, as they nurture a respectful resonance toward children near and far, across the world.

Final Statement

Given the descriptions and analysis provided in this dissertation, it is possible to affirm that the experiences with archival recordings of children's musical cultures allowed for a recognition that "an awareness of musical behaviors by students can lead them to an understanding of how socially constructed music truly is, and how deeply human, too" (Sarath,

Myers, & Campbell, 2017, p. 26). Outside of the use of archive collections in this study, some fifth-grade students were re-shaping their perception of musical and cultural matter, and shifting towards social issues. In the midst of Phase II, the five girls were engaged in the process of creating song-based podcast episodes. George Floyd, a Black man in Minneapolis, had been murdered by a member of the police force. Protestors were gathering in city centers and town squares across the country to show solidarity for the Black Lives Matters movement. While this event was extraneous to the project and to fieldwork as a whole, it became central to the conversations of students in Phase II, particularly in that the students and I were working together for over four hours weekly by that time of the extensive news coverage of the first protests and Black Lives Matter gatherings.

Because our conversations in class *always* involved an understanding of sociocultural elements, students felt comfortable to make use of our virtual time together to bring up the ways they were coping and recognizing issues that the media and/or their families were alluding to. In one case, one of the students asked to be excused from class in order to join her family in protesting. In another case, a student requested a one-on-one "Chat Hour" meeting to ask questions that pertained to the protests and to the ways she could contribute, musically, to building a more just—and less racist—society. This movement of attention to anti-racist practices and conversations was present in many educators' minds alike. Igari and Staire (2021) note that

> The death of George Floyd, captured on video and witnessed by millions, and renewed attention to the deaths of countless others, compelled unity toward forging a pathway for public discourse on the racial discrimination and social injustice that exists in this

> country—including in education. Subsequently, we asked ourselves how we, as music teachers, could respond and work together to achieve anti-racist music education. (p. 14)

As such, we found ourselves digesting the news, such that the five girls were bringing their questions into the online group time and chat time periods. As they became painfully of the situation, they talked together about reflecting some of what they were feeling, particularly with regard to the need for developing cultural sensitivities and respect for human life. Lulu dedicated her project on the topic of the Finnish tongue-twister to the Black Lives Matter movement. Bella decided to re-record her dedication after an in-class discussion regarding matters of social justice and representation, specifically after the George Floyd and Breonna Taylor episodes. She understood it was appropriate to make the switch from a dedication "to all people, of all colors" to "all people of color who suffer prejudice." Clearly, the shift away from the colorblindness of the "All Lives Matter" was apparent among the girls, and it may well have been that the attention in the curricular project since January to cultural facets of the music opened their minds to cultural differences that were then only a short distance away from social differences, including social injustices, and the violence of the police act. Bradley (2015) had contemplated the common view of a color-blindness among teachers, and reasons for acknowledging this view:

> By hiding behind the statement, "I don't see color, I only see children (or people)," White people are able both to distance themselves from obvious racisms around them, and at the same time feel self-congratulatory for not being racist themselves" (p. 197).

As this curricular project came to its final few sessions, the girls themselves were growing aware of "obvious racisms," some of which was then reflected in their conversations as well as in their final podcast projects—such as in Hope's commentary regarding the West-African religion Voodoo seen with prejudice. They observed the unfairness of the lack of reference to children's

creation, as well as to the privilege of some cultures over others (e.g., in the absence of Bislama and Venda languages from the widely-used translational tool *Google Translate*). In the past few years, there has been ample attention to anti-racist pedagogies (Bradley, Golner, & Hanson, 2007; Hess, 2015; Howard, 2018; Rampal, 2015; Waller-Pace, 2019) and Critical Race Theory (McCall, 2017; Hess, 2015, 2017, 2021) in music education scholarship. Much has been talked about; however, much still needs to be enacted. Although this project was not centered in the issues of anti-racist pedagogies and Critical Race Theory as frameworks, students developed respect for the children whose music they studied, resonating with their songs and sociocultural circumstances. The qualities of their respectful resonance may well be at the essence of music's capacity to bond people together, to develop empathetic understandings of one another, and to create solidarities that endure.

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Appendix 1: Letter to the Families (In-Person)

January 4, 2020

Dear families,

I hope this email finds you well! As some of you know, I am currently a Ph.D. Candidate at the University of Washington, and I am nearing the ending phases of my journey. I would like to invite your child to be a part of my study, titled "If you ask to borrow, you remember to give back: Children's agency and multicultural sensitivity through the use of archival recordings." The project will entail an examination of different recordings from kids from all over the world in music class. Important points:

- They will be examining recordings provided by me (from Smithsonian Folkways or Association for Cultural Equity)
- They will be learning about the kids featured on each recording (Where are they from? What kind of music are they playing?)
- They will be learning about the recording process itself (How was this track recorded? Who recorded it?)

All kids are invited to participate if they so wish, and we will be meeting once a week, on Fridays, during our regular music class time as well as during their "Free Friday" choice time. If you would like your child to participate, please reply to this email by January 10, 2020.

All best wishes!

