

Musicing Paulo Freire

A Critical Pedagogy for Music Education

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Introduction

"Boys and girls," the music teacher announces, "open your music books to page 123 and follow along with the recording." She pops a CD into the player and the children hear someone with a strong but chesty voice singing a South African song about tomato sauce. They see a picture of black children in a primitive kitchen stirring containers of what is presumably tomato sauce. The recording finishes, and she asks, "Who can tell me what the song is about?" Children quietly raise their hands and one child answers, "It's about tomato sauce." "That's correct" replies the teacher. She then asks, "What country do you think this song is from?" Children guess various places and finally someone says in an inquisitive and unsure tone, "Africa?" "That's right" the teacher says. "Let's listen again and see how many words you can pick up." She plays the recording again and proceeds to teach the song by rote—line by line until the children have it memorized. Throughout, she reminds them to sit tall in their seats and sing with a strong supported tone, always in their light, head voices and always reading from the textbook.

When the children have the words securely learned, their teacher again plays the accompaniment track as the children sing along. Later, they watch a DVD excerpt of the chil-

dren from the textbook performing "Tomati So, So, So, So" and, with their teacher, the students learn the accompanying dance. For homework, the children are told to look on the Internet to learn more about South Africa and the music sung by children there. The students make some notations in their notebooks as the class is dismissed.

This is a familiar scene in American general music classrooms. Children learn folk songs, often in English translation, and may play native rhythms on classroom instruments. They frequently listen to or watch video performances of the music by artists from the culture they are studying. Singing, like the case described above, is nearly always in a Eurocentric style and from Western notation. While music teachers claim that these lessons broaden the child's worldview, the lessons are merely token attempts at including multiculturalism in music education.

The Context

Although music has been taught in schools for over 100 years, it remains on the fringe of the curriculum (Abrahams, 2006). Despite the inclusion of music and other arts in federal legislation, such as the Goals 2000: Education America Act (P. L. 103-227) and the No Child Left Behind Act of 2001 (P. L. 107-110), music and arts programs have been curtailed in many school districts and, most particularly, in urban areas. Understanding how a music education can empower children to perceive the world, and their significance in it, has escaped those who make the important decisions about what happens inside schools. For example, in 2006, Philadelphia eliminated 80 music teachers and their programs in order to make more time for reading. Similar statistics can be found for Los Angeles, Chicago, St. Louis, and New York City. In fact, the Center on Education Policy (2005) reported that 22% of districts surveyed in 2005-2006 indicated that instructional time in music had been reduced to allow more time for reading, language arts, and mathematics.

Music in schools remains marginalized for many reasons, such as the music industry's influence on students. A specific example can be seen at a magnet middle school in Newark, New Jersey that has a brand new set of the basal music series that the teacher can't use because the song material does not relate to her students' world. The students at this particular school understand the language and rhythms of hip hop and do not relate to songs about Aunt Rhody and her old gray goose. Neither can they relate to Mozart, Debussy, or Philip Glass. Their idols are Tupac Shakur and 50 Cent, artists who did not learn to rap in school music programs and who speak of issues in their music that are not authorized as appropriate conversation for children and their teachers in school. But children find a kindred spirit in those artists and make personal connections with their music.

Music teachers must share some of the responsibility for the dismal state of music education in many schools. Their curricula focus on the reproduction of music methodologies (Regelski, 2004) which are steeped in Western "art" music and a Eurocentric nineteenth-century aesthetic that is hardly relevant or interesting to children in school. Music educators, if they are to teach a music curriculum that is liberating, are challenged to analyze

present traditions and practices. If educators are not reflective and analytical, they limit students to reproducing what went before. On the other hand, when music teachers realize that they are able to analyze, adapt, and manipulate the curriculum in an unlimited number of ways, they open possibilities for creative experiences that are both liberating and transformational.

