

Beyond Education in the Major Key: Toward an Educating Polyphony in the Minor Key.

Enrico Ieroncic

`enrico.ieroncic@univr.it`

University of Verona

Article

Keywords: minor key education, opacity, Third Space, counterpoint

Posted Date: October 19th, 2026

DOI: <https://doi.org/10.21203/rs.3.rs-11105464/v1>

License:  This work is licensed under a Creative Commons Attribution 4.0 International License.

[Read Full License](#)

Additional Declarations: No competing interests reported.

Abstract

This article explores an alternative pedagogical perspective to traditional schooling, defined as education in the major key (Ingold, 2018). Starting from the metaphor of musical counterpoint, it proposes moving beyond the rigidity of a school system often oriented toward hyper-simplification and uncritical normalization. The focus is directed towards new teachers, who are called upon to inhabit Mixed Ability Classes, understood as open and dynamic systems (Caon, 2016). Through the analysis of main counterpoint motions (similar, oblique, contrary) and the concept of “resonance” (Wikan, 1992), the paper suggests transforming classroom management into a polyphonic process, in which diversity is not an obstacle to be standardized but a precious resource. The goal is to foster an educational space that values the opacity and uniqueness of each learner, promoting authentic relationships and transformative learning that can embrace the complexity of reality.

Introduction

Any good melody has points of tension and points of rest (Owen, 1992, p. 30).

Today’s pedagogical practices are embedded in a landscape of complex and rapidly evolving global interconnectivity. In an educational landscape that often prioritizes quick-fix solutions for every educational need, we instead emphasize the importance of slowing down to reconsider reality in all its multifaceted complexity, rather than reducing it—often in a way that distorts it and flattens the uniqueness, dynamism, and nuanced motivations of both learners and teachers. Teachers—and especially new teachers—are often trapped by the trend toward oversimplifying reality, which at times reduces diversity and difference to mere categorization or bureaucratic procedures, or to a set of ready-made teaching formulas for every eventuality. Instead, they find themselves teaching Mix Abilities Classes (Caon, 2016), which are, by their very nature, open, dynamic, and constantly evolving systems.

This paper reflects on a minor key education, which should be considered superior to a major key education (Ingold, 2018). To this end, it draws on the art of sounds and, in particular, the art of counterpoint (Owen, 1992). This paper compares the structures of pedagogical knowledge to the rules of counterpoint to see how the art of combining independent melodic lines—which dialogue, clash, and merge—can help new teachers coordinate the living whole of the classroom, where each student is an independent, singular, irreducible voice that is nonetheless relationally constituted. Let us recall that “to assist’ also means ‘to be close’, once again, ‘to care for’, to look after, and to be present” (Strobino, Vitali, 2023, p. 18).¹ The aim of this essay is not to seek definitive answers or provide a ready-made recipe book for every didactic and pedagogical need, but rather to try to rise above one’s perspective (Cima, 2019, p. 12) in order to inhabit the generative tension and the interstitial space between individuals, building relationships and weaving welcoming polyphonies with the entire class and with/for all its members. Particular emphasis is placed on welcoming the Other so that the educational relationship does not exclude the “ideal student”, who sometimes tends to inhabit textbooks rather than actual classrooms.

Through the use of symbolic tools and the creation of inclusive relational contexts, functional difficulties are viewed not as problems to be corrected, but as moments of transformation. This approach goes beyond simply compensating for social discomfort, transforming what is considered a deficiency into active and generative participation, capable of fostering new forms of autonomy and collaboration (Nicolella, 2025, p. 72).

From Etymology to Education Entries

We are an irregular tense that changes with every sentence [...].

We are a foreign language that is born every second (Hakuzwimana, 2024, p. 76).