Ms. Ju

Appendix 2: Letter to the Families (Online)

April 10, 2020

Dear families,

I hope this email finds you well! This is Ms. Ju (Juliana), the music teacher at "Pineview Elementary." Ms. Smith's class and I were working on an exciting music project when the school building closed, as you might remember. I have just received confirmation that we can continue our project online. Please reply to this email if you would like your kid to be part of this project!

Fifth graders have been examining different recordings from kids from all over the world in music class, and the idea of the continuation is to invite them to create ideas for an imaginary "YouTube channel" featuring recordings of children from different cultures (like we were doing in class). Important points:

- They will be examining recordings provided by me (from Smithsonian Folkways or Association for Cultural Equity)
- They will be learning about the kids featured on each recording (Where are they from? What kind of music are they playing?)
- They will be learning about the recording process itself (How was this track recorded? Who recorded it?)

All kids are invited to participate if they so wish, and we will be meeting twice a week over Teams: Tuesdays and Thursdays, 1pm-2pm, starting on April 21. We will be able to do it if at least 5 kids sign up!

As some of you know, I am currently a Ph.D. Candidate at the University of Washington, and this next phase of the project we are about to embark on will likely be part of my dissertation! (That was the plan before the "Stay Home, Stay Healthy" so we are adapting to make it happen in the virtual world!)

The Institutional Review Board at both the University of Washington and Seattle Public Schools have granted me permission to conduct this research, and I would need your consent in order to continue data collect. So, if you would like your kid to be a part of it, please reply to this email and I will send you the necessary documentation (a consent form to be signed electronically).

Given the group-nature of our projects and the fact that the kids really seem to discover more when the whole class is involved, it would be really great if your child could participate, but please keep in mind that it is absolutely optional to be in the study!

All best wishes!

Ms. Ju

Appendix 3: IRB Consent/Assent Form

UNIVERSITY of WASHINGTON
HUMAN SUBJECTS DIVISION

IRB APPROVAL OF APPLICATION

Dear Juliana Cantarelli De Andrade Lima Araujo Vita:

University of Washington IRB Committee A reviewed the following application:

Type of Review:	Initial Study
Title of Study:	"If You Ask to Borrow, You Remember to Give Back:" Children's Agency and Multicultural Sensitivity through the use of Archival Recordings
Investigator:	Juliana Cantarelli De Andrade Lima Araujo Vita
IRB ID:	STUDY00009401
Funding:	None
IND, IDE, or HDE:	None

IRB Approval

Under FWA #00006878, the IRB approved your activity.

- **Depending on the nature of your study, you may need to obtain other approvals or permissions to conduct your research. For example, you might need to apply for access to data or specimens (e.g., to obtain UW student data). Or, you might need to obtain permission from facilities managers to approach possible subjects or conduct research procedures in the facilities (e.g., Seattle School District; the Harborview Emergency Department).**
- Your application qualified for expedited review ("minimal risk"; Category 6 & 7).
- Under the Revised Common Rule this IRB approval is valid until study completion. In other words, there is no expiration date and you are not required to submit Continuing Review Reports to maintain your approval. However, you are still required to (1) obtain IRB approval before making any changes (modifications) to your research, and (2) provide the IRB with any Reportable New Information such as breaches of confidentiality or unanticipated problems.

Appendix 4: District Permission to Conduct Research

Juliana Cantarelli Vita
4902 Aurora Ave N, Apt 310
Seattle, WA 98103

Dear Ms. Cantarelli Vita,

Thank you for submitting an external research application to . Your proposal entitled **"Developing Children's Agency and Multicultural Sensitivity through the Use of Archival Recordings"** was reviewed and district-level permission has been granted.

As discussed via email, we ask that you include in your final product a detailed limitations section that details your role as researcher and teacher, as well as engage in efforts to mitigate researcher bias in analysis (e.g. having multiple coders of qualitative data).

The next step is to contact the principal at the school included in your sample to request or confirm her support. It is important to note that principals are responsible for granting final permission. In other words, they are under no obligation to permit research to take place at their schools. If permission is granted from the principal, you are required to obtain the principal's signature on the Principal Cooperation Form accompanying this letter and to return a copy of the signed form to R&E.

You must also notify R&E of any proposed changes to the project's approved design. Finally, in return for granting you permission to conduct research inside , we request that you submit a copy of your results and final analysis to R&E.

Sincerely,

Senior Research Scientist
Research & Evaluation and Assessment

Appendix 5: School Principal's Permission

Principal Letter of Cooperation

I, [redacted] Elementary School, give permission for Juliana Cantarelli Vita of the University of Washington [redacted] to conduct the study entitled "Developing Children's Agency and Multicultural Sensitivity through the Use of Archival Recordings" at my school.

The overall purpose and procedures of the study have been explained to me, as well as the potential impact on staff, students and families.

I understand that neither I nor this school has any obligation to participate in this or any other voluntary program, even though the project has been approved by the [redacted] Research & Evaluation department. Further, I realize that participation in the study is absolutely voluntary. Any teacher, student, parent, or staff member who participates may choose to withdraw at any time.