Critical theorists acknowledge the power and influence that popular culture (or mass culture) has to shape peoples' attitudes and behaviors. Issues of struggle, power, culture, hegemony, and critical consciousness were important to the members of the Frankfurt School, and remain paramount to critical theorists today. The reproduction of "oppressive social patterns and the viability of social transformation" (Giroux, 1983), and particularly the role that schools play in that agenda, still appears frequently in critical theory writings. According to Meyer (1989) "habits of musical culture and style are an outward expression of belief. Forming the basis for a musical logic, they function as the 'rules of game,' thereby setting the standard against which musical individuality is compared and assessed" (p. 244). As Meyer explains it, "musical individuality is only possible in reference to some cultural or collective norm."

Horkheimer and Adorno (cited in Rose, 1990) believe that the mass production of popular culture turns music and the other arts into commodities and produces a mechanical world filled with standardized, stereotyped, and false images of mass culture. This, in turn, ensures the inequalities and injustices that subvert aesthetics, imagination, and intelligence. When this happens, the development of critical consciousness and emancipation is denied. Because dominant social classes control the media, they are able to impose their values on other social classes by prescribing social behavior and belief. The result for less-privileged classes of society is that "reality is thought of as a 'given' and essentially independent of the vagaries of human volition, rather than being socially constructed (Shepherd as quoted in Woodford, 1997, p. 45).

The Critical Pedagogy for Music Education Framework

Critical pedagogy means different things to different people (Kincheloe, 2005). For music educators, critical pedagogy seeks to break down the barriers that exist between the music students hear and love outside the classroom and the music their teachers want them to learn. When teachers connect school music to the child's own music, the music becomes empowering and offers more plentiful opportunities for meaningful musical experiences inside and outside of the classroom (Abrahams & Head, 2005).

From the perspective of critical theory, much of what teachers believe involves desires or needs that are implanted by the status quo into which those teachers were socialized. In the case of music education, this includes the world of music, musicians, and music education (Regelski, 1998). Rose (1990) studied music education in relation to cultural reproduction (Bourdieu, 1987; Bowles and Gintis, 1976), and the production of culture (Apple, 1982). She also looked at issues of hegemony (Gramsci, 1971) and found music education

to be objectified through packaging and categorization for the purpose of reproducing and thereby perpetuating certain musical traditions and the underlying assumptions of these traditions.

Clearly, the school music program plays an important role as an agent of social and cultural production and reproduction. For instance, through music education, social barriers and inequalities can be overcome by experiencing music as a common language and a common expression (Rose, 1990). Gramsci (1971) points to the necessary development of a critical consciousness that defines people as both historical products and makers of history, so they understand their own experience within a wider construct of social and cultural hegemonic ideologies. Freire (1970, 1973, 1985, 1998) expressed belief in the power of individuals to come to a critical consciousness of their own existence through the process of conscientization—a process that goes beyond the ability to recall information to include understanding and the ability to act on the learning in such a way as to affect a change. To develop a critical consciousness of music in education (i.e., one that addresses the intrinsic and the extrinsic), an exploration of music tradition within a sociocultural framework is needed. Clearly, that does not happen in most school music classrooms. Schmidt (2002a) points out that schools no longer provide (if they ever did) the tools for critical thinking and transformative action. “Music education,” he writes, “in its curricular and philosophical conception adheres to the same practice, continuing to foster a modern understanding of knowledge and its transmission” (p. 2).

As Rose (1990) notes, music, like other school subjects, has been used for the subtle domination of one group by another, noting that teachers generally have autonomy to choose which music is studied and which is not. Conversely, students are usually powerless to resist the selected music literature unless they can opt out of the music class entirely. Powerful relationships, which both inform and constitute dominant ideologies and traditions, exist in the classroom. For example, since music teachers control the curriculum, meaning all the experiences students have in the music program inside the music classroom and in the school building (Eisner, 2002), the teacher controls which cultures are taught along with which values are understood and perceived to be important (Schmidt, 2002b). In many situations where the Western canon comprises the substance of the musical diet, that diet is legitimized and reproduced. This may or may not reflect the interests, values, and backgrounds of students. Hence, certain or all individual and group intents are ignored, and an unconscious acceptance of a culture that may be irrelevant and foreign to these individuals and groups is fostered. This oversight inhibits the development and evolution of the students’ social consciousness and transformation.

