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Empowering Silenced Voices:

Implementing Critical Pedagogy to Move Toward Decolonizing Music Education

A Thesis

Presented to the Faculty of the

Department of Educational Foundations and Policy Studies

West Chester University of Philadelphia

Philadelphia, Pennsylvania

In Partial Fulfillment of the Requirements for

the Degree of

Master of Science in Transformative Education

and Social Change

By

Alexis Adams

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Dedication

This thesis is dedicated to my husband, close friends, and family for supporting me through my efforts. I also would like to dedicate this thesis to past, current, and future music students of mine. Their genuine love of learning and endless curiosity inspires me to be the best educator I can be.

Acknowledgements

I would like to acknowledge my colleagues and professors I have had the pleasure of learning from in the Transformative Education and Social Change (TESC) program. Their diligent work has given me the motivation to strive for excellence and push to help transform my field and my practice. I would also like to acknowledge Dr. Jason Wozniak – my thesis advisor. Lastly, I would like to acknowledge and thank my colleague Chloe Polentes. We have gone through every step of this program together and I would not have been able to accomplish it without her. Through the combined support and wisdom of these individuals, completing this thesis has become a reality.

Abstract

Throughout this thesis, I will delineate the historical and current issue of Eurocentrism and racism being perpetuated in K-12 music education and music teacher education programs. I will argue that music teacher education programs need to be decolonized and radically transformed so that music classrooms and curricula are anti-racist and counterhegemonic. Through utilizing theoretical frameworks, a historical review, and a literature review, I will further contextualize this problem. Lastly, I will propose a two-pronged intervention to address this over-arching issue: an undergraduate course entitled *Critical Pedagogy in Music Education* and a radically transformative professional development series for current music educators.

Keywords: anti-racism, critical pedagogy, decolonization, Eurocentrism, music education

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Chapter One

Introduction

The earliest memory that I have is pretending to be a teacher to a row of stuffed animals and my grandfather when I was four years old. For as long as I can remember, I have wanted to teach children and change the world. School was my safe haven, whether my teachers appeared to enjoy their jobs or not. I found peace with routines, consistency, and learning new things each day. I wanted to grow up and provide an environment that was safe and fun for all children to benefit from.

Throughout elementary, middle, and high school, I took piano lessons, participated in choir, and played trumpet in concert, marching, and jazz band. I took advantage of every music opportunity possible. Even though I had a young single mother, she worked very hard to ensure I was thoroughly involved in enriching activities. My friendships and identity were strengthened through music and theater programs throughout all levels of schooling. I was given leadership opportunities and was provided with a safe space to express myself creatively and grow my confidence. Another environment that helped me to grow musically was the church my family attended while I was growing up. In addition to playing piano and singing at my church, I taught Sunday School to young children each week starting at age 14. I quickly discovered that the curiosity and enthusiasm this population possessed was inspirational and infectious.

After a few years, I began teaching private piano lessons. Eventually, I discovered I wanted to be an elementary music teacher. Little did I know, the road to achieving this dream meant hours of audition preparation and stress across many years. I had to memorize a repertoire of songs from several eras of Western classical music, master piano exercises, and

sufficiently understand music theory and history–all before college! I was more passionate about cultivating a safe environment to foster student comfortability and success, but music education programming proved to be much more performance-centered than I initially realized.

My undergraduate studies began with more rigorous performance and theory standards than I could have ever imagined. Coming from a small town and a piano teacher that had never guided someone through this process, I had no idea that I was in for such a competitive piano studio and music education program. Nearly all of my classmates were either competition pianists during their teenage years or drum majors for their marching band in high school. Their advanced techniques and confidence suited them well for the tasks at hand. I quickly realized that I had a lot to learn and had to assimilate into the aggressively ambitious performing arts program.

In ensembles and performance-based courses, nearly all compositions were written by white men and revered various European eras of classical music. Likewise, in music history courses, we did not learn about a single person of color, and only one woman was mentioned during all three semesters. As one could infer, methodology courses that acted as the foundation of our future pedagogical practices centered white methodologists and glorified American folk songs, including some with very clear racist undertones and questionable lyrics. Access to multicultural or globalized music education resources were severely limited or delivered in an inauthentic and tokenizing manner. This all pointed to what professors and curriculum writers deemed as important and valid, as well as what voices they wanted to silence. Even though all of these occurrences comprised my undergraduate experience, it

wasn’t until my first year of teaching when I realized how grossly underprepared I was to teach elementary general music in an unproblematic way.

After writing my own curriculum and curating song lists for grades K-4 in my first year of teaching, I sought to begin graduate studies to supplement my practice and become a more well-rounded educator. A former professor, now department chair, reached out to me with the opportunity to start a master’s program centered around the Kodály methodology of music education, which I will give more context to in later chapters. This program was advertised as having expert faculty and a difficult but very rewarding course schedule. The opportunity to learn from these professionals and diversify my practice was quite exciting. I had all of my materials organized for the 10-hour school days ahead of me.

On the second day of this program, the most esteemed faculty member was leading a folk music literature and analysis course. She proceeded to sing and teach three “folk songs” that contained racist lyrics or racially offensive undertones. This was a small class containing only white educators and taught by a white professor. During this process, it was clear that the students were a bit uncomfortable, but proceeded to participate in the folk dances and note-taking expected by the professor. Near the end of the class period, one of the students asked the professor, “Sorry to interrupt, but I’m wondering about what questions other teachers or children may ask when they hear these lyrics? Or when they ask about the origin of these songs?” The professor quickly replied, “Oh, I have done these songs for decades and have never received one complaint! Obviously, we won’t sing the N-word, so, there shouldn’t be any issues”. What she said was alarming, but what she didn’t say was even more concerning.

This incident and a few others alerted me that this was *not* the master's program for me. It had me reflecting upon my undergraduate experience and encouraged me to delve into research of the Kodály song bank and other methodologies that were increasingly problematic and racist. I withdrew from the program and decided that I would do more extensive research before committing to future graduate studies. I made the decision to seek out a program outside of music education, considering my experiences all seemed to inadvertently (or overtly) perpetuate white supremacy.

During the past few years, I have diligently been looking for resources to teach musical concepts utilizing diverse music, but elevating Black and Indigenous People of Color (BIPOC) instead of using song lyrics and genres that silence or exploit them. I found a Social Justice Music Educators Facebook group that promoted a non-profit organization called "Decolonizing the Music Room". Reading about their values and research efforts was enlightening to say the least, but I had never learned about decolonial theory or any critical pedagogies throughout my schooling. Shortly after discovering these resources and trying to contextualize what I wanted to study for graduate school, I came across the Transformative Education and Social Change (TESC) program. I knew that a solutions-oriented and radically transformative program would be a much better fit for me personally and professionally.

Attempting to explain the TESC program to friends and colleagues was challenging, and does not seem to be easier once immersed within it. Most people I speak to seem to struggle with understanding a program that critiques the education system and is highly customizable to what you seek to change within your field and practice. In the realm of current curriculum and professional development, there are rigid structures in place and very little teacher autonomy. To go alongside this, many graduate programs for education follow

the same framework. When reading about future courses and the formation of a thematic concern, that caused me to try and articulate what I sought to change within the field of music education.