I understand that I will receive a copy of the final findings of this study, including a final report and any related publication(s).

Appendix 6: Individual/Focus Group Interview Prompt

1. Tell me more about our song project so far, as if you were telling your Ms. Smith about it.
2. What were some of your favorite things? And some of your least favorite things?
3. What advice would you give to teachers who want to implement a project like this in the future?
4. If someone were using a recording of your song/game 50 years from now, what would you like others to report on?
5. How would you feel if someone re-created/created an arrangement of a song/game you created? What would you like them to keep in mind as they were creating an arrangement with your song?
6. So, focusing on the recordings you have used so far, let's examine them a little more in-depth:
    a. Where was that recording from, again?
    b. Who are the children on the recording?
    c. What is the context of the song/recording?
    d. Who recorded it? When/where was it recorded?
    e. Thinking about the content: what was in the content of the song? Do you think that was an appropriate song?
    f. Is there anything that you wish to know more about your recording?

Appendix 7: Examples of Virtual Fieldwork Written Lesson Plans

Week 1: Recap and English-Language Recordings

Tue/April 21:

- Check if audio/video is working (5')
- [Sharing time] Looking at recording by kids, not for. Why? (5')
- Last thing we did in class: "24 Robbers" + Mario Bros. Mashup (show video) (5')
- Introduce this new "phase" of the project: creating content for an imaginary YouTube channel featuring recordings by kids from all over the world: this week it will be *"English Language"* recordings, next two weeks *"Non-English Language"* recordings, then last two weeks *"Instrumental"* recordings (10')
- Peruse SFR with them: re-find recordings (10')
    - https://folkways.si.edu/music-for-children-music-by-children
    - https://folkways.si.edu/ring-games-line-games-and-play-party-songs-of-alabama/african-american-music-folk-childrens/album/smithsonian
    - https://folkways.si.edu/songs-for-children-from-new-york-city/music/album/smithsonian
    - https://folkways.si.edu/songs-for-children-from-new-york-city/music/album/smithsonian
        - https://folkways.si.edu/engine-engine-number-nine-lets-get-the-rhythm-of-the-head-chitty-chitty-bang-bang-chitty-chitty-bang-bang/childrens/music/track/smithsonian

    - https://folkways.si.edu/skip-rope-games/childrens/music/album/smithsonian
    - [NON-ENGLISH]https://folkways.si.edu/magazine-spring-2014-proud-of-who-i-am-venda-childrens-musical-cultures/south-africa/music/article/smithsonian
    - [NON-ENGLISH]https://folkways.si.edu/game-songs-of-french-canada/childrens/music/album/smithsonian
- [Mute time] Out of the list above, let them choose one recording they would like to learn to play and learn more about. (Give them "mute" time to peruse recordings) (15')
    - Think about what kind of content they would like to create, e.g.:
        - A new rendition of the song or exactly the same?
        - Learning about the context where these kids are from? What kind of music are they playing?
        - When was this track recorded? Who recorded it? (Do we even have this info? And if we don't, is that even fair?)
- Wrap-up and come up with a plan for the next session on Thursday (10'):
    - Make a list of your 2 favorite YouTubers (if you have any). What kinds of things do they do to make their content interesting?
    - Learn the chosen song (&context).
    - Any questions?

Thu/April 23:

- Start recording.
- [Check-in Time] Check if audio/video is working. (3')

- [Check-in Time] Check if they were all able to listen to the recordings and to pick a recording. (2') -- If not, send them links again and give them 5' to pick a new one.
- [VideoTime] Last thing we did in class: "24 Robbers" + Mario Bros. Mashup (show video) (5')
- [Sharing time] Share song: what did you learn about it? (10')
    - Listen to each song
    - Discuss:
        - Where are these kids from (e.g., NY, Chicago, Alabama)?
        - If available, what's the context (e.g., schoolyard, playground)?
        - What kind of music are they playing (e.g., jump rope game, song)?
        - When was this track recorded?
        - If available, who recorded it?
    - Is this the song you would like to create with for this first round? If yes, send each track to students.
- [Mute time] Listen to the recording again (on your own) and try to figure out the form (5')
    - Is there an introduction? Is there a chorus? How does the song start?
- [Sharing time] Share with the whole group what the form of your song is.
    - Listen to each chosen song.
- [TechTalk] Chrome Music Lab (5')
- [VideoTime] Jimmy Fallon (At-Home Instruments):

Sting - Vocals, Jar Shaker

Jimmy - Vocals, Jar

Questlove - Scissors, Forks

Black Thought - Hair Pick

James Poysner - Melodica

Captain Kirk - Ukulele

Mark - Bass

Tuba Gooding Jr. - Tuba

Stro - Pot Lid, Wooden Spoons

Kamal Gray - Connect 4

Ian Hendrickson-Smith - Throw Pillow

Dave Guy - Sneakers

- [Prompt Time] Things to work on the next 5 minutes. Imagine and jot down:
    - How else can you perform this song?
    - What else can you add (e.g., an intro, an outro, maybe create a new verse)?
    - Make an arrangement, add a *tiktok* dance to it?
    - Make a mash-up of two songs at the same time?
    - Add an electronic "beat" to accompany it?