Recognizing the interconnections among education and schooling, society, aesthetics, and culture, Gates, Regelski, and others believe that critical theory might be an appropriate framework to inform music education. To that end, they established the MayDay group—an international think tank of music education philosophers, theorists, and practitioners. Meeting first in 1992, their goals (according to the MayDay Web site) are “to apply critical theory and critical thinking to the purposes and practices of music education and to affirm the central importance of musical participation in human life, and thus, the value

of music in the everyday/maydaygroup/culture are interlocking” (1999, p. 1).

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of music in the general education of all people" (<http://www.nyu.edu/education/music/may-day/maydaygroup/index.htm>). As Gates explains, "Music, the person, the society and the culture are interlocked members of a musical life, and therefore of music education theorizing" (1999, p. 17).

The seven action ideals that drive the agenda of the MayDay group are:

1. Critically reflective music-making is basic to music education.
2. Consideration of music's social and cultural contexts is integral to good theory and practice.
3. Music teachers can influence cultural change.
4. Schools, colleges, and other musical institutions affect musical culture but need critical evaluation.
5. Research and study of music teaching and learning need an interdisciplinary approach.
6. The knowledge base of music educators should be both refined and broad.
7. Curriculum considerations are basic and should be guided by a critical, philosophical approach. (Gates, 1999, pp. 23–24)

Critical Pedagogy for Music Education

Critical Pedagogy for Music Education is not a traditional music teaching method, as it combines philosophy and pedagogy, theory and practice. Unlike the popular methodologies currently taught in summer workshops or in materials offered by the music industry, there are no specific teaching techniques or prescribed lists of musical repertoire for students to study and perform in the classroom. There are no required materials, such as instruments or tennis balls, and no prescribed scope and sequence. Instead, "critical pedagogy is a way of thinking about, negotiating, and transforming the relationships among classroom teaching, the production of knowledge, the institutional structures of the school, and the social and material relations of the wider community, society and nation state" (McLaren, 1998, p. 45). The focus is on developing the potential of both student and teacher. It is a perspective that looks toward expanding possibilities by acknowledging who the children and their teachers are, and building on their strengths while recognizing and assessing their needs. Critical Pedagogy for Music Education invites teachers to use many different teaching strategies to accomplish the mission, which is to empower children to be musicians.

When observing critical pedagogy in the music classroom, it is common to see children playing classroom instruments, using hand signs, moving, or reacting in some physical way to the sounds they hear. One might also see children working cooperatively in groups engaged in group problem solving or problem posing. There will be instances when children and their teachers engage in verbal or musical dialogue through discussion or improvisation to construct meaning in some creative way, and there will also be some hands-on activities that music teachers often include in their lessons. Children can be seen teaching their teachers in addition to the teachers instructing the children.

Critical Pedagogy for Music Education does not prescribe a particular curriculum but may be used with many. It encourages learning experiences that are multiple and liberating. Teachers play a key role in fostering such freedom since ultimately, the choices of what to teach and how to teach lie with individual teachers and their own particular students. They know each other best and collectively have the expertise to make thoughtful and informed decisions as to what is appropriate for themselves and their individual situations. Huff, as cited in Rose (1990), explains that teachers' actions and choices stem from their socialization process and are shaped by interactions with fellow participants within the context of school. Results of his study showed that teachers are actively constructing their own perspectives. In suggesting music education as a practice of liberation, Schmidt (2002b) notes that through conscientization (knowing that they know), teachers may effect change that will transform music education. The transformation of both teachers and students occurs when real learning takes place. "This new knowledge, discovered through dialogue and experienced in and with the world, has an impacting, changing force" (pp. 1-2). This notion was suggested by Paulo Freire (1998) when he wrote, "A correct way of thinking, that goes beyond the ingenuous must be produced by the learners in communion with the teacher responsible for their education" (p. 68).

Acknowledging that children come to the classroom with some prior knowledge gleaned from life experiences is an important concept. Applying critical pedagogy to American music education helps to connect music teaching to the mainstream goals of improved literacy that are so prominent in schools today and moves music education in schools from the fringe to a more prominent position in the curriculum. It also ensures that any musical knowledge gained, no matter how limited, is meaningful and retained longer in life.