In the educational system, there is a tendency to demand total transparency from students, evaluating them according to rigid categories and standards. This imposition represents a coercion that ignores the natural multifaceted nature of human beings. Moreover, as Édouard Glissant pointed out, expecting a relationship to be entirely transparent often serves to justify the opacity of what secretly drives it forward (1997, p. 56). In this sense, “labeling” can be understood as a mechanism of “symbolic violence”: an invisible and silent form of power that requires no physical or explicit coercion to function. This process acts directly on the minds and bodies of individuals, leading them to internalize their own social position (often subordinate or marginal) as if it were a natural, inevitable, and deserved condition, rather than the result of structured dynamics of power and inequality (Piccioli, Straniero, 2025, p. 49). In today’s school setting, labeling profoundly influences students’ identity formation. This mechanism risks marginalizing and limiting students’ potential, particularly those who are perceived as “different”. In fact, although diagnostic categories are created with the intent of offering support, they paradoxically risk confining the individual to their own deficit, reducing their identity and obscuring their true complexity (ivi, pp. 54–55).

Before delving into the soundscape (Strobino, Vitali, 2023) from a minor-key (Ingold, 2018) and contrapuntal (Owen, 1992) perspective, it is worth starting with the definitions of the key terms underlying these reflections in order to grasp the opacity of the subjects who inhabit contemporary classrooms.

According to the Pianigiani etymological dictionary (1991), “diverso” (diverse) derives from the Latin “diversus”, which strictly means “turned elsewhere, facing another direction” and is composed of the particle “dis” (indicating separation) and “vertere” (to turn, to direct, to put to flight, to transform, to translate, ...), implying that “in substance or nature, it is different from the thing with which it is compared or of which one speaks”. The word “different”, therefore, evokes a discrepancy, a deviation that has often stigmatized the “other” in order to avoid encountering them.

The word “different”, on the other hand, comes from the Latin “differre”, meaning “to be different”.

which, however, must not be confused with it, because Difference implies a comparison, since the mind seeks to form precise ideas and avoid confusion, while Diversity implies a change, which taste seeks in

order to find novelty that satisfies and excites it; Variety presupposes a plurality of dissimilar things, capable of dispelling the boredom caused by excessive uniformity, and among which the imagination readily roams; Inequality, together with Disparity, is a particular species of Difference, which is the genus, since the former seems to denote a difference in quantity, while the latter denotes a difference in quality or number.

The word “different” (different), as opposed to “diverso” (diverse), thus introduces a dynamic temporal and spatial dimension: difference is not a static fact or a deficiency relative to a presumed standard of normality, but rather a continuous, fruitful movement of distancing and rapprochement, almost like a counterpoint.

“Altro” (Other), on the other hand, derives from the Latin “alterum”, the accusative form of “alter”; it shares the same root as “alius” and the Ancient Greek “ἄλλος”, and means “that which is different, distinct in any way from the things being discussed or referred to”. “The other”, therefore, confronts us with an otherness that intrinsically mirrors us and challenges us.

Finally, “includere” (to include) corresponds to the Latin “includere” and means “to close or lock inside”. The Latin word also conveys the meanings of to block, to prevent, to obstruct, to set, to limit, and to mark a boundary; only the last entry in the dictionary carries the meaning of to include, to insert, or to introduce.²

The term “encounter”, on the other hand, inherently evokes a space and a set of conditions in which unexpected relationships come to life. When connected to the dimension of otherness, any attempt at systematization becomes particularly challenging (Cima, 2017, p. 124).

En-counter, on the other hand, leads us to imagine a space that exists insofar as we *neither adhere to it nor distance ourselves from it*. En-counter is the vision of a *space that is coming into being*. It is a non-full space where it is possible to find the direction/meaning [or motion] of a situation that places us in contradiction, immerses us in our emotions, even those we do not like (Cima, 2019, p. 70).

The dynamics of “encounter”—as a hermeneutic engagement with one’s own and others’ differences—manifests as an experience that can at times be disorienting, capable of highlighting a state of liminality and fostering forms of divergent thinking. Rethinking the encounter in pedagogical terms means distancing oneself from comparative logic and from the intellectual strategy of recognizing in one what is lacking in the other (Cima, 2019, p. 16). The subject’s reflective positioning with respect to their own perceptual horizon facilitates the overcoming of individual, professional, and disciplinary relativism. Identifying the boundaries of one’s own perspective is the prerequisite for a pluralistic cognitive orientation and for an authentic encounter with otherness. When appropriately mediated pedagogically within a structured educational setting, the experience of cognitive and emotional disorientation helps overcome prejudicial biases and stereotypical patterns. This allows for openness to an authentic engagement with radical otherness, as manifested in both the intersubjective and epistemological dimensions (Tarozzi, 2025, p. 121).