My Thematic Concern

Throughout my writing, I will argue that music teacher education programs need to be decolonized and radically transformed so that K-12 music classrooms and curricula are anti-racist and counterhegemonic. Malott (2011) helps to define counter hegemony as a movement or institution that works against hierarchies and systems of oppression within our society (p. 15). It is clear that my undergraduate experience–and attempted graduate courses–fueled the fire for this thematic concern, but it is imperative to also consider practicing music educators in my endeavors.

In developing my philosophy of education, I discovered that decolonial theory situates my studies and intention for intervention. In order for true transformation, music education needs to be disentangled from the hold of white supremacy and its power that infiltrates our school system and curricula. When discussing power in this context, it is vital to mention that this power not only controls the happenings and structures within schools, but also how young minds are shaped and what they learn. The belief systems that have existed long beyond the acts of colonization in the United States account for what is called colonialist consciousness. This allows for dominant power structures of society to be maintained in society over time. Discussing theoretical frameworks and the history of music education will lead to how I hope to change the field.

I intend to construct critical music teacher education programming as well as a radical professional development series for practicing music educators. These projects will not only

ensure future music educators are more conscientious and equitable, but that students and teachers alike will benefit from a more globalized and decolonized perspective on music and resources to use. Questions that I considered when forming the basis of my thematic concern:

What are courses of study/degree requirements for undergraduate music education majors? *Are there courses that involve multicultural music? Anti-racism? Ethics? Trauma-informed teaching practices? Does this differ between public and private institutions? Urban and rural?*

What song lists and resources do undergraduate institutions provide to their music education students? *Do they contain racist lyrics or themes? Do they perpetuate white supremacy and Eurocentrism? Do they acknowledge the origin and implications of teaching these songs to children?*

What opportunities do practicing music educators have to meet and dialogue about resources and best practices? *Is it possible to hold dialectic groups within a school district, or would this fit more with a movement or within a public pedagogical space? How can practicing music educators partner with their communities and local artists to supplement and authentically diversify their school music programs?*

After critical questioning and semesters of researching, learning, and writing, I have become familiarized with several tenets of critical theory and pedagogy that will help deliver my thematic concern and plan for intervention. Through employing critical pedagogy, I argue that both music teacher education programs and individual teachers' practice can move toward decolonization. Undergraduate music education students should be given the

opportunity to think critically about the field and their practice to be prepared to teach in any school setting. When given ways to learn experientially and develop critical skills, they are more likely to empower all future students and confront systems of oppression in their future workspaces. This can be fostered through my proposed course – Critical Pedagogy in Music Education. In looking at the current state of music education, practicing teachers may not even realize their part in oppressing BIPOC in their practice, but, if they were able to participate in a radically transformative professional development series, it could lead to them decolonizing their song lists and instructional resources. Details about my two-pronged intervention will be expounded upon in Chapter Four.

Before delving into the specifics of my intervention, it is imperative to have a deep understanding of the foundation of my thematic concern. Chapter Three will provide historical context to music education and, more specifically, music teacher education. I will examine racism and classism within the history of music education to shed light upon the current Eurocentrism within the curricula and practices. This chapter will also discuss current literature from researchers and educators with similar concerns. There is a pool of music teachers and authors who are pushing for anti-oppressive and anti-racist music education as well.

The culmination of my work will be explained in Chapters Four and Five. To combat my thematic concern, I propose a two-pronged intervention to address music teacher education at the undergraduate level and the practices of present music teachers. A detailed course schedule for Critical Pedagogy in Music Education will be provided, as well as a radically transformative professional development plan for practicing music educators.

Chapter Five will explain how I plan to evaluate the success of this intervention and any limitations that can be anticipated at this time.

In the next chapter, I will provide further context to my studies by expounding upon my educational philosophy and providing a critical lexicon. These sections will situate the theoretical frameworks and terminology necessary for a deep understanding of my theory of change. As mentioned previously, my central frameworks include both critical pedagogy and decolonization. It will become clear how these two concepts could work in tandem to address my thematic concern.

Chapter Two

Theoretical Frameworks

To better understand what I hope to transform, it is crucial to expound upon multiple theoretical frameworks and terminology to contextualize my thematic concern. My critical lexicon will provide definitions for some terms that may be less known in traditional educational and musical fields. It is not uncommon to become overwhelmed when reading philosophical and theoretical texts. Taking the time to understand and unpack these terms has been a necessary procedure throughout this process. After becoming more familiar with the terminology that will be used in this paper, I will elucidate my ever-changing philosophy of education and how it influences my theory of change and intervention.

Critical Lexicon

Term	Definition	Relates to Thesis
Colonialist Consciousness	When colonial belief systems are indoctrinated upon a population so that their society thinks and acts the as colonizers would do	Within coloniality, a colonialist consciousness can exist long after colonization occurs. This consciousness can henceforth guide society to possess and reproduce dominant power structures implicitly for generations to come.
Counter Hegemony	Movements and institutions that work in direct opposition to systems of oppression and hierarchical, hegemonic structures within society	Since schools are inherently hegemonic, teachers must learn ways to be a part of movements that empower silenced students. While it may be difficult to oppose administration or white supremacist systems in schools, it is crucial to seek racial and social justice by employing counter hegemonic institutions and structures.

Critical Pedagogy	An educational framework that aims to challenge hegemonic forces that exist and thrive in our society. It is employed through teacher self-reflection and empowering students to question power structures and develop critical thinking skills to help subvert the status quo.	If a teacher does not practice critical self-reflection and instill it within their students, they are in danger of reproducing the status quo. This tenet is an integral piece of transformative education no matter what lens or theories you are incorporating into your praxis.
Decolonization	The rejection of and disentanglement from colonizing structures (i.e. the hegemonic power structure of Western culture)	This term can very easily be used as a blanket statement or metaphor in various social justice movements, but I am working to ensure that my understanding and use of this term is rooted in challenging hegemonic structures and centers Indigenous people and other marginalized groups. It can be used in reference to not only decolonizing materials, but also decolonizing the mind.
Deculturalization	The dismantling of a group of people's cultures and replacing them with a new culture, usually that of the dominant group within society	Deculturalization is a process that has occurred through education history and has been upheld in current institutions. The homogenization of cultures has ensured that the dominant culture, white supremacy, is maintained in curricula, school practices, and expectations for students.

Education Otherwise	A decolonial theoretical framework that subverts the traditional system of education. It requires unlearning, relearning, and forming an alternative form of education despite coloniality.	The idea of forming “music education otherwise” goes hand in hand with my idea for critical music pedagogy and forming the basis for my intervention. Walsh’s writings on education otherwise and “fissures and cracks” has been instrumental in my understanding of decoloniality.
Epistemic Suppression	When the knowledge of non-dominant groups is suppressed or deemed as inferior so that belief systems and sources of knowledge from dominant groups remain at the forefront of society to maintain power.	The suppression of music and methodologies from non-Western groups is an example of epistemic suppression in the realm of music education and pedagogy. This maintains white supremacy and Eurocentrism within the field.
Eurocentrism	When a narrative, society, or system centers people of European descent	Within the American educational system, all standards, content, and narratives seem to center white people of European descent. It is essential to understand this manufactured way of controlling young minds and utilizing teachers to deliver the message that white people are superior and to be revered in our country, despite the massive amounts of genocide and colonization they have inflicted upon people of color for generations.