Several key principles adapted from McLaren (2002) define Critical Pedagogy for Music Education (Abrahams, 2005). They are:

1. Music education is a conversation. Students and their teachers pose problems and solve problems together. In music classrooms, this means composing and improvising music in styles consistent with who the students are and the contexts in which they live.
2. Music education broadens the student's view of reality. The goal of music teaching and music learning is to effect a change in the way that both students and their teachers perceive the world.
3. Music education is empowering. When students and their teacher "know that they know," one can claim that the phenomenon of conscientization has occurred. In this view, music evokes critical action (Regelski, 2004) and critical feeling by engaging students in musical activities that are both significant and consistent with what musicians do when they are making music.
4. Music education is transformative. Music learning takes place when both the teachers and the students can acknowledge a change in perception. It is this change or transformation that teachers can assess.

5. Music education is political. There are issues of power and control inside the music classroom, the school building, and the community. Those in power make decisions about what is taught, how often classes meet, how much money is allocated to each school subject or program, and so forth. Those who use critical pedagogy are able to transcend the constraints that those in power place on them. They do this in their classrooms by acknowledging that children come to class with knowledge from the outside world and, as such, that their knowledge needs to be honored and valued.

A critical perspective allows music educators to view their role in the context of their own realities. Like their students, such realities include previous experiences, and their own conception of the political, cultural, and economic components of schooling. They can connect what they know with what their students bring to the classroom and, as a result, together they move from what organizational theorists Ouchi and Jaeger (1978) call the "is" to the "ought."

Four essential questions, gleaned from Habermas (1982), guide the development of music lessons grounded in critical pedagogy. They are: Who am I? Who are my students? What might they become? What might we become together? Believing that music education can be empowering and liberating, the approach extends Elliott (1995) and Small's (1998) conception of music as a verb, to that of a verb of power (Schmidt, 2002a). Music, by its very nature, has the power to liberate, transform, and effect change. This model enables students and their teachers to connect the music of the classroom to the music in their lives (Abrahams & Head, 2005). As a result, students come to better understand who they are and embrace the possibilities of who or what they might become. Music learning occurs when students and their teachers understand the making of meaning (McCarthy, 2000), and musical understanding occurs during the process of transformation.

Experiential learning (McCarthy, 1987, 2000) that honors the diversity of learning styles children present in the classroom, individual teaching styles, and constructivist theories (Wink & Putney, 2001), all contribute to the learning theory which grounds the Critical Pedagogy for Music Education view. As a result, classroom music lessons engage children in musical thinking. They begin with an exposition that introduces the main themes of the lesson. This is followed by a development section in which different ideas are explored and nurtured. Students are then encouraged to compose or improvise. The lesson ends with a recapitulation, where the themes are brought to a satisfying conclusion. In this lesson model, the teacher's role shifts from motivator to informer, to facilitator, and then to assessor (McCarthy, 1987). The students engage their musical intelligence or aptitude in four ways—using imagination, intellect, creativity, and the celebration of musical performance. Reading strategies used by teachers in general classrooms to help children meet standards of literacy are infused at appropriate points without compromising the integrity of the music lesson. Themes for all lessons come from social issues that are familiar to the students. Rather than focusing a lesson on an objective or a musical topic, such as theme and variation or ostinato, the lessons connect to the way children experience music in their lives outside

of schooling. Lesson titles include "Music Builds Bridges and Defines Who We Are" (Abrahams & Head, 2005), or "Madonna, Mozart, Music, and Me," and "Rap the Chant, Chant the Rap" (Abrahams, 2005). Teachers can use the song "Bohemian Rhapsody" popularized by Queen as a metaphor for the Vietnam War.

Paulo Freire and Music Education

Applying the ideas and ideals of Paulo Freire to a Critical Pedagogy for Music Education frames a view of music education that is rich in dialogue and empowers students to be musicians. Such an empowerment affords the license to not only recreate the music of various cultures but to learn and perform it in a style that is authentic (Abrahams & Head, 2005). Informed by the musics they know, and the musics they learn, students reflect on who they are as cultural and social beings within the realities and contexts of their own particular heritages.