Inclusion, therefore, cannot be reduced to simply incorporating differences into the larger classroom group without taking into account their unique characteristics. Inclusion must be redefined as a harmonious and profound process of encounter that brings out the intrinsic characteristics of students and harmonizes their “funds of knowledge” and “funds of identity” (Moje, 2004) with the authorized knowledge transmitted in the classroom. This is also because:

Cultures [and students’ personalities] are not monolithic entities but exhibit profound internal variability and are marked by tensions, conflicts, and contradictions that make them dynamic instruments for producing difference, and not merely for passive reproduction. Moreover, isolating difference as a value in and of itself also risks subordinating social demands for equity and justice (Tarozzi, 2025, p. 75).

Applying resonance (Wikan, 1992) to educational practice means rejecting all forms of assimilation and uncritical normalization of differences and valuing the educational encounter. Resonance has its roots in the Balinese term “keneh”, which can be translated as “feeling-thinking”: a holistic engagement of the human spirit without which there can be no true understanding. Wikan emphasizes that resonance requires an effort of feeling-thinking, a willingness to engage with another world, life, or idea, and an ability to draw on one’s own experience in the encounter between a subject who is experiencing another person or a text. For this reason, this paper draws on the concepts of counterpoint (Owen, 1992) and the Zone of Proximal Development (Vygotsky, 1978) to attempt to articulate the aforementioned principles.

Education in the minor key

“Yes, I can see”, said Nuñez, turning toward him, and stumbled over Pedro’s bucket.

“His senses are still imperfect”, said the third blind man.

“He stumbles and speaks nonsense. Lead him by the hand” (Wells, 2013, p. 10).

Education in a minor key education, as conceptualized by Tim Ingold (2018), stands in sharp contrast to education in the major key, the traditionally dominant pedagogical model in school systems. Major-key education or instruction is based on the one-way, pre-determined transmission of authorized knowledge; in this system, the teacher assumes the role of a higher hierarchical authority, and the student acts as a passive recipient of instruction. This approach is comparable to a pre-written musical score, in which performers must reproduce the notes with precision and whose purpose is to lay the groundwork for future understanding. It imposes a finite and measurable pedagogical regime, demanding total “transparency” from students with respect to predetermined standards and categories—a form of normative violence that denies the inherent opacity of the subject.

Minor-key-oriented education, on the other hand, proposes a learning process understood as a journey, a discovery, and “education” (from the Latin *educere*: to draw out, to lead out), in which one allows oneself to be guided along a path of continuous variation rather than applying rigid deductions or inductions. It aims to expose individuals to things, rather than immunizing them through the acquisition of abstract

knowledge that relieves students of the need to engage with them; it emphasizes the etymological concept of skill, rooted in the act of “making a difference” and effecting an interstitial differentiation (by cutting into the event from within) (Ingold, 2018, p. 42). As Tarozzi emphasizes, “to design educational interventions, however, it is essential to explore what has happened at the inner level of adult students, or, in phenomenological terms, within their consciousness” (2025, p. 117).

Towards a contrary motion

It is unfortunate that early theorists have described consonances in terms of “purity”, “pleasantness”, “perfection”, and other positive attributes while characterizing dissonance as “impure”, “discordant”, and “unpleasant”. It is perhaps more useful for us to consider intervals on a continuum from the unison, representing the highest degree of consonance, to the minor second and tritone, representing the highest degree of dissonance. The “perfect consonances” could be described as “passive”, “stable”, or “lacking in tension” while the stronger dissonances are “active”, “less stable”, and “higher in tension” (Owen, 1992, p. 22).