Hegemony	Systems of power that control the majority of people in order for a group of elite few to maintain power within society and societal systems	As an educator, I am complicit within what I perpetuate inadvertently and overtly. The resources I choose to employ and the hierarchies I establish in my practice can either propel and reinforce the hegemony, or vehemently work against the status quo. In undergraduate teacher education, we do not necessarily examine or learn about the systems that keep white supremacy in power, but just as easily as institutions can reproduce hegemony, they can also fight to resist.
Hidden Curriculum	Norms, rules, lessons, and expectations that are taught with ulterior motives to perpetuate existing hierarchical systems of power (i.e. white supremacy)	One of my first steps in this graduate program was understanding the hidden curriculum within music education and performance ensembles. There is also a hidden curriculum ingrained into the brains of teachers that affects how they expect children to behave and learn.
Order of Things	A phrase that describes the general way people, objects, and ideas exist within society. It is most commonly used when discussing the ideologies and systems that exist within hegemony.	When discussing education and systems of power, the "order of things" is something that should be challenged. Similar to phrases like status quo and hegemony, the "order of things" in society are broadly understood as how things are meant to be and what one should learn to accept.

Public Pedagogy	A framework of learning that occurs outside of the traditional system of schooling, taking place in informal learning spaces and public areas	In my intervention and theory of change, public pedagogy seems like a strong possibility to involve practicing music educators. It may be difficult to deliver a radical professional development series within the confines of a school district's music department. It would be wise to form dialectic groups and public events to occur outside of schools to learn from other people and hopefully inspire transformation.
Settler Colonialism	The process of colonizing an area of land, permanently residing there, and creating a society that disavows native people and affirms the hegemonic power structure. In addition to the physical takeover of land, settler colonialism is a form of societal control.	Anyone working in education must understand that the history of our nation is drastically different from what they probably learned in K-12 schools growing up. As a white educator, I need to be aware of settler colonialism as an existing, thriving structure that propels this country toward white supremacy. If we refuse to acknowledge and work against the past and present issues of settler colonialism, there will not be a chance for resurgence or transformational change in our society and schools.

Philosophy of Education

As a teacher develops professionally, one looks back upon their educational experiences and examines their efficacy and impact. From the moment a child steps foot in a school, they are thrown into a world of capitalism and ulterior motives from the dominant powers of society, also known as hegemony. During kindergarten through post-secondary programming, people are blissfully unaware that they are being prepared to pose as a cog in a machine of systems that exist and persist to maintain white supremacy and racial capitalism. One must undergo critical self-reflection and immerse themselves in experiences that subvert the status quo if they want to transform education. In this section, I will expound upon my evolving philosophy of music education and my plan to implement transformative teacher education programming through my theory of change. I will argue that music teacher education programs need to be decolonized and radically transformed so that K-12 music classrooms and curricula are anti-racist and counterhegemonic. To support my claims, I primarily rely on the work of Curry S. Malott, Eve Tuck, Wayne Yang, and Catherine Walsh. Through philosophical analysis and further developing my critical consciousness, I intend to construct critical music teacher education programming as well as a radical professional development series for practicing music educators.

As mentioned previously, I entered this graduate program based upon my undergraduate teacher education experience. Across all four years, I never learned about or performed a piece by a person of color in any class or ensemble. It was apparent that all syllabi and repertoire were classist and Eurocentric. Entering the workforce necessitated instructional methods and materials that were relevant to my diverse student population. To best fit the needs of my students, I have had to do extensive research to teach culturally

authentic and rich lessons that empower students. I have had to look beyond the "traditional American music class" materials I was presented with in order to cultivate a critical and culturally responsive music education program.

Curry S. Malott is an author that articulates the foundations of critical pedagogy in a way that has helped me to understand the framework in the context of my practice and what I am hoping to transform. As it was the most obvious issue from my undergraduate experience, I sought to first understand Eurocentrism. Malott (2011) states:

> Few American citizens know of this rich and complex history, thanks to the doctrinal system, which rigidly controls *the national story* by controlling the curriculum with content standards and standardized, high-stakes testing. This national story is based on an invented Eurocentrism and hierarchy of civilizations paradigm. It assumes that European civilization represents the most advanced stage of human development (i.e., democracy and capitalism). (p. xxvi)

Within the American educational system, most standards, content, and narratives center white people of European descent. It is essential to understand this manufactured way of controlling young minds and utilizing teachers to deliver the message that white people are superior and to be revered in our country, despite the massive amounts of genocide and colonization they have inflicted upon people of color for generations. It is not enough to simply acknowledge Eurocentrism, but to actively challenge it and question how it perpetuates hegemonic control within classrooms, systems of discipline, and curricula. Those that have performed in ensembles or taken private lessons can absolutely attest to the stronghold Eurocentrism has on who is glorified and who is ignored.

It can be inferred that Eurocentrism exists so blatantly in our society due to a long-standing colonial consciousness embedded within peoples' minds. To first better understand coloniality, Rosabal-Coto (2019) eloquently states:

> Coloniality serves to operationalize the alleged racial and ethnic superiority of (European) civilization and modernity, and more recently the so-called First World countries, with the aim of justifying colonization and colonialism. Coloniality sustains the sovereign gaze of those entitled by God, reason, or Eurocentric history to observe others-to-be observed, without being seen. (p. 2)

In an effort to sustain colonization practices from hundreds of years ago, mindsets and societal systems have been effectively maintained through forcing a colonial consciousness upon all people. This way, marginalized people think and behave in a way that the dominant culture would expect them to do so. Since Western art music has such prevalence in American music education, Eurocentrism is clearly illuminated throughout school music programs.

While music can transcend social constructs of language, race, and class as a cultural form of communication and art is a phenomenon in and of itself, that does not preclude it from reproducing colonialism, white supremacy, and racism. White people have a history of appropriating music and art from Black and Indigenous communities. Homogenizing resources and curricula to consist of Eurocentric and "American" folk music indoctrinates students of music programs to see a narrow scope the entire world of music has to offer. This will be expounded upon later, but there is a clear history of Eurocentrism in the field of music education from the first conservatories that formed within the United States. Because universities and conservatories have historically centered European methodologists and

composers, it makes sense that resources written and given to pre-service teachers reflect the same ideologies.

Within my philosophy of education, it is imperative to view all issues through an intersectional lens. Intersectionality (Crenshaw, 2016) is at play when multiple issues like racism, sexism, and homophobia overlap to form social injustices that are multi-faceted and more complex. If one were to view the issues in music education through one lens, they would be overlooking a myriad of problems that could better inform their perspective. Class analysis, for instance, provides a broader context through which to analyze the field of music education.

