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"Music and Interculturality"

Antenor Ferreira Corrêa and Maria Westvall (Guest editors)

## Presentation

### Music and Interculturality: The Joy and the Challenges of Hearing and Being Heard

Antenor Ferreira Corrêa, University of Brasília, Brasília, Brasil  
[antenorferreira@yahoo.com.br](mailto:antenorferreira@yahoo.com.br)

Maria Westvall, Örebro University, Örebro, Sweden  
[maria.westvall@oru.se](mailto:maria.westvall@oru.se)

Paulo Freire (1921-1997), the great Brazilian thinker and educator, claimed in his *Pedagogy of the Oppressed* (1970) that "no one teaches another, nor is anyone self-taught. People teach each other, mediated by the world" (80). Freire implies that education happens in the dialogue through the sharing of profound thoughts and feelings. Interestingly, the pedagogy proposed by Paulo Freire, was developed during his exile, a period when he lived in Chile, the United States of America, and Switzerland. He was forced to leave his country because of the intellectual and ideological repression that was imposed by the military dictatorship in Brazil. The time lived abroad, provided Paulo Freire the possibility to get in touch with various cultural settings, and an opportunity to listen to what other people thought, and the ways in which they perceived the everyday issues. In this way, the experiences of intercultural dialogues, the experiences of speaking and listening, converged, and formed the basis of his theoretical framework on education in which shared contact with "the others" in a specific context was an inevitable foundation. Freire's insights also open up for the possibility to consider the interaction between individuals of different cultural backgrounds as a solidary form of knowledge construction. For that reason, we comprehend that the interaction among people from diverse cultural and social contexts is a way of carrying out interculturality.

The concept of interculturality is a topic of increasing interest, not only to the academic environment but also to the artistic community. From an academic standpoint, the importance of intercultural experiences is a way of developing new perspectives on "old" problems and to nurture different ways of dealing with contemporary issues. In the *Convention on the Protection*



and *Promotion of the Diversity of Cultural Expressions* (2005), proposed by UNESCO<sup>1</sup>, one important objective is “to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples” (5). Hence, the interaction that is going on between a variety of cultural domains can generate complex situations, promote reflections, and encourage creativity. And, these and similar actions would not be possible in the same way outside intercultural settings.

Processes of globalization, migration and manifestation of cultural identity often give rise to unpredictability both for the individual and within the society. At the same time, the interaction between these occurrences, sets new ways of thinking, acting and conveying in motion. This complexity also affects methodological approaches. Thus, in proposing this dossier *Music and Interculturality*, we intended to highlight how intercultural experiences can impact the ways in which music is performed, experienced, understood and studied. Consequently, all the authors featured in this dossier discuss and reflect upon experiences, performances, theories, epistemologies, and research in the area of music in relation to interculturality. The various chapters show distinct dimensions of interculturality, covering a number of themes and subareas, such as music education, sociology, gender studies, ethnomusicology, performance and anthropology established *in* and *through* the contact with “the others”.

We, the guest editors, were greatly motivated to propose this dossier on interculturality. Firstly, because we are also subjects to intercultural experiences in our everyday lives, not only as researchers, but also as teachers and musical persons. Secondly, there was a circumstantial boost that led to this initiative. During the last four years, we have coordinated a joint project of international cooperation entitled *Processes of Intercultural Learning: Research, Online Collaboration, and Musical Immersion in Brazil and Sweden*, funded by CAPES in Brazil and STINT in Sweden. During this journey, we have come across a number of interesting studies and approaches by peers from around the globe, all within the field of music and interculturality. We are really happy to present a number of varied articles in this dossier that, in some sense, offer a glimpse of the several situations experienced during that project. Moreover, the articles in this special issue include diverse themes and approaches, considering music within intercultural contexts, such as music and dance, community music, archiving, recording, music production, topics on migration, ethnicity, and social theory, to mention some. We are also very pleased that these approaches encompass visions and perspectives of authors based in a quite number of countries, like Argentina, Brazil, China, Germany, Portugal, Sri Lanka, Sweden, and the United States of America.

We would like to express our deepest appreciation to Miguel García, chief of *El oído pensante*, who promptly accepted our proposal for this special issue. We also want to profoundly thank all the authors, as well as the peer reviewers, who made this volume on *Music and Interculturality* possible.

We hope the articles presented here can serve not only as source of knowledge, but also as

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<sup>1</sup> [http://portal.unesco.org/en/ev.php-URL\\_ID=31038&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html) [accessed: February 1, 2019].

inspiration for future discussions and research about music and interculturality.

We wish you an enjoyable reading experience.

### **Bibliography**

Freire, Paulo. 1970. *Pedagogy of the Oppressed*. New York: Herder and Herder.

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### **Biographies / Biografías / Biografias**

Antenor Ferreira Corrêa is associated professor at University of Brasília (UNB). He is a composer, percussionist and researcher in the field of music and image. He has published the books *Music in an Intercultural Perspective* (2016), *The Musical Mind in an Interdisciplinary Perspective* (2015), *Musical Analysis as Compositional Principle* (2014), and *Post-Tonal Harmonic Structures* (2006). He produced two DVDs and released two CDs. In 2014, with a fellowship granted by CAPES, he accomplished a Post-Doctoral research at the University of California, Riverside (UCR). From 2015-2018 he coordinated an international cooperation project granted by CAPES and STINT foundations (Brazilian and Swedish institutions, respectively). Currently, he is developing a Post-Doctoral research at Universidad de Granada (Spain) with a grant from Fundación Carolina and Grupo Tordesillas.

Maria Westvall is a senior lecturer in Music Education at the School of Music, Theatre and Art at Örebro University, Sweden. She is working with various research projects within the areas of music, education and intercultural approaches, nationally as well as internationally. She has presented and published on topics ranging from community music to migration studies in a number of books and scientific journals such as *Music Education Research*, *British Journal of Music Education*, *Journal of Music Teacher Education*, *International Journal of Community Music*, *Música em perspectiva*, *Intercultural Education*, *Nordic Research in Music Education* and the *Finnish Journal of Music Education*.

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### **How to cite / Cómo citar / Como citar**

Corrêa, Antenor Ferreira and Maria Westvall. 2019. "Presentation. Music and Interculturality: The Joy and the Challenges of Hearing and Being Heard". In Corrêa, Antenor Ferreira and Maria Westvall (eds.). Dossier: "Music and Interculturality". *El oído pensante* 7 (1): 71-73. <http://ppct.caicyt.gov.ar/index.php/oidopensante> [Web: DATE].