Freire suggested dialogue and problem posing as pathways to transformative learning and toward conscientization. He claimed that public schools have become places for social reproduction, prompting the necessary skills and social relations for the functioning of capitalism (Freire, 1985). As Schmidt (2002b) notes,

Music education, because of its particular language, has the potential to reach and be a transforming power in different realities. Problems of language code, cultural and social stratification can find in music education a significant bridging point. Music education might be a significantly influential area in which individuals are challenged to recreate and reevaluate perceptions and understandings of social and cultural elements. (p. 4)

Citing Wallace and Wolf (1999) he continues, "Rules that are passed-on by social interactions determine people's actions." And Schmidt concludes:

Music education by asking individuals to function in a different sphere, perhaps not as heavily permeated by rulings or structures of oral language, promises at least the possibility of new structures, nevertheless, ones embedded in dialogue and meaningful action. However, this can only be effective and become a tangible reality if music education and its professionals would engage in serious critical analysis of its practices. (p. 4)

Bowman (1993) extends these ideas when he writes, "Music education's tradition and connection to aesthetic education maintains this practice well and alive by considering only the western culture as valuable and erudite music as the 'best' music" (p. 13).

Critical pedagogy is concerned not only with the students and the change that occurs in them as a result of the learning but also with the change that occurs in the teacher. In critical pedagogy, not only do the teachers teach the students, but also the students, in turn, teach the teacher. This effects a transformation of both students and their teachers. When this occurs, Freire (1970) claims that true and meaningful learning has occurred. Allsup (1997) takes this further and states, "A fundamental purpose of performing art forms, engaging with them, and trying to create them is to provoke some kind of personal transformation" (p. 81).

The issue is a difficult one for music teachers. Those concerned with assessment and accountability wonder how they can measure student transformation. "Music educators interested in empowering students and providing a transformative education need to refuse the unwavering will [of rigid standards] to be who we are. Non-alienating methods of teaching require conscientization, but also the negation of who the dominant discourse tells us we are in society. Personal meaning, interpretation, self-social-cultural understanding and expression, as well as a wider knowledge of the world should come first in the conceptualization of music education" (Schmidt, 2002a, p. 9).

What kinds of changes constitute a transformation? According to Lamb (1996), teachers are reluctant to consider their own transformation, since that would involve critical reflection on their part and a willingness to open themselves to new realities. Schmidt (2001) writes, "Music teachers talk about the 'creative process' but when it gets down to the week before performance, product is always [the] bottom line. In a broader educational view testing and uniform assessment place learning plans in jeopardy. How to bring to terms a societal movement towards specialization of activities and knowledge, and critical understanding and perception of the world" is an important question (p. 25). What it comes down to is that if any change is to take place, students as well as their teachers must be fully engaged in a process of conscientization, or as Freire states, "of becoming critically conscious of the sociohistorical world in which one intervenes or pretends to intervene politically" (Macedo, 1994, p. xi-xii.)

Critical Pedagogy for Music in Action

McCarthy (2000) writes that education can only be effective if the learning is associated with a creative act, thus exercising the critical comprehension of the experience. Since schools are cultural and political spheres, they actively engage in the production of both cultural and societal norms, values, knowledge, and language. As such, it becomes necessary to examine music in education, and in particular, the role of music education in the formation of cultural ideals, attitudes, practices, and behaviors (Rose, 1990). According to Giroux (1983), schools are social sites with dual curricula—one overt and formal, the other hidden and informal. Additionally, if music education is to enable and empower students to be informed and critical thinkers, active creators and caring makers of their own cultural history, then it must look to both the implicit *and* explicit; the internal *and* external understandings, meanings and practices of music in education. According to Rose (1990), it is only through the process of developing a critical consciousness of music education that we can truly comprehend both the powers and possibilities of change, transformation, and emancipation that are inherent within music as an art form and within music in education (p. 26). Critical pedagogy seeks to identify possibilities in the classroom by offering schema to connect word to world, and by its unyielding urgency of transformation. It broadens the tenets of critical theory beyond the realm of critical thinking through problem posing and dialogue.