An issue of accessibility in the music realm is the privilege of taking private lessons and being given performance opportunities to develop musical expertise. A child may only be so privileged to receive private music lessons or purchase an instrument if their parents make enough money and are able to provide transportation to and from lessons, rehearsals, and performances. It is no accident that the field of classical music is designed to be inaccessible to most; it seeks to maintain its elite status and accompany soundtracks of only the most pristine auditoriums and concert halls. People often associate orchestral and symphonic music to be high class and unattainable because of its presence in fancy movie scenes and exclusive city orchestras across the country. As people are able to recognize hierarchical class structures within the larger scope of society, they can also see the classism, racism, and colonialism present in their music textbooks and concert repertoire that continues to push the dominant, white supremacist narrative. Once I was able to conceptualize these issues in music education, I sought to view them through multiple theoretical lenses to better understand their relationality to power and ability to be transformed.

In addition to inaccessibility and Eurocentrism in the public school system, I have also thought critically about the constraints of space, rhythm, and time within educational institutions. Masschelein and Simons (2012) discuss the origin of the term 'school' from the Greek word *scholè*, which translates to free time, leisure, and rest (p. 27). Each of these words directly contradicts my understanding of and experience with school. First, examining 'time' in the context of school, one's brain most likely jumps to rigidity, bell schedules, timed tests, and incredibly specific scopes and sequences for each subject. Time not only organizes the day into arbitrary sections of productivity and pressure, but also creates linear timelines for tasks to be completed and evaluated. The idea of suspension is mentioned in their discussion of time and school– but not the type of suspension a teacher may immediately think of, as student discipline is at the forefront of administration oftentimes. Masschelein and Simons describe suspension as, "temporarily rendering something inoperative, or in other words, taking it out of production, releasing it, lifting it from its normal context" (p. 33). Suspension acts as a way to lift students out of the traditional "order of things" and allow them to develop independently. In other words, "a suspension of the rules that dictate or explain why someone falls on a certain rung of the social ladder" (p. 35). These suspensions inherently create a more equitable space in which students exist and learn. Therefore, suspensions not only disrupt the concept of time, but also space and rhythm.

Quoted in this publication is Daniel Pennac (2010), who describes how the school and teachers have the opportunity to "liberate" students to "detach from the past and the future" (p. 34). Liberating students can ultimately lead them to be present in the current environment but free from the imprisonment of compulsory thinking and systems designed to make them feel like they are failing. Pennac further elaborates:

> Our ‘bad students’, the ones slated not to become anything, never come to school alone. What walks into the classroom is an onion: several layers of school blues - fear, worry, bitterness, anger, dissatisfaction…the lesson can’t really begin until the burden has been laid down and the onion peeled…that’s what teaching is all about: starting over again and again until we reach the critical moment when the teacher can disappear. (p. 34-35)

Children should be able to have their familial, economic, and social standings and worries suspended when they are at school. Examining these theorists’ critiques on the rigidity of space and times within schools helped me to better conceptualize the environment that I create in my music classroom and how I can subvert the norms and constraints that exist within my school.

Throughout this program, my philosophy of education has been broadened by delving into critical theory and pedagogy and how they can inform my practice. Critical theory is a philosophical framework designed to challenge hegemonic forces that exist and thrive in our society. Utilizing critical theory, educators and liberators can choose to employ critical pedagogy into their practice. One tenet of this methodology is critical self-reflection, which Malott (2011) defines as examining our “ongoing conditioning and experiences in the world mediated by dynamics of power and privilege” (p. 17). Teachers must be critically self-reflective to understand their place in and contributions to the world of white supremacy in order to grow toward being an educator that liberates students rather than silences them. Examining our privilege in society and how that can come through in our instructional practice is crucial if we hope to change. Both phases of my critical intervention include pre-service and practicing teachers exploring their identity, values, and possible implicit biases.

Through critical pedagogy, educators are not looking to maintain the status quo, but to transform education and society toward social and racial justice.

In addition to self-reflection, Malott (2011) states that critical pedagogy "is interested in providing students with the critical thinking skills they need to understand where power lies and how it operates...it challenges students and teachers to be aware of their own position in the larger structure of power and the role they are supposed to play in reproducing it" (p. 15). When given tools to analyze hierarchical structures, students are more equipped to challenge forces that oppress them. Teachers understanding where power lies in the education system and curricula is crucial to working against the hegemonic forces of society. Beyond that, educators should actively question and work toward changing how power affects their practice and classroom environment. The inner workings of power in our society exist because they reproduce cycles of oppression that have existed for centuries.

Insofar as critical theory and pedagogy are liberatory practices, they are also counter-hegemonic. Counter-hegemony seeks to challenge the master narrative and delegitimize the dominant system. Through studying and practicing critical theory and pedagogy, educators are empowered to challenge power dynamics and the "order of things" and focus on justice for humanity. Malott also states that "critical pedagogy is not just concerned with better understanding the world, but with transforming it, academic critical pedagogy has to be cautious not to be guilty of "verbalism"- where no action beyond talking or verbalizing ever transpires" (p. 4). To help mobilize critical pedagogy, people must ban together and form institutions that fight against hegemony. Movements and institutions that are counter-hegemonic work in direct opposition to systems of oppression and hierarchical structures within society. Malott (2011) shares that "it is argued that humans naturally tend toward

happiness and fulfillment, so wherever you find subjugation and social injustice, you will also find counter-hegemony" (p. 15). Humans can be so accustomed to the "general order of things" that they fail to realize the oppressive forces that directly impact them. Just as people can be subjugated into the "order of things", those that benefit from this society will continue to reproduce it in fear that they will lose power. As educators, we cannot sit idly by and neglect the need for critical pedagogy in our classrooms and curriculum. When people are empowered to see beyond the hidden curriculum, which are the norms, rules, lessons, and expectations that are taught with ulterior motives to perpetuate existing hierarchical systems of power (i.e. white supremacy) – they can begin to disentangle themselves from the colonial hold of the American educational system.

Decolonial theory can be described as the rejection of and disentanglement from the hegemonic power structure of Western culture. An integral aspect of this theory is to have the minds and materials that are being decolonized to center the oppressed rather than the oppressors. This theoretical framework is the backbone of my two-pronged intervention to help pre-service and practicing music educators deconstruct their minds and methodologies and examine what they perpetuate. After learning about critical pedagogies and decolonial theory, participants will be empowered to decolonize music resources and have a more anti-oppressive approach to instruction.

One must be conscious of not oversimplifying the term decolonization to be used as a metaphor rather than a theoretical framework. This critique of the decolonial turn in academic research comes from Tuck and Yang (2012). They raise attention to settler colonialism and warn against a "settler moving to innocence…in an attempt to relieve the settler of feelings of guilt or responsibility without giving up land or power or privilege" (p.

10). These authors' perspective on settler colonialism as a "structure and not an event" points to colonialism as more than a system that has dispossessed land. Colonial powers have used land dispossession combined with controlling the education system to reproduce and reinforce colonized materials and ideologies. In this effort to suppress knowledge and schools of thought from non-dominant groups of people, known as epistemic suppression, minds and existences are colonized, which can leave a lasting impact even after decolonization takes place.