[Let them mute themselves, try a couple of new ideas, and share with the whole group]

- Wrap-Up:
    - For next Tuesday, play around with ideas! Get ready to perform your song to the group. If you would like, you can audio or video record yourself playing your song (please note that this is not required).

- I am available for "Office Hours" every Wednesday 1-3pm (I am going to add that to the calendar) to help with anything related to the project -- making the arrangement, coming up with ideas, etc.
- [Journaling time] Tell me more about this project. What are you excited about? What will be challenging? What is your least favorite thing? (5')

<u>"Homework"</u>

- Jot down:
  - How else can you perform this song?
  - What else can you add (e.g., an intro, an outro, maybe create a new verse)?
  - Make an arrangement, add a *tiktok* dance to it?
  - Make a mash-up of two songs at the same time?
  - Add an electronic "beat" to accompany it (Chrome Music Lab)?
- To prepare:
  - For next Tuesday, play around with ideas! Get ready to perform your song to the group. If you would like, you can audio or video record yourself playing your song (please note that this is not required).
- Journaling time:
  - Tell me more about this project. Reply to this email with your thoughts about:
    - What are you excited about?
    - What is/will be challenging?
    - What is your least favorite thing?

I am available for "Office Hours" every Friday and Wednesday to help with anything related to the project -- making the arrangement, coming up with ideas, any tech-related questions, etc.

Week 2: Wrap-Up and Non-English Recordings

Tue/April 28:

- Check if audio/video is working (5')
- [Sharing time] What have you created with your song? (20')
- [Discussion time] Let's recap:
    - Who are the children on the recording?
    - How do they look like?
    - Where do they seem to come from?
    - Is it okay for us to be "using" their songs (do they belong to childhood?)?
    - What do we need to do to be careful when we are singing songs/games that were created by others?
- [Prompt time] Prism model due on Thursday. It could be a PowerPoint slide, a poster, anything you'd like.
- [Journaling time] Tell me more about our thoughts on this project (check with them how they would like to submit their journal entries.
    - What are you excited about?
    - What is/will be challenging?
    - What is your least favorite thing?
- [Mute time] Jimmy Fellon's video again (we didn't have time to watch it)

- [Wrap-up] I am available for office hours on Mondays and Wednesdays. I can offer one hour for each one of you as we work through these recordings. In our next meeting, on Thursday, we will look at recordings created by children from diverse cultures. Is there any specific culture/language you would like to investigate?

Send an email with:

- Jimmy Fallon's video
- Prism model/Facets model
- Example

Thu/April 30:

- [Check] Audio/video and screensharing (5')
- [Sharing time] PowerPoint with Prism Model questions (30')
- [Discussion time] Stars and wishes for each project (10')
- [Prompt time] Explain the journaling idea: tell me more about our thoughts on this project (they would like to email their answers back, but we can do it all together) (10')
    - What was the most exciting thing we have done so far in this project?
    - What was the most challenging?
    - What is your least favorite thing?
    - What is your favorite thing about this project?
    - What else would you like to do with recordings like these?
- [Mute time] Next week we will look at recordings created by children from diverse cultures. Is there any specific culture/language you would like to investigate? (5')

Appendix 8: Podcast Episodes Guidelines

Things to keep in mind for your podcast:

- Where the song came from
    - When and where was it created?
    - Who created it?
    - Why and for whom was it created?
- Information about the country
- Play the actual song
- Go deeper into the context (what the lyrics mean, what are the instruments)
    - What is the subject of the song?
    - What is being expressed?
    - What instruments or techniques or sounds are used to give this music an unique sound and expression?
    - What kind of structure of form does it have? (Chorus? Intro?)
    - What does it sound or look like?
- Create a quiz/game for the end of the podcast
- Create a crossword puzzle to go with it

For the future, “pie-in-the-sky” idea:

- Get in touch with kids from that culture
    - Interviews
    - Check translation/meaning

    - Become pen-pals with kids from these countries

What makes a podcast interesting? (Drawn from our conversation yesterday)

- Humorous (make it funny)
- Tell information
- Connect with the audience

Appendix 9: The Archives

Smithsonian Folkways Recordings (SFR)

My familiarity with Smithsonian Folkways Recordings (SFR) was one of the reasons I chose to invite the children to engage with that resource. Smithsonian Folkways is a nonprofit record label housed within the Smithsonian Institution. It is dedicated to "supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound" (Smithsonian Folkways Recordings, n.d.). Folkways Records was first founded by Moses Asch in 1948, with headquarters in New York City. The idea behind this then-private record label was to create an encyclopedia of humanity through recorded sound. For 42 years, Folkways Records published a total of 2,168 albums of sounds and music from around the world—approximately one per week. Asch's vision for the record label was to publish recordings of musical cultures that were relevant to current issues. In a way, he was fostering multicultural sensitivity actions—without necessarily naming them as such—to the broader public. An example of this was his 1951 collaboration with Kyung Ho Park on the album "Folk and Classical Music of Korea." That album was published during the time of the Korean War (1951-1953), and the album served as an attempt to bring greater awareness about Korean culture outside of the biased mediatic images more familiar to the American public. Beyond these recordings, Asch partnered with scholars and musicians to make music of many world cultures available. With his passing in 1986, these collections were then acquired by in 1988 by the Smithsonian Institution Center for Folklife and Cultural Heritage in Washington, D.C.