The soundscape represents the primary gateway to a line of thought that envisions moving beyond an exclusively visual approach in favor of a perspective capable of highlighting the acoustic and, more generally, multisensory dimension (Strobino, Vitali, 2023, p. 17). The term “polyphony” presupposes the coexistence of multiple structural elements: first, the presence of at least two distinct voices of equal importance; second, the autonomous identity and motivic character of the individual parts, which maintain an independent rhythmic and diastematic (interval-based) profile while fitting within the same metrical and harmonic framework.

Although these vocal lines often share the original thematic material, they function in a complementary manner to construct a unified formal whole. Counterpoint has its roots in the Latin phrase *punctum contra punctum*, literally “note against note.” In specialized musical terminology, the term has a dual meaning: on the one hand, it refers to the theoretical and formal discipline dedicated to the study of polyphonic technique; on the other, it describes the textual structure and contrapuntal interweaving of a composition. By virtue of this systemic interpenetration, counterpoint and polyphony can be considered overlapping and synonymous concepts, since every contrapuntal texture is intrinsically polyphonic, and vice versa (Owen, 1992, p. 4). The contrapuntal metaphor should not be understood as an ontological equivalence between a musical phenomenon and an educational phenomenon, nor as a mechanical transfer of musical categories to pedagogy. Its value lies rather in its heuristic capacity to make a relational structure perceptible.

In music, counterpoint organizes independent melodic lines (voices) through precise rules and conventions governing the movement and development of the parts. The fundamental movements of counterpoint offer a phenomenological framework of great pedagogical effectiveness for describing relational dynamics in the classroom and for rethinking the teacher’s stance, starting precisely from the harshness of dissonances to see together how to resolve them in the way the parts are conducted—from

standing “face-to-face” with a hypothetical ideal student to standing “side-by-side” in the interstitial space of the Third Space (Bhabha, 1994; Ferrari et al., 2021).

Taking the time to explore one’s own perspective can help us understand that cultural contact makes us aware of its partiality and of the need to *remain true to ourselves*, the limiting and limited point of an act of observation that nonetheless opens us up to a relationship with the other, creating a *third space*, a circular void in which we are exposed to both ourselves and the other, rooted and mobile at the same time (Cima, 2019, p. 35).

We would therefore like to emphasize that teaching is not about keeping time for a docile class, but about harmonizing muted, free, and unique voices within a great “country-orchestra” (Rodari, 1973) where everyone can live, experiment, play, and negotiate meanings, recognizing their own individuality and experiences as valuable resources for both individual and collective learning. We also recall that the richness and great variety of harmony are based on the affinity between a key and its related keys, on the alterations produced in chords by the influence of this affinity, and on the possibility of using chords in ways that differ from their original derivations (Schönberg, 1967, p. 68). In counterpoint and polyphony, “melodic parts maintain independence of motion with respect one to another, both in pitch and in rhythm; they share the same tonal and metrical context and they complement each other” (Owen, 1992, p. 21).

To be transformative, pedagogical practices must therefore have a profound impact on established knowledge, beliefs, and value systems. To this end, it is necessary to offer dissonant experiences capable of breaking through the boundaries of assumptions, prejudices, and repetitive mental patterns, pushing individuals out of that “comfort zone” or “musical safety zone” (Levitin, 2019, p. 239) that reinforces habits and perspectives. This is also because, as Schönberg observes, dissonances are nothing more than consonances that are further removed in the harmonic series (1967, p. 17), and as the affinity of the upper harmonics with the fundamental gradually diminishes, the degree of comprehensibility of these sounds becomes comparable to that of consonances (ivi, p. 261). In this sense, pedagogical resolution does not mean the elimination of dissonance, but rather the ability to inhabit it and transform the relationship without eliminating the difference that generated it. To trigger this process, unexpected experiences that evoke wonder and reverence are essential, placing both the learner and the teacher in a state of initial bewilderment and, at the same time, profound enchantment. These are experiences capable of generating a fruitful unease, yet at the same time evoking wonder and amazement (Tarozi, 2025, p. 119). Let us now examine the movements of counterpoint.