Like epistemic suppression, coloniality lasts long after colonization initially occurs. It is important to discern the difference between colonialism and coloniality. A scholar that has helped to put this into perspective for me is Nelson Maldonado-Torres (2007) who stated that, "Coloniality, instead, refers to long-standing patterns of power that emerged as a result of colonialism, but that define culture, labor, intersubjective relations, and knowledge production well beyond the strict limits of colonial administrations" (p. 243). Because these patterns are ingrained into society, they live on through tangible and intangible societal structures, from books, to social relations, to cultural practices. Even though it has been hundreds of years since European countries invaded the Indigenous lands that comprised what we now know as the United States, the ideologies and hegemonic structures thrive in society today. In examining coloniality, one must also consider power and how coloniality can exacerbate it. Maldonado-Torres (2007) states:

> And, while the coloniality of power referred to the interrelation among modern forms of exploitation and domination (power), and the coloniality of knowledge had to do with impact of colonization on the different areas of knowledge production,

> coloniality of being would make primary reference to the lived experience of colonization and its impact (p. 424).

Examining the interrelation of the coloniality of power and the coloniality of being further show the complexity of the theoretical framework of decolonization.

As colonization and coloniality are structures, the response to counter them must be multifaceted and not just an acknowledgment and verbal rejection. Tuck and Yang (2012) assert that:

> Curricula, literature, and pedagogy can be crafted to aid people in learning to see settler colonialism, to articulate critiques of settler epistemology and set aside settler histories and values in search of ethics that reject domination and exploitation; this is not unimportant work. However, the front-loading of critical consciousness building can waylay decolonization, even though the experience of teaching and learning to be critical of settler colonialism can be so powerful it can feel like it is indeed making change. Until stolen land is relinquished, critical consciousness does not translate into action that disrupts settler colonialism. (p. 19)

This passage changed my perspective on decolonial theory and existing projects that are working to “decolonize” music resources. Critical consciousness is not enough to decolonize, though it may make settlers feel at ease and like their work is sufficient. Feeling comfortable is not commensurable with decolonial praxis. Incommensurability can be interpreted as “an acknowledgment that decolonization will require a change in the order of the world” (Fanon, 1961). Leaning into discomfort and pushing boundaries of society may be challenging for some, but absolutely necessary to subvert the status quo. Those who participate in either facet of my two-pronged intervention will have to lean into their implicit biases and critically

analyze their practices to become more anti-racist. Each program includes the opportunity to decolonize a wide variety of music education resources, which will enhance teachers' future practice and inspire others to do the same.

Those working to decolonize their minds, curricula, or society at large should feel uncomfortable and challenged. Tuck and Yang (2012) also assert that, "decolonization offers a different perspective to human and civil rights-based approaches to justice, an unsettling one, rather than complementary one. Decolonization is not an 'and'. It is an elsewhere" (p. 36). This quote calls to mind the idea of "education otherwise" – a term that I will expound upon that is coined by Catherine Walsh, another expert in decolonial studies.

In *Existence: (de)Schooled* Walsh (2018) begins with noting how existence has been "schooled" in Latin America for hundreds of years, primarily through struggle perpetuated by the matrix of colonial power and modernization (p. 4). This concept of being "schooled" can be defined as how the education system, politics, and the economy are inextricably linked and are designed to maintain white supremacy and systems of power. The process of "deschooling" entails unlearning systems of oppression and disentangling people and aspects of society from the hold of colonialism.

Walsh (2018) shares that the motives of "schooling" were the eradication of critical thought, teacher autonomy, and any semblance of socially relevant education (p. 11). One can compare these instances to past and current education programming in the United States, as teachers are often deprofessionalized and students are delineated as capital from the very start of their educational experience. Any societal movements or pushes for critical thinking in our school system are discouraged, much like how "critical thought is deemed both dangerous and non-useful" (p. 11). Within the music realm, instrumental programs have been

"schooled" to perform repertoire primarily by white men for hundreds of years and to have an authoritarian rehearsal structure where the director can do no wrong and all members of the ensemble are subservient.

Using an intersectional lens, one can plainly see that another aspect "schooled" into the educational system and society is the gender ideology, comprising the patriarchy and the gender binary. Gender norms are well-maintained throughout K-12 music education, but also in higher education and all fields of music. In terms of general music programs at the elementary and middle school level, American folk songs and dances are traditionally gendered for no apparent reason other than to reinforce the patriarchy and gender binary. In the instrumental realm, each instrument has a gender assigned to it that students typically play, usually meaning ones that are bigger or require more stamina and breath support are meant to be played by boys. For choral music, voice parts are named and categorized by gender and highness/lowness of voice which is such an individualized concept as vocal range widely varies. From what I have observed in higher education and the workforce, men typically take band director jobs and women typically comprise the elementary general music and choral realm. These gender norms perpetuate hierarchical power dynamics in K-12 schools, universities, and ensembles that place white men at the epicenter of power, much like several other areas of society. This is yet another aspect of the profession that needs to be challenged and deschooled.

To combat the innumerable atrocities "schooled" into our society and schools, Walsh (2018) calls for "education otherwise" defined as, "other ways of being, thinking, knowing, sensing, feeling, doing and living in relation that challenge the hegemony and universality of capitalism, Euro-centered modernity and the Western civilizing logic, including its

anthropocentrism and binary-based foundation" (p. 26). The interconnected framework of education otherwise requires unlearning, learning, and relearning to be able to promote "re-existence" (p. 5) and the decimation of the structures that dehumanized and dispossessed these communities in the first place. Education otherwise does not occur overnight but comes to fruition from what exists and is being done within the "fissures and cracks of the modern/colonial order" (p. 26).

In reaching outside of the academic canon and mainstream philosophers, Walsh (2018) was able to develop a broadened view of "other" spaces of learning, "other" decolonial praxes, and "other" forms of knowledge that, "turned capitalism / modernity / coloniality on its head" (p. 29). In order to expand the fissures and cracks, educators must diligently work in ways within and outside of education to decolonize and deschool our existence and educational system. Through working in these small cracks, people must understand that it may take a long time for true transformation to take place or be realized. Rather than an instantaneous explosion, working to expand and plant seeds in the fissures and cracks helps to advocate for patience and persistence that is more sustainable and realistic within our existing society. Through this planting of seeds, educators can create existence and education otherwise within their own fields and reflexive praxis.

These ideas of slow progress and working within the cracks and fissures is what brings me to my theory of change in music teacher education. Because of the Eurocentrism, classism, and racism, decolonization of the current Westernized field of music needs to occur. I argue the necessity for music education otherwise: a framework of decolonized resources and methodologies for current and future music educators to utilize in the classroom and beyond to empower silenced voices. While my goal is to assess and address

undergraduate teacher education syllabi and resources, it is also crucial to consider the practice of current music educators. If both pre-service and practicing music educators have programs designed to question their aims and philosophies in their practice and look critically at their own learning experiences, real transformation has the potential to take place. Only addressing future educators may lead to implications when they enter the workforce and administrators and current educators fail to understand their critical perspective. This is one of the many reasons why my theory of change and intervention involves undergraduate teacher education students, staff, current educators, and, eventually, curriculum writers.