Under the leadership of Asch, Folkways was one of the first record companies to offer albums of "world music"—which included an early exponent of the singers and songwriters who

were at the core of the American folk music revival; namely, Woody Guthrie, Pete Seeger, and Lead Belly. Currently, the collection consists of more than 65,000 tracks and 4,000 albums. It continues to feature traditional and contemporary music from around the world, as well as poetry, spoken word, instructional recordings in numerous languages, along with documentary recordings of communities, individuals, and events. Beyond these, Smithsonian Folkways Recordings also expanded to lesson plans for teachers (featuring recordings found in the collections), playlists, podcasts, and the Smithsonian Folkways Magazine. The Smithsonian Folkways Recording's (SFR) mission is dedicated to supporting cultural diversity and understanding among peoples through documentation, preservation, and dissemination of sound. It seeks to strengthen people's engagement with their own cultural heritage while enhancing awareness of other cultures. The educational principles promote participation and experiential learning as a powerful means of music education and an understanding of the cultural and historical contexts of music.

Association for Cultural Equity (ACE)

The second archive I would like to highlight is the Association for Cultural Equity (ACE), founded by the musicologist, writer and producer Alan Lomax. With the aim "to explore and preserve the world's expressive traditions with humanistic commitment and scientific engagement" (ACE, n.d.), this archive was first registered as a charitable organization in New York state in 1983. Today, it is housed at New York City's Hunter College. Alan Lomax is seen as someone who spent his life researching and promoting "unrecorded" and "unrecognized" music, dance, and oral traditions, developing a feedback approach to research, archiving, and disseminations. In 1972, the UNESCO published his "Appeal for Cultural Equity" arguing the need and right of every culture to safeguard, express, and develop its artistic heritage. Since

1996, the work has been undertaken by Alan Lomax's daughter, Anna Lomax Wood. Since 2012, the ACE and the American Folklife Center of the Library of Congress have created a partnership and now Lomax's original collections are available for wide circulation by the Library of Congress.

The Association for Cultural Equity has also focused on repatriation efforts, repatriating artists' rights and royalties to their estates and families as well as returning media collections to their places of origin. Regional disseminations have included collaboration with cultural centers, libraries, and universities in states such as Alabama, South Carolina, Virginia, Mississippi, Louisiana, and the Schomburg Center for Research in Black Culture in New York City, in the United States, and in Spain, Italy, Scotland, England, and across the Caribbean. The mission behind the living archive is to stimulate cultural equity through the preservation and dissemination of the world's traditional music and dance, as well as to reconnect communities with their creative heritage. It establishes connection with communities of origin, endangered cultures, emerging cultural leaders, students and teachers. The archive comprises of 5,000 hours of sound recordings, 400,000 feet of film, 3,000 videotapes, and 5,000 photographs. Nowadays, more than 17,000 music tracks from this collection are available for free streaming (and available through platforms such as Spotify), with the release of the interactive tool *Global Jukebox* in 2017.

University of Washington's Ethnomusicology Archives

There are nearly 50,000 notable field recordings and films housed in the University of Washington's Ethnomusicology Archives. Established in 1962, there are 10,000 accessible tapes and discs, some of which contain fieldnotes by ethnomusicologists on faculty and among the students who studied at the university. The UW Ethnomusicology Archives is also part of the

Global Field Recordings in partnership with the University of California Los Angeles Ethnomusicology Archive. The mission of the UW Ethnomusicology Archives is to support the instruction and research mission of the University of Washington, as well as to provide archival services to a worldwide clientele of students and researchers. Beyond the educational focus, the archive seeks to safeguard the musical heritage in the recorded collections, encourage responsible ethnomusicological field research and appropriate documentation, storage and preservation of resulting research materials.

Appendix 10: Gending Raré & Nordic Sounds

Gending Raré

The collection features children's folksongs and games from Bali, and include maps, description of the island of Bali and the people, the description of context and historical background, and a guide to reading *titilaras nding-ndong* notation (the notation system used in Bali). There are thirteen song booklets—10 for songs with games, 3 for songs without games. Each booklet includes an illustrated cover by various Balinese artists, a description of the song and its relation to daily life in Bali, game instructions, titilaras nding-ndong notation, and lyrics in Basa Bali with English transliterations. Beyond these, each booklet includes an arrangement by the famous Balinese composer I Ketut Gede Asnawa who has been a visiting artist at the University of Illinois at Urbana-Champaign since 2006. Each arrangement is notated in Western notation and can be performed on both gamelan and on classroom instruments. Given that we used this resource after school buildings had shut down, some of these arrangements were performed by children on found objects that that had a similar sound to the ringing of the Balinese gamelan (such as metallic bowls and spoons).

