



World Music Pedagogy: Frameworks for Engagement

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- World Music Pedagogy Framework (Campbell, 2004)
 - Attentive Listening
 - Engaged Listening
 - Enactive Listening
 - Creating
 - Integrating
- Attentive Listening: Directed Listening for Features of the Music
 - Repeated Listening of Short Excerpts
 - Lay Foundations for Later Participation
 - Consider:
 - Instrumentation
 - Dynamics
 - Tempo
 - Mood
 - Articulation
 - Timbre
 - Thought-provoking Question (i.e. What do you think this music is used for? Why?)
- Engaged Listening: Active Participation of Some Kind
 - Sing along (neutral syllable, lyrics, call/response)
 - Play rhythms (steady beat, rhythmic patterns, body percussion)
 - Play melodies (play similar/different instrument, play a simplified part)
 - Movement (beat motions, conduct, game, folk dance, creative movement)
- Enactive Listening: Recreating the Music (within reason)
 - Emulate Culture Bearers
 - Work towards performing independently

- Creating: Exploration, Improvisation, Composition
 - Use recording as point of departure
 - Consult with Culture Bearer

- Integrating: Connect to Other Content Areas, Other Aspects of Music
 - Integration of information related to specific example
 - Integration of issues of culture more broadly

- A World Music Pedagogy Framework Sample: “The Gallop of Jonon Khar”
Morin Khuur (Horsehead Fiddle)
 - Attentive listening
 - Sometimes music tells a story even without words – listen and imagine what story this piece of music might be telling.
 - Listen again for how the music might sound like a horse in some way.

 - Engaged Listening
 - With a two finger tap or a pat on your lap, play along with these different rhythmic segments as you hear them
 - Is it going to match up perfectly? No! That’s ok! ☺

 - Enactive Listening
 - Using classroom instruments, recreate a simplified version of “The Gallop of Jonon Khar.”
 - While it is difficult to imitate the sliding, ornamented nature of the horsehead fiddle, it is accessible to recreate the drones on xylophones and Boomwhackers.

 - Creating
 - Using classroom instruments, compose a piece that sounds like an animal of your choice, i.e. what could a frog piece sound like? A cheetah piece? A lion piece?
 - How might you connect to animals found in Inner Mongolia?
 - Deer, elk, hare, camels, sheep, goats (and many more!)
 - What elements from your previous listening might you incorporate?
 - Rhythms
 - Timbres
 - Melodic Figures
 - Etc.

 - Integrating: Language Arts
 - Write your own animal-related origin story for an instrument of your choice.

- Bonus: Compose a soundscape for your story featuring your chosen instrument!

Resources:

Routledge World Music Pedagogy Series

<https://www.routledge.com/Routledge-World-Music-Pedagogy-Series/book-series/WMP>

Voice Collectors: Stories and Songs of Chinese Culture Bearers

<https://www.giamusic.com/store/resource/songs-and-stories-of-chinese-culture-bearers-book-g10156>

Smithsonian Folkways <https://folkways.si.edu/>

Global Jukebox <https://theglobaljukebox.org/>

Recording of “The Gallop of Jonon Khar”

<https://folkways.si.edu/baterdene/the-gallop-of-jonon-khar/central-asia-islamica-world/music/track/smithsonian>