Whether curricula are being taught in rural, suburban, or urban schools, students of all ages should see diverse representation and culturally authentic lessons to immerse them in a world beyond the European men that have dominated the music realm for hundreds of years. Teaming up with authentic culture bearers and culturally responsive teaching specialists would inform curriculum writers to not appropriate or tokenize materials and art from communities of color. Curriculum writers should question and understand their aims for their curriculum in the K-12 education system and their relationality to power. Music methodologies are other integral parts to teacher education programs that should be challenged and examined. Students in teacher education degree paths are often incredibly busy, but I argue that there should be a critical pedagogy course required for all teacher education students.

My current theory of change at the undergraduate level would entail designing a course entitled: Critical Pedagogy in Music Education. This course would confront Eurocentrism, racism, and colonization within music resources and empower future teachers

to transform music education as they enter the field. The goal would be for pre-service music teachers to not only learn critical pedagogy and multiple theoretical lenses, but to have concrete ways to eradicate racism, sexism, and classism within their future schools and amongst their colleagues. A single course would not be sufficient or successful if universities did not take the initiative to consider their curricula, resources, and intentions across all degree programs. A quote from Assata Shakur (1988) states, “While practice without theory bands its head against a brick wall, theory without practice lulls itself to sleep”. It is integral for theory and practice to be relevant, bridging the gap between academia and theory, and progress made within one’s practice.

As stated previously, my theory of change could get lost in translation if working music educators were not challenged to examine their practice, resources, and identify what they would like to change in their departments. While it may be difficult to approach seasoned teachers with a professional development series that would challenge their practices and resources, most music teachers rarely have the opportunity to participate in sessions that directly pertain to them. This series would encourage teachers to share their philosophies of education, respond to a series of critical questions, and eventually decolonize and critically evaluate existing curricular frameworks and materials. This series could even extend beyond the sphere of a school district in a non-conventional public space, leading to community-based events that foster intercultural understanding. These possibilities will be delineated in Chapters Four and Five specifically.

My actionable steps to decolonizing music teacher education programming and theory of change will continue to become more thoroughly developed, just as my philosophy of education has and will continue to evolve. It is without question that critical and

decolonial theory have entirely changed my perspective on teaching and my own learning experiences. As I endeavor through the rest of this thesis, I need to remember that transformative education exists within the struggle to challenge power, not in a comfortable bubble outside of the systems of oppression in our country. If I do not use my privilege to fight against hegemonic forces, my complacency and silence will speak volumes of my character and lack thereof. The future of our country depends upon those willing to challenge and fight against white supremacy, racial capitalism, and colonization. We need to ban together, embrace self-reflection and discomfort, and amplify the voices that have been tragically and historically silenced. As an arts educator, I can continue to empower my students, but also work to implement counter-hegemonic and anti-racist undergraduate and professional critical music education programming. With persistence and patience, I can only hope that the future of music education will not only be less problematic, but a force for liberation and humanization.

Analyzing terminology and theoretical frameworks was essential to understand various ways to view and advance my theory of change. To further situate my thematic concern, it is imperative to understand how it has evolved over time and current literature and research being done on topics relating to mine. The history of music education in the United States is steeped in Eurocentrism and was built upon Christian music. Even in the 21st century, historians and researchers can trace current trends in music education back to these roots. After historical analysis, I will delve into present-day research to further situate my thematic concern.

Chapter Three

Historical and Literature Review

All people that attend public school in the United States have some sort of exposure to music, whether it be general music education, instrumental music, or choral music. Generally, schools want students to find enrichment and foster appreciation for the arts to supplement academia. While every music teacher and program are different, there are common themes that underpin the systems of music education. Historically, featured musical selections and methodologies have inadvertently or overtly perpetuated Eurocentric music as "elite" and have provided little to no enrichment from non-Western cultures. These practices are not incidental, but instead are intentionally ingrained in music teacher education programs at undergraduate institutions across the United States, therefore translating to K-12 programming in public schools.

It is essential to examine the foundations that led to the current state of music education. I will begin with examining themes within the history of education as a whole, and then move into the history of music education and teacher education. In exploring cultural erasure, colonization, globalization, and racism in schools, it is even more comprehensible that arts education has been able to reproduce systems of oppression over the years. After situating this educational context, I will delve into a brief history of music education that was born from the colonization and Christian domination of society and how it maintained white supremacy in schools through various avenues. Following my historical analysis, I examine current literature and research looking at decolonization, anti-racist pedagogy, and social justice movements in present-day music education. While the work of

each author is unique, there is a unanimous push for radical transformation and action to change the field of music education.

Historical Review

Educational Context of My Concern

In examining the history of education, there are a vast number of frameworks to view the atrocity that is our school system. In forming a lens to view my thematic concern, I am most concerned with looking at European colonization, systems of oppression, and how that led to racism, Eurocentrism, and classism in education. Forming this context will situate the historical schema to view and analyze music education through a critical lens.

Colonialism, Erasure, and U.S. Education

One of the main factors that has historically shaped education in the United States is the foundational motivation of European colonizers to eradicate Indigenous people and their cultures. As explained by Lomawaima and McCarty (2006):

> The deeply paternalistic attitudes and oppressive practices of the early 20th century were rooted in the need to domesticate the most dangerous cultural differences—those defining Native peoples—that threatened American identity as a nation divinely ordained to "inherit the earth" from Indigenous nations. The moral authority of America's inheritance seemed to require the obliteration of American Indians, if not literally then linguistically and culturally. (p. 43)

The colonization of the school system can be traced back to the Massachusetts Bay Seal of 1629. Colonists wholeheartedly believed that Indigenous people would greatly benefit from their Christian ideals and British cultural values (Spring, 2010). Colonists began to eradicate the "savage and uncivilized" culture of Native Americans as quickly and efficiently as

possible, which contributed to the cultural erasure that can be clearly seen in present-day society.

It was through laws like the Naturalization Act of 1790 that precluded all non-white people from citizenship in the United States, including Indigenous populations. They were not granted citizenship on their very own soil until 1924. Similar laws also affected the citizenship of African Americans until 1848 and then Asian Americans until 1950. These laws provided a foundation for a colonialist consciousness amongst society, which, as mentioned in my critical lexicon, is when belief systems and values of colonists last long beyond when colonization initially occurs. There are countless acts of domination over non-white groups of people within the United States utilizing education.

In an effort to minimize the livelihood and cultures of Indigenous communities, the dominant group of society enacted globalization, racialized violence, and deculturalization within schools. This cultural homogenization and colonization situate the current state of American education, which helps to situate my thematic concern in music education and teacher education, respectively.

Globalization

The American education system was developed as a tenet of European colonization in which they “attempted to impose their schools, culture, and languages on local populations” (p. 4) not just across the Americas, but in Africa and Asia as well. This project of globalization is one of the historical themes that educational historian Joel Spring (2014) has drawn on in his analysis of schooling in the United States. While this occurred abroad, Spring also identifies the cultural imperialism and nationalistic education that was used internally to ensure that the United States reigned supreme over all other countries. While

there were massive immigration movements in the early 1900s, for example, schools in the U.S. became assimilation generators to make sure all peoples' languages and cultures are synonymous with Christian values and European ideals (p. 5). Spring refers to this *ideological management* as "the creation and distribution of knowledge in a society" (p. 6) in which schooling plays a central role, as well as mass media. This has influenced which cultural traditions and curricular focuses are illuminated in school systems both at home and abroad in a globalized world.