This collection was put together by the music educator and scholar Brent Talbot, in collaboration with Made Taro (writer, teacher, storyteller from Bali) and the composer I Ketut Gede Asnawa. Children featured on the recordings were enrolled in the Sanggar Kukuruyuk program at the Rumah Dongeng (The House of Folkstory), both established by Made Taru. Beyond the physical materials, they also include a wealth of multimedia files, recordings, and resources. For each song, there are high-definition videos of Balinese children playing the games, singing the songs, as well as pronouncing the lyrics.

Figure 10.1 *Gending Raré* book cover and some online resources

There are a few recordings of gamelan and photographs portraying Balinese culture. It was due to the focus on children that I chose to use this collection, given that I was aiming to examine how children learn from other children through archival materials. The fifth-grade students I was working with were learning from the children they that came from the video and

audio recordings available through the book. Lastly, this resource is a model of what constitutes a culturally informed, respectful, collaborative work among music educators, ethnomusicologists, and culture-bearing musicians (Mellizo, 2020).

Nordic Sounds. The last resource we used in this project was drawn from the online-based e-book *Nordic Sounds: Education Materials for Music and Dance* (Nordic Sounds, n.d.). This source material contained a pedagogical collection of traditional music, dance, songs, rhymes, games, and lullabies from several Nordic countries—Iceland, Faroe Islands, Finland, Greenland, Norway, Sweden, and Denmark. Unlike the previous resource, this collection was put together by music educators who are culture-bearing musicians featuring the music of their own background. The eBook is available online and for no charge (https://www.nordicsounds.info/). The team includes twelve music educators in these seven countries, and collaborations with musicians who identify as Sámi (also spelled Saami; indigenous Finno-Ugric people inhabiting Sápmi, which today encompasses large northern parts of Norway, Sweden, Finland and the Kola Peninsula within the Murmansk Oblast of Russia), and from the autonomous region of the Åland Islands. There are 38 songs/games, with each featuring a recording of the song, lyrics, translations, a video breakdown of line-by-line of the lyrics, a video of children dancing and playing the games, as well as contextual information, and pedagogical ideas. The collection is available in a multitude of languages: English, Icelandic, Danish, and Faroese.

The purpose of the collection was to bring closer together music educators from the different Nordic countries to provide a "distinct insight into what is common and where we differ" (Nordic Sounds, n.d.). Seen as both a way to connect to different Nordic cultures while giving outsiders an opportunity to learn cultural elements from each country, this collection aimed at keeping traditions alive within their own cultures, introducing it to its Nordic neighbors

and outsiders, and developing new and creative ways to engage with these songs and games. Despite the small population, the Nordic cultural diversity is reflected in heritage music and dance.

The idea of compiling resources came about in 2013, when a group of music educators came together in Finland to discuss ways in which they could put in action the idea that music educators should be encouraged to learn about different cultures while maintaining and respecting their own. Beyond deciding repertoire for the eBook, the *Nordic Sound Project* also involved composing songs in their heritage language and styles. One example of this is Heli Aikio's song "Northern Lights, Kuovsakkasah" sung in the Sámi *livđe* vocal technique. The case for this composition was to revive and bring awareness to the music tradition of Inari Sámi, as this vocal technique has been "almost forgotten as numbers of speakers dwindled" (Aikio, 2019).

Also, the idea behind publishing it online was so that multimedia resources could be easily accessed. Those included video examples of the work along with links to performances, and ideas to further extend the material. The team of music educators included Elfa Lilja Gísladóttir, Kristín Valsdóttir and Nanna Hlíf Ingvadóttir (Iceland), Soili Perkiö and Elisa Seppänen (Finland), Navarana Kristina Motzfeldt Berthelsen (Greenland), Ruth Wilhelmine Meyer (Norway), Vuokko Rajala Nyvelius and Ann-Marie Ulfvarson (Sweden), Morten Mosgaard and Ingrid Oberborbeck (Denmark), and Katrin Jørgensen (Faroe Islands). Also, differently than the other resources mentioned here, this collection made sure to specific give

credit and name the children who were featured in each recording—first and last name, upon parental permission.