Critical pedagogy yields what Gates (1999) calls critically reflective musicianship. Critical pedagogy encourages students to become mindful of the musical results they are producing. "Values develop," Gates writes, "alongside knowledge and skill, and all these become the personal possession of each student and the collective possession of the society they are in the daily process of creating" (p. 17). Since music reflects thought and emotion (Langer, 1953; Meyer, 1957), it is as empowering as it is powerful; and as such, music provides the tools of language whereby emotion can be expressed in nonverbal ways. In this manner music connects to the realities of both individuals and communities who search for social change (Schmidt, 2002a).

Our definitions of our own personal culture's music and the culture in which we live are decisions of individual choice. These definitions, along with the music we identify as important to teach, can pose some controversial questions. Seeking answers, I asked my college music education students, who had completed two years of university study, if they were to teach students from a non-Western culture the music of the United States, what would constitute the musical literature selected for study? Would it be the folk songs from childhood? If so, whose songs? Would it be the spirituals from an enslaved South or the work songs of the Old West? Would they choose the lullabies from the "old country" their grandmothers sang to them, or might they choose jazz? How many would choose repertoire from the American musical theater? Would they select music by American composers, such as George Gershwin, Aaron Copeland, or Charles Ives? Perhaps it would be barbershop, an indigenous musical form sung by a quartet of men traditionally designed to romance their girl; or hip hop, rap, and grunge music from the American urban neighborhoods that are popular among the American youth today.

On the same day as the Live 8 concerts that took place in Philadelphia and seven other cities around the world, I attended an American Independence Day concert at Longwood Gardens, a botanical garden just outside of Philadelphia. The concert was presented by a local community band before an audience of nearly 1,000 people. Most were Caucasian and appeared to be over 70 years old. The concert opened with the national anthem, followed by the march from *Raiders of the Lost Ark* by the contemporary film composer John Williams. The band played a Scott Joplin rag, and an arrangement of the American folk song "Shenandoah." They included a medley of music popularized during World War II by the Glenn Miller Band, and a medley of songs representing the various armed forces, where veterans in the audience and in the band stood and were applauded. This was followed by music from the American musical *West Side Story* by Leonard Bernstein, and an arrangement of "America the Beautiful." The traditional Sousa march "The Stars and Stripes Forever" concluded the program. During the final piece, towers of water sprung from fountains across the back of the stage. It brought the audience to their feet for a standing ovation.

While the older audience clearly enjoyed the concert at Longwood Gardens, it was promising to know that the Live 8 event, just miles away, was being enjoyed by nearly a million people, and Americans of all ethnicities were being linked by satellite to people all over the world in an effort to raise awareness for devastating conditions in Africa, during the same weekend when Americans celebrated their independence. This poses a good ques-

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tion for music educators as to what music defines American culture these days. It would be disappointing if children from varying parts of the world define American culture as a result of singing "Down in the Valley," a children's song that was sung by cowboys of the developing West, or the patriotic music in the program at Longwood Gardens. Many are offended by the lyrics of hip hop and rap and would be reluctant to claim it as the definitive music of American culture.

As advocates for music education begin to look more closely at the links between culture and music, ideals that detach music from its cultural context are being discarded in favor of a philosophy that is praxial. The profession's normative view of praxis emphasizes the relationship of culture to musical learning, particularly the understanding of cultural practices through music performance. To this end, music education serves to support culture, just as the reciprocal aim of culture is learning (Johnson, 2004). The disconnect, according to Allsup (2003), between the music children are taught in school and the recreational music students discover at home is in need of repair.