Violence and Racism in Schools

Even though curricula in public schools often fail to delve into the travesties of racialized violence in our country, there are so many instances that have occurred throughout history. An interesting quote from Spring (2010) directly points to how schools can be inadvertently (or overtly) contradictory in their practices:

> Unfortunately, violence and racism are a basic part of American history and of the history of the schools. From colonial times to today, educators have preached equality of opportunity and good citizenship, while engaging in acts of religious intolerance, racial segregation, cultural genocide, and discrimination against immigrants and nonwhites. (p. 2)

From the genocide of millions of Indigenous people, to the killing of and brutality against enslaved Africans, to beatings and lynching of Chinese and Mexican Americans in the 19th and 20th centuries - violence and discrimination is continued in today's society (p. 2). Not only was the brunt of historical racialized violence committed by folks of European descent, but they had the audacity to omit the reality of their ferocity toward non-white communities

in history curricula. This purposeful omission was the result of a carefully crafted master narrative and hidden curriculum.

When schools were segregated by race, there were multiple instances where mobs swarmed schools that Black children attended, such as in Canaan, New Hampshire in 1835 and Zanesville and Brown Co., Ohio in 1836. The mobs that sought to destroy these schools were not only hysterically fearful European Americans, but also local lawmakers (Anti-Slavery Almanac, 1839). In addition to physical violence, white Americans committed racialized violence against Indigenous populations to further erase their culture and assimilate them to fit the hegemonic protocol of an acceptable human being. Deculturalization was a central component to effectively eradicate non-white cultural practices.

Deculturalization

Spring (2010) states that "Deculturalization is the educational process of destroying a people's culture (cultural genocide) and replacing it with a new culture." (p. 8). Whether the method was forced change of language, segregation, or denial of cultural or religious expressions, deculturalization sought to make sure that all practices and curricula centered Anglo-Americans (p. 106). Methods utilized to deculturalize groups of people include: segregation and isolation, forced change of language, curricula and textbooks that reflect the dominant group, and the denial of religious and cultural expression outside that of the dominant group (p. 106). While several groups have been historically minoritized and exploited, Native Americans have very blatantly been dispossessed of their cultures and practices, as shown through institutions like the Carlisle Indian School and the Hampton Institute.

The Carlisle Indian School

A prime example of cultural genocide was what occurred at the Carlisle Indian School, which was established in Pennsylvania in 1879. The intention lies within the slogan of this school, "To civilize the Indian, get him into civilization. To keep him civilized, let him stay." (Spring, 2014). At institutions like this, it was asserted that the "savage" Indigenous people needed to be molded into completely different people to be accepted by society. In observing cultural genocide in Figure 1, a picture can speak much louder than words:

Figure 1

Before and after three years at the Carlisle Indian School.

Note. Carlisle Indian School Digital Resource Center, n.d., https://carlisleindian.dickinson.edu/teach/

Even though I grew up thirty minutes from Carlisle, I never once learned about this institution. Many Pennsylvanians seem to be blissfully unaware of this boarding school that was fueled by white supremacy and colonization. As white people sought to "civilize" Native Americans, boarding schools such as the Carlisle Indian Industrial School were created and perpetuated dehumanized conceptions of Indigenous people. Lomawaima and McCarty (2006) explain:

> the ideology that juxtaposed "civilized" against "primitive" justified land dispossession, political subjugation, and forced assimilationist schooling. Stereotypes about Native learners—as "silent," "stoic," or "visual"—have strategically reinforced the necessary difference and distance between "civilized" and "primitive" students. (p. 17)

These authors give context as to why institutions and systems like the Carlisle Indian school were formed. Lomawaima and McCarty (2006) poignantly share that, "'Indian schools' reveal the cancer at the heart of the American educational system, the powerful forces that conspire to standardize, homogenize, and "dumb down" some groups of citizens" (p. 170). Another institution, however, proved that there was complexity within these schools that could simultaneously suppress populations, but also have individuals that fought against the system.

Hampton Institute: A Paradox

The Hampton Institute existed to train previously enslaved African Americans to be teachers who would instill a diligent work ethic within other freed slaves (Spring, 2010, p. 33). In fact, when Indigenous people were brought to Hampton Institute before the founding of the Carlisle Indian School, "Black Americans (not Africans) were ranked higher on the

ladder of human achievement than Indians because of the allegedly uplifting effects of slavery" (Lomawaima & McCarty, 2006, p. 51).

Yet Shipley (2012) discusses how Hampton Institute was a boarding school that "broke from the federal mandates and not only allowed Indian students to sing their Native tunes in their Native tongue in full costume but featured them in concert" (p. 3). At most other schools, Indigenous students were forced to learn patriotic music, American folk songs, and Western classical music to further "civilize" them, but Hampton's founder, General Samuel Armstrong Chapman, felt differently. He wanted students to feel pride in their culture through music and art. This helped to combat language erasure, even though English proficiency was required in other subjects. Another interesting detail about Hampton was that it promoted musical collaboration between Black and Indigenous students. Together, they sang "native songs" and "plantation songs and hymns" (p. 9) as well as participated in band and orchestra classes. Shipley elaborates upon concert selections and an important music educator that came to Hampton Institute in an effort to preserve Indigenous music. This is one of the only publications that could be found to discuss Indigenous and African American education experiences, specifically with music education.

Music Education and Teacher Education

Unfortunately, there is not a vast amount of research that blatantly identifies overt Eurocentrism and racism in the history of music teacher education. I seek to give historical context of my thematic concern in examining the Western music canon, music teacher education, and conventional instructional methodologies. While my focus is primarily on teacher education programming, researching music education as a whole is beneficial in

situating the development of hegemonic forces within the field. I am beginning with a broad history of music education in the U.S. starting in the 1800s.

Early Music Education in the United States

The earliest documented history of music education in the United States seems to be that of colonized and Christianized areas in New England in the 17th century. It must be understood that surely Indigenous music-making occurred and was a part of their culture, but it has almost no place at all within the formation and advancement of music education in the colonized United States. Birge (1928) delves into the initial controversy of music being presented in different areas of society:

> Public school music in the United States has its roots in attempts to improve singing in the church service. Though many of the early colonists must have had musical gifts and appreciations, the cultivation of music among the early New Englanders and in most of the other colonial settlements was not encouraged by the leaders of public opinion. Its inherent power to give pleasure made it an object of suspicion and well night prohibition for a long period. (p. 2)

In the 18th century, singing schools existed to improve music literacy and vocalizing for churches specifically, but it was not until the 19th century that the first music institution for teachers was established. In 1832, the Boston Academy of Music was founded by George Webb and Lowell Mason (p. 20). The instruction manual written for this institution seems to only include songs with lyrics glorifying God and Christianity, which is indicative of the religiously dominated society of the time (p. 27). Examples from this manual can be seen in Figure 2 below:

Figure 2

Instructional Materials for Vocal Music (Mason, 1834)

Note. New York Public Library, n.d., https://babel.hathitrust.org/cgi/pt?id=nyp.33433082273313&view=1up&seq=11&skin=2021

Music became a part of teacher education programs- referred to as "normal schools"- in the mid-19th century. General classroom teachers were trained and expected to incorporate music into the daily instruction of all academic subjects (p. 68). The 20th century introduced undergraduate programming specifically to train music teachers, orchestral and band programming in public schools, publishing of music methodologies, as well as the movement for choirs at several grade levels.