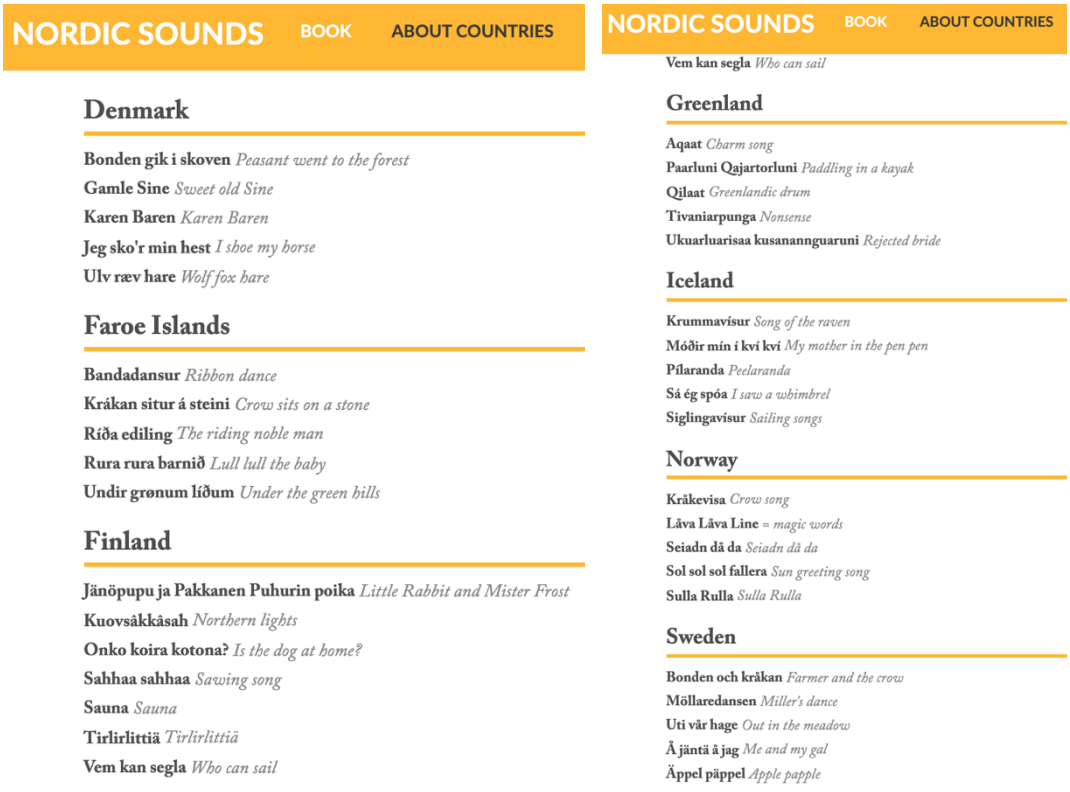

Figure 10.2 Nordic Sounds eBook

Appendix 11: Online Platforms

Chrome Music Lab

Launched in March 2016, Chrome Music Lab (g.co/musiclab) was launched as a way to "help make learning about music a bit more accessible to everyone by using technology that's open to everyone: the web" (Chen, 2016). The idea was to build a a set of experiments that let the general public explore how music works. The free, open-source, and web-based laboratory features tools such as the "Shared Piano" (that can be accessible by multiple online players at the same time), and a sharable "Song Maker," an interactive midi sequencer for rhythm and melody.

There are also a few creative tools such as the visual arts-inspired sequencer named after the Bauhaus Russian painter Wassily Kandinsky (called "Kandinsky"), the "Voice Spinner," and the "Melody Maker" tools. There are also visual represetations of music sounds, with the "Spectogram," "Sound Waves," "Oscilators," "Chords," and "Arpeggios" tools. The specific activities planned for the Chrome Music Lab will be further discussed later in this dissertation, but the interaction with this resource served as a creative break to balance out the all the conversation about music and culture.