Similar (and parallel) motion

In music, this occurs when two or more voices move in the same direction (both rising or both falling, with different intervals. We speak of *parallel motion*, however, when the two voices rise and fall in parallel with the same interval distance). In education, these movements correspond to moments of shared values, normative alignment, or immediate empathic attunement—to standing face to face, *punctum*

contra punctum. It can be reassuring, but if it becomes the only movement, it risks generating monotony and/or uncritical conformity. The straight—or, in this case, parallel—motion, which demands blind alignment and disciplinary submission, must, in our view, make room for embracing differences from the teacher’s *cantus firmus*, because dominating the cultural horizon also means exercising control over others’ means of self-definition (Cima, 2019, p. 50).

By contrast, a *policy of equality* is established, seen as the best means of perhaps stemming the emotional burden of “too much diversity.” It is true, in fact, that placing the other within the legal framework of “equality” offers reassurance. We therefore proceed, by virtue of a sense of equality, as we would with anyone. An “indistinguishable anyone” that then functions as a noun-adjective applicable only to others who, ultimately, are “not like us” (Cima, 2017, p. 128).

Oblique Motion

In music, this occurs when one voice remains steady on the same note while the other moves up or down. This motion beautifully represents the teacher’s approach, who maintains emotional and methodological stability (scaffolding) while accompanying the student as they explore new cognitive goals. Within the Zone of Proximal Development, the teacher remains steadfast in their principles of care and acceptance, offering a secure anchor, while the student moves toward different goals—toward what they cannot yet do on their own but can achieve through social mediation. This is because personal growth is not guided by initial limitations, but rather by the socio-cultural context to which one belongs and the educational opportunities made available to the individual (Piccioli, Straniero, 2025, p. 47). Along this winding path, the student will encounter both points of harmony and challenges, which they will then overcome under the constant and supportive guidance of the teacher. “In the pedagogy of encounter, the approach to relating to others is conceived as a tension that holds (takes by the hand) the irreducibility of differences and transforms them into a common ground among human beings” (Cima, 2019, p. 83).

Contrary Motion

In music, this occurs when voices move in opposite directions; as one rises, the other falls—either symmetrically or asymmetrically. Of particular importance is the use of the concept of “opposition”, understood not as mere contrast but as an intentional and transformative dynamic aimed at enhancing individual resources, with special regard for people with atypical development (ibid.). We elevate this movement, together with oblique movement, to a preferred approach in minor-key education.

Contrary motion teaches us that growth and fruitful friction occur precisely in the divergence of viewpoints, while still remaining close and side by side with one another. When the class or a student exhibits resistance, dissonance, or conflict, the teacher must not respond with an authoritarian, “straight” movement to which the student must submit, but must instead activate a contrary and complementary movement by welcoming the student’s divergence and valuing it as a potential source of transformative

energy, in order to soften the rigidity until a rhythmic meeting point is found—even through asymmetrical attempts on both sides. The pedagogical outcome of dissonance does not necessarily coincide with its resolution, but rather with the ability to transform it into a relationship without erasing its otherness. According to Tarozzi, what is needed is a guided experience of the sublime that blends disorientation and wonder, accompanied by continuous critical reflection (2025, p. 123).

Transversal and open pedagogy, guided by these principles, breaks down systemic barriers and transforms the classroom into an ecosystem (Bronfenbrenner, 1979) in which any friction or ecological dissonance is pedagogically reworked. The term “open pedagogy” refers to an educational methodology centered on listening and valuing diversity as a resource. It involves flexibility in learning paths, materials, and teaching strategies, offering students the opportunity to guide their own learning and fully express their individual potential (Conte, De Stasi, 2024).

The construction of pedagogical knowledge is therefore a journey undertaken alongside others, with whom we can reexamine the categories through which we explore everyday life, setting aside the perspective of procedural and repetitive logics in order to embrace that surplus derived from feeling unique and different—that “something more” that makes knowledge fruitful (Cima, 2019, p. 85).