Musicing Freire

How might that multicultural experience presented to children at the opening of this chapter appear when viewed through the lens of a Freirian approach to Critical Pedagogy for Music Education? When my colleague Lynnel (Jenkins & Abrahams, 2006) teaches the lesson content described in the opening paragraph of this chapter, she uses strategies (Abrahams & Head, 2005) that are rich in Freirian ideals. She begins by asking students to bring a recording to class of a song that best defines who they are. Several students play their recordings and she engages students in a dialogue that explains how they frame their own being through the music they choose to hear. She engages their musical imaginations and honors their world. The discussions are significant and she learns quite a bit about her students, helping her to contextualize their social and cultural capitals as well as their collective habitus (Bourdieu, 1977). Next, she sings for them the song, "Tomati So, So, So, So" (a piece from her African heritage) and shares her experiences as a teacher in Kimberley, South Africa, where the children there taught her the song. The students learn an accompanying rhythmic pattern and learn to play the patterns on African drums. Lynnel takes this opportunity to teach the concept of *ostinato*—the phenomenon when a rhythmic or melodic pattern is repeated over and over. Then, using constructivist strategies, Lynnel challenges the children to find all of the musical devices they can in the song. This calls on the children to connect their world to the concept discussed in class and to engage their musical intellect. She has a map on the chalkboard of all the words that come to mind when they think about this music, as well as the music they brought to class. Then, in groups, the children write a rap using those words. After they are finished writing, the children choose African drums and other percussion instruments to accompany the original raps. This is both a creative step and a transition back to the world outside the classroom. In the end, the children perform for each other, engaging their musical creativity

and celebrating their musical accomplishments through performance. All of the learning tasks are authentic, in that they mirror those steps composers follow when engaged in the act of their own professional music making. This is what Elliott (1995) and Small (1998) call musicing. This engagement with music as text becomes empowering and the conduit through which students read (in Freirean terms) or music the world.

Conclusion

Critical Pedagogy for Music Education yields what Gates (1999) calls critically reflective musicianship. Critical pedagogy encourages students to become mindful of the musical results they are producing. "Values develop," Gates writes, "alongside knowledge and skill, and all these become the personal possession of each student and the collective possession of the society they are in the daily process of creating" (p. 17). Since music reflects thought and emotion (Langer, 1953; Meyer, 1957), it is as empowering as it is powerful; and as such, music provides the tools of language whereby emotion can be expressed in nonverbal ways. In this manner, music connects to the realities of both individuals and communities who search for social change (Schmidt, 2002b).

McCarthy (2000) writes that education can only be effective if the learning is associated with a creative act, thus exercising the critical comprehension of the experience. Since schools are cultural and political spheres, they actively engage in the production of both cultural and societal norms, values, knowledge, and language. As such, it becomes necessary to examine music in education, and in particular, the role of music education in the formation of cultural ideals, attitudes, practices, and behaviors (Rose, 1990). According to Giroux (1983), schools are social sites with dual curricula—one overt and formal, the other hidden and informal. Additionally, if music education is to enable and empower students to be informed and critical thinkers, active creators and caring makers of their own cultural history, then it must look to both the implicit *and* explicit; the internal *and* external understandings, meanings and practices of music in education. According to Rose (1990), it is only through the process of developing a critical consciousness of music education that we can truly comprehend both the powers and possibilities of change, transformation, and emancipation that are inherent within music as an art form and within music in education (p. 26). Critical pedagogy seeks to identify possibilities in the classroom by offering schema to connect word to world and by its unyielding urgency of transformation. It broadens the tenets of critical theory beyond the realm of critical thinking through problem posing and dialogue.

Freire has much to offer music education, and Critical Pedagogy for Music Education is one means to bring Freirian pedagogy inside music classrooms. In *Pedagogy of the City*, Paulo Freire (1993) said that while education is not a lever for the transformation of society, it could be. Music education as it is currently delivered in many schools is not a lever for the transformation of children and their teachers; however, they could and should be. Curricula in music education should come as a result of students sharing their own cultural

heritages when they teach their classmates and their teachers about who they are and how their own musical backgrounds fit into the larger world. Such a dialogic approach encourages students to come to terms with who they are and invites the other students and their teacher to share in that reality. Such a view of music education provides a conduit for children and their teachers to understand the world.

Critical pedagogy is an appropriate framework for music education. Its mission is to use knowledge to effect a change of perception for both the students and their teacher. For music education, a critical pedagogy approach to lesson planning and curriculum empowers teachers and their students to resist the hegemonic practices of music education in schools and of schooling itself. Finally, Critical Pedagogy for Music Education as a best teaching practice fosters transformational experiences that will move music education in the schools from the peripheral to a more worthy place in the center of all learning experiences.

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