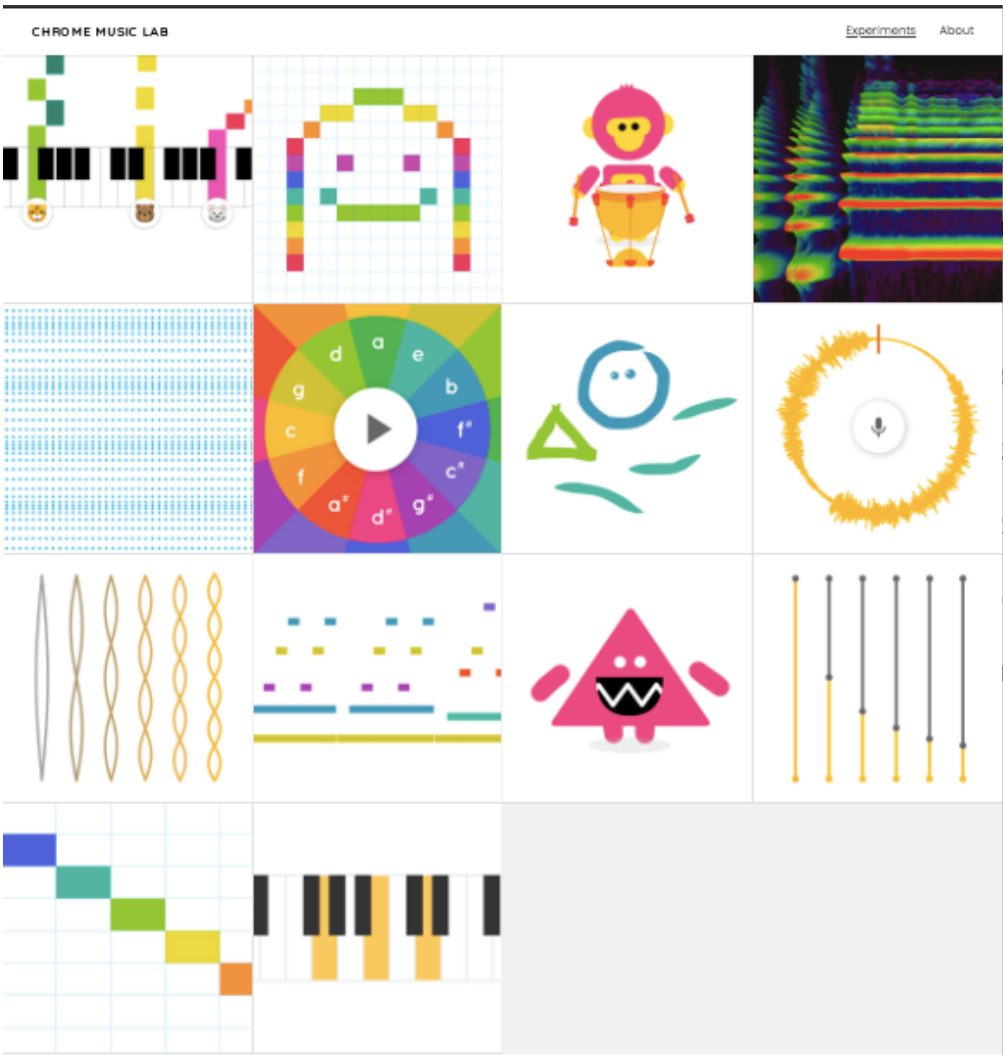

Figure 11.1 Chrome Music Lab homepage. Each square represents one tool.

Soundtrap Studio

The second tool for online music making that we used was the web-based Digital Audio Workstation (DAW) Soundtrap. Developed in Sweden, Soundtrap Studio was launched in 2013 as the world's first web-based, cross-platform music recording studio. In 2017, the company was bought by the also Swedish company Spotify. With a similar interface as other Digital Audio Workstations, this web-based DAW includes inputs for external instruments, an instrument

player, a way to input and export MIDI files, a loop library, and a built-in autotune. Given that the opening page of the studio provided two options ("Podcast" and "Music"), participants were inspired by that to suggest that one of the projects within this study was a podcast. All the ways in which we engaged with this resource were further explained in Chapter Five.

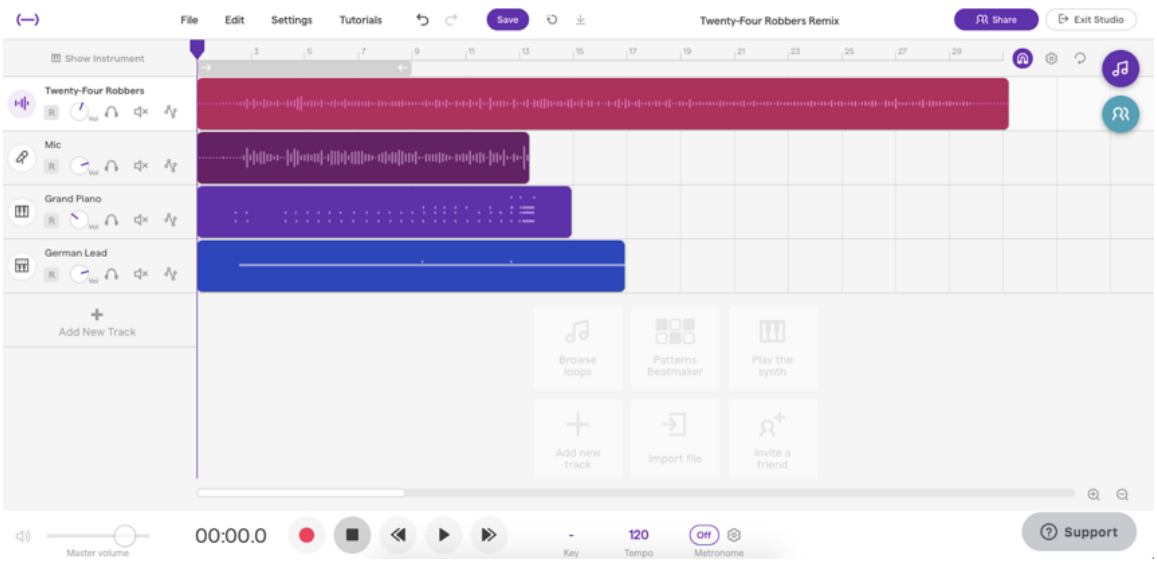

Figure 11.2 Soundtrap DAW Interface

Padlet

Padlet is a web-based educational technology, providing a cloud-base software-as-a-service, hosting real-time collaborative platforms. Users can upload, organize, and share content to virtual bulletin boards. It was founded in 2008, with the intent to be "the easiest way to put stuff on the web" (Goel, Nitesh, 2021). The simple interface allows users to drag and drop files from their computers, add links and resources from the web, and audio- and video-record themselves in a web-based canvas. Padlet was the last resource used in this study—as the database featuring the podcast episodes created by the participants in this study.