Diversity in the classroom is therefore not a flaw to be corrected, to be assimilated in a proper or parallel manner, but a source of richness that makes the overall picture vibrant and varied. The “other” is neither the “correct” interval that must confirm our perspective (violent transparency), nor a standardized duplicate or the unison of our knowledge. Otherness—that is, the different and sometimes dissonant interval—acts as a natural complementary sound: placed alongside our cantus firmus, it challenges it, amplifies its perception, and prevents it from becoming flat, enriching it note by note or freely combining and blending rhythmic solutions within a fluid and varied discourse (depending on the contrapuntal style).

Thus, the direct and parallel modes in music risk stifling the richness of polyphony if used constantly, just as extreme conflict and forced assimilation destroy the distinctiveness of individuals. The teacher’s task within the liminal space of the Third Space (Bhabha, 1994; Ferrari et al., 2021) is not to erase differences in order to impose a standardized, monodic monotony, but rather to preserve personal and cultural tensions so that each voice maintains its own tonal purity while engaging in dialogue with the others.

Practicing empathy and “standing alongside” rather than “facing” means training our gaze not to fear sharp contrasts, but to recognize them as the fundamental condition for creating an educational ecology (Bronfenbrenner, 1979) that is truly pluralistic, polyphonic, and respectful of each student’s irreducible opacity.

Conclusions

Here is the house of music. It is made of musical bricks, of musical stones.

Its walls, struck by little hammers, produce every possible note (Rodari, 1973, p. 22).

In this house, we can try to imagine how to inhabit the relationships and intentions that music can advise, suggest, or remind us of. If I were to tap the bricks next to the window, moving slowly to the B-flat of the floor, I wouldn't be able to knock on the atonal door across the room unless I were helped. The inclusion of the future should not be conceived as the system's progressive ability to adapt different subjects to a pre-existing organization, but as the educational system's ability to transform itself through its relationship with irreducible differences. As contrapuntal polyphony reminds us, harmonic beauty arises from the ability to bind different voices together through a meaningful—and at the same time welcoming—structure.

To bring the classroom to life, therefore, it is advisable to adopt a hybrid approach (Laplantine, Nouss, 2006):

- Embracing dissonance: do not fear cognitive, political, or relational conflict; it is a sign that the classroom is alive, thinking, and proactive—just like a dissonant chord awaiting its expressive resolution;
- Practicing oblique and counter-movement: learning to remain steadfast in fundamental educational values (care, justice, inclusion) while moving flexibly to meet students' unexpected needs, allowing our pedagogical intentions to dynamically intersect with theirs;
- Shifting from “opposite” to “beside”: in standing beside students, authority is not abolished but transformed from a position of control to one of accompaniment, mediation, and co-construction;
- Cultivating resonance and opacity: before evaluating, let us listen to the emotional tone of the other; before labeling or demanding a forced transparency, let us respect the right to opacity of others' cantus firmus; before imparting knowledge, let us attune ourselves to the humanity before us.

Only in this way can school cease to be a monodic, homogenizing choir and transform itself into that great “country-orchestra” (Rodari, 1973) in which every student, empowered by their own unique and unpolished voice, will find the space, the agency, and the courage to sing their part in the polyphony of the world. In “minor-key” education, the cantus firmus passes from hand to hand—from teacher to student and among students.

The pedagogical hypothesis is, therefore, that educational experiences should be opportunities to encounter beauty by becoming aware of it, learning to identify it, learning to recognize it, and giving it the attention it deserves. Beauty is not an objective property of things, but rather an encounter, an experience, an emotion, grounded in an intersubjective relationship—and thus, first and foremost, that which we can fall in love with is beautiful (Strobino, Vitali, 2023, p. 28).

Today's pedagogical challenge consists in preserving, within educational contexts, the pluralistic dimension, otherness, and the condition of “moving between worlds” that define the identity of each person and their communities. In this context, it becomes essential to promote a constant dialogue

between pedagogical traditions of different geographical origins and to adopt a decentralized or “dislocated” perspective (Cima, 2017, p. 129).

