

**World Music Pedagogy in Elementary School**  
**FMEA 2020**  
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World Music Pedagogy  
as conceived by Patricia Shehan Campbell (2004)

Five Phases, Steps, or Dimensions or....


-not necessarily sequential

1. Attentive Listening
2. Enactive Listening
3. Engaged Listening
4. Creating World Music
5. Integrating World Music




WORLD MUSIC PEDAGOGY  
Volume I  
Sarah H. Watts

Early Childhood Education




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J. Christopher Roberts and Amy C. Beegle

Elementary Music Education

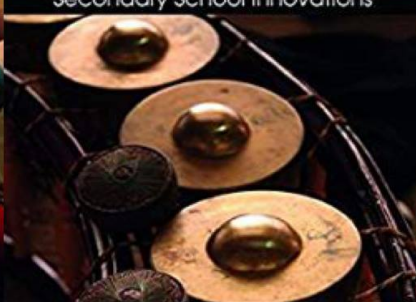


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Volume VI  
Patricia Shehan Campbell and Chee-Hoo Lum

School-Community Intersections



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**Mbukwenyi**

Fragment Singing – Call and Response  
Movement with the Beat

*Call*



Mbu - kwe-nyi wa - do - do mbu - kwe-nyi wa - do - do

*Response* *Call*



Mbu-kwa, mbu - kwa Mbu-kwa, mbu - kwa Wa -

*Response*



nyi - na ze - nyu wa - bi - ta ha - i Wa -

*Response*



bi - te tu - mba wa - bi - te tu - mba

*Call*

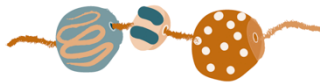


(i)tu - mba ku - ko k(u)so - la chi - chi

*Response*



k(u)so - la sa - nga k(u)so - la sa - nga



*Call*



Sa - nga zi - zo za - chi ze - ne

*Response*



Za ku - vi - ni - la m - do - mo - do - mo.

*Call*



Mdo - mo wu - wo wa - vi - na - ga nha - u - le

*Response*

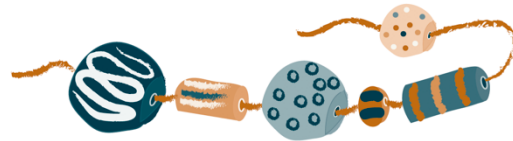


nha - vi nha - vi - vi nha - vi nha - vi - vi

*Response*



nha - vi nha - vi - vi nha - vi nha - vi - vi



**Cigogo**

(Call) Mbukwenyi, wadodo (2x)  
 (M)boo-kuehn-yeé wah-doh-doh

(Response) Mbukwa, mbukwa (5x)  
 (M)boo-kua(m) boo-kua

Call: Wanyina zenyu wabita hai?  
 Wah-nyee-nah zeh-nyoo wah-bee-tah hah-ee

Response: Wabite tumba (2x)  
 Wah-bee-teh toom-bah

Call: (i)tumba kuko k(u)sola chichi?  
 Ee-toom-bah koo-koh koo-soh-lah chee-chee

Response: K(u)sola sanga (2x)  
 Koo-soh-lah sahn-gah

Call: Sanga zizo zachi zene?  
 Sahn-gah zee-zoh zah-chee zeh-neh

Response: Za kuvinila mdomodomo.  
 Zah koo-vee-nee-lah(m) doh-mo-doh-mo

Call: Mdomo wuwo wavinaga nhaule?  
 (m)doh-moh woo-woh wah-vee-nah-gah n(h)a-oo-leh

Response: Nhavi nhavivi (4x)  
 N(h)a-vee n(h)a-vee-vee

**English**

Good morning, children.

Good morning!

Where has your mother gone?

To the anthill place.

What is happening there?

She went to buy beads.

Why is she buying beads?

For the neck dance.

How do you do the neck dance?

Like this!

**Contextual Considerations**

- This song tells the story of the women going off to buy beads to make long necklaces used in a particular dance known as *mdomodomo*. The market is located near the place where there are tall anthills. When the children are asked how they dance, they emulate the motion the women make during *mdomodomo*. The women wear a long, thin strand of white beads. By leaning over and moving their heads back and forth, they are able to get the necklace spinning in circles around their necks, much like a hula-hoop around the hips.
- Mdomodomo* is accompanied with singing, instruments, and dancing, and is performed by males and females.

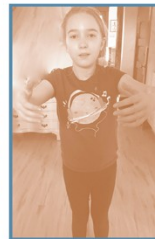
**Teaching Considerations**

- This song has more words than most in the collection. The first two response lines are the easiest for a start.
- Consider ways to minimize the work for the children by leading the call yourself, or perhaps splitting the children into groups, with each learning a line or two.
- Use the song in a number of classes so the words become more and more familiar over time.

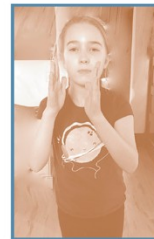
**Movement Instructions**

- During the song, swing arms back and forth on the beat.
- On "nhavi," clap hands on beat 1. Note that this phrase switches into 3/4.
- On "nhavivi," put hand to forehead as in a salute and push chin and face forward on beats 2 and 3.

Swing arms



Nhavi



Nhavivi