For this to happen, we must remember that a truly transformative pedagogy requires the integration of personal initiative with the pursuit of structural and socioeconomic change. Without this combination, educational action risks being ineffective and fueling a false, voluntaristic belief based on individual omnipotence (Tarozzi, 2025, p. 93).

Declarations

Competing interests

The author declares no competing interests.

Author Contribution

The article was fully written by the author, Enrico Ieroncic

Data availability

No data were generated or analyzed.

Sitography

<https://www.dizionario-latino.com/dizionario-latino-italiano.php?lemma=INCLUDO100>

References

1. Bhabha H K (1994) *The Location of Culture*. Routledge, London
2. Bronfenbrenner U (1979) *The Ecology of Human Development: Experiments by Nature and Design*. Harvard University Press
3. Caon F (2016) *Educazione linguistica nella Classe ad Abilità Differenziate*. Bonacci, Torino
4. Cima R (2019) *Attraverso lo sguardo. Per una pedagogia dell'incontro*. Carocci editore, Roma
5. Cima R (2017) *Intercultura critica per una pedagogia dell'incontro*. METIS, pp. 124-130
6. Conte E, De Stasi A (2024) *Le stazioni di apprendimento. Proposte per una didattica aperta alla scuola secondaria di primo grado*. Erickson, Trento
7. Ferrari S, Triacca S, Braga G.. (2021) Design for learning in the third space: opportunities and challenges. *Research on Education and Media*, 13(2):1–10. <https://doi.org/10.2478/rem-2021-0006>
8. Glissant É (1997) *Poetics of Relation* (B. Wing, Trans.). University of Michigan Press
9. Hakuzwimana E (2024) *Tra i bianchi di scuola: Voci per un'educazione accogliente*. Einaudi, Torino

10. Ingold T (2018) *Anthropology and/as Education*. Routledge, New York
11. Laplantine F, Nouss A (2006) *Il pensiero meticcio*. Elèuthera, Milano
12. Levitin D J (2006) *This Is Your Brain on Music. The Science of a Human Obsession*. Dutton, London
13. Moje E B et al. (2004) Working toward third space in content area literacy: An examination of everyday funds of knowledge and discourse. *Reading Research Quarterly*, 39(1):38-70.
14. Nicolella D (2025) Oltre deficit ed etichette: il paradigma difettologico vygotiskijano per una pedagogia inclusiva. *Pedagogia delle differenze – Bollettino della Fondazione «Vito Fazio-Allmayer»*, LIV, 1: 61-76.
15. Owen H (1992) *Modal and Tonal Counterpoint. From Josquin to Stravinsky*. Schirmer, Cengage Learning
16. Pianigiani O (1991) *Vocabolario etimologico della lingua italiana*. Edizioni Polaris.
17. Piccioli M, Straniero A M (2025) L'educazione come atto di "opposizione" agli esiti di processi di etichettamento dei difetti. *Pedagogia delle differenze – Bollettino della Fondazione «Vito Fazio-Allmayer»*, LIV, 1:45-60.
18. Rodari G (1973) *Grammatica della fantasia*. Einaudi, Torino
19. Schönberg A (1967) *Funzioni strutturali dell'armonia*. Il Saggiatore, Milano
20. Strobino E, Vitali M (2023) *Il paesaggio sonoro come teatro educativo*. Progetti Sonori
21. Tarozzi M (2025) *Coltivare la speranza. Percorsi di educazione alla cittadinanza globale*. Il Mulino
22. Vygotskij L S (1978) *Mind in society: the development of higher psychological processes*. Harvard University Press
23. Wikan U (1992) Beyond the Words: The Power of Resonance. *American Ethnologist*, 19, no. 3: 460–482. <http://www.jstor.org/stable/645196>
24. Wells H G (2013) *Nel Paese dei Ciechi*. Adelphi eBook

Footnotes

1. This and the following citations from works in languages other than English have been translated into English by the author to make the text flow more coherent
2. <https://www.dizionario-latino.com/dizionario-latino-italiano.php?lemma=INCLUDO100>, last seen 30th August 2026.