As these pieces of public school music education were taking shape, their systems closely mimicked and reproduced hierarchical systems already taking place within schools. For example, when one thinks of an instrumental or vocal ensemble, they most likely picture dutiful, disciplined musicians following the lead of an all-knowing conductor. This structure is still very common today and, in fact, has been criticized as "exemplifying an authoritarian, top-down, and conductor-centered approach" (Tan, 2014) and is being challenged to become more democratic. Historically, it was not just the organizing of the rehearsal room and process, but also the selection of repertoire, or selections of music to be practiced and prepared for performances, that perpetuated white supremacy.

The Eurocentric Canon for Music History and Performance

When considering music repertoire and history that is valued and taught, nearly every musician can tell you that male composers of European descent are almost always featured. In turn, when music is being selected for ensembles to perform, particularly instrumental groups, pieces from the 'canon' are often brought to the forefront. Wilson (2019) defines the core classical canon as:

> music which is regarded as "great" and "well-known", and which is generally recognised by most people… for which an appreciation was regarded as a sign of good taste, education and status (an attitude which prevails to this day in relation to classical music). (p. 2)

Wilson goes on to discuss composers like Bach, Mozart, Beethoven, Chopin, and Liszt, but does not condemn them or their extensive collection of works. She sheds light on the "shifting cultural consensus and music taste, a move away from the view that only dead

white men wrote great music, and a desire to present greater diversity in concerts and curricula" (p. 4).

Spanning from elementary curriculum, to secondary concert selections, to undergraduate music history courses, the canon of composers and songs shows participants what is considered to be the most important, socially acceptable, and what should be appreciated. This consistency of the canon perpetuates elitism and white supremacy in such a seamless way of crafting a soundtrack of the most well-known melodies to be widely recognized in society. Similarly to how social studies curriculum can be manipulated to exhibit the master narrative, music history curriculum has historically achieved the same goals in undergraduate institutions.

Huttunen (2008) analyzes what has been emphasized throughout the history of music over the past few centuries:

> We do not treat the facts of history democratically, but when making historical selections we rest on a pre-established canon. This has a deep impact on our historical justifications of music and also influences our practical music-making. Musicologists often tend to identify the repertorial canon with the classical musical works that are the mainstay of the Western concert culture. This conception is too narrow. (p. 13)

While so much focus has been placed on who *is* included within the canon, it is crucial to acknowledge who is missing from the canon and why that may be the case.

The Buried History of Black Classical Music

Horowitz (2019) shares about several classical black composers that had promising futures but were ostracized from the selective, Eurocentric classical system. He begins by sharing about the *Negro Folk Symphony* by William Levi Dawson, which was premiered by

the Philadelphia Orchestra in 1934. A prominent critic of the time shared that Dawson's symphony was "the most distinctive and promising American symphonic proclamation which has so far been achieved" (p. 1). Despite its potential, however, this symphony would soon disappear from the orchestral circuit. He shared about other Black composers that had impressive contributions to the field but, because they faced segregation and were often not permitted to be employed by performance venues, they were essentially erased from the industry entirely. The white supremacy that dominated the classical music sphere trickled down to public school music programs and performances available to the public.

This was not an issue unique to Philadelphia by any means. Antonín Dvořák, a prominent Czech composer, predicted that American music would be revolutionized and controlled by Black composers for the foreseeable future because of their talent and rich musical history, specifically their "negro melodies" as Horowicz (2019) called them (p. 4). Dvořák and W.E.B. Du Bois, actually, both wrote about and discussed how African American spirituals would be likely to inspire orchestral works in the future (p. 6). Instead of Black music dominating the classical music space, which remained white and Eurocentric, it became central in the popular music realm. The tireless work of these Black classical composers was never effectively "canonized" into the prestigious American classical music genre. Horowicz closes by asking the following analytical questions:

> Does William Dawson's Negro Folk Symphony signify an ephemeral footnote or a squandered opportunity? In the history of 20th-century American music, "negro melodies" migrated to popular genres with magnificent results—in part through natural affinity, in part because they were otherwise pushed aside. What if Dawson

> had composed another half-dozen symphonic works? What if he could have realized his aspiration to become a symphonic conductor? Might American classical music have canonized, in parallel with jazz, an "American school" privileging the black vernacular? (p. 14)

This critical questioning is immensely valuable for future research and considering how music history could be vastly different. In turn, the current state of music education would be much more diverse if it hadn't been historically tainted by white supremacy.

Music Teacher Education

I am still gathering research on the history of music teacher education, particularly in the areas of music history courses, music theory, rehearsal and instrumental structures, and teacher education courses in general. For now, I will focus my attention to a central component of any undergraduate music education program: general music methodologies. It is important to understand that the following are normally taught within the primary grades but are occasionally brought into middle school curricula depending on school programming. When one thinks of "music class" for children, historically and currently, they are nearly always rooted in the following pedagogies.

Instructional Methodologies

Undergraduate institutions usually give an overview of several instructional models and curricula for K-12 music instruction, but there are two methodologists that are consistently in the spotlight: Zoltán Kodály and Carl Orff. These white men have dominated the music teacher education stratosphere for decades. Undergraduate, graduate, and certification programs are centered around mastery of these methods and the repertoire

associated with them. It is important to note that these are primarily used for general music and vocal music classes, not necessarily band and orchestral programming.

Kodály Method. Zoltán Kodály was a Hungarian ethnomusicologist, educator, and composer that has indubitably contributed to K-16 music education. Megan Sheridan (2019) researched the early stages and current state of this methodology. Singing is the central component to teaching and learning in this music pedagogy, helping to develop students' auditory abilities before beginning music literacy instruction (p. 56). It was heavily influenced by Hungarian folk songs and originally started as "music for everyone, not only the elite" (p. 59).

When brought to the United States in the 20th century, the Kodály method was adapted to solely feature American folk songs, in an attempt to familiarize students with their "culture." Yet while Sheridan's work gives an overview of the pedagogy, it does not question the content and hidden curriculum within these folk songs. While the message of this method is well-intended, the lyrics of some of the most common American folk songs are blatantly racist and offensive. A few common songs and rhymes traditionally used in this methodology that contain racial slurs in their original lyrics are: "A Tisket a Tasket," "Baa Baa Black Sheep," "Camptown Races," "Cotton Eyed Joe," "Five Little Monkeys," "I've Been Working on the Railroad," "Jingle Bells," "Oh Susanna," "Shoo Fly," "Zip a Dee Doo Dah," and so many more (name, 2021). Multiple songs from above (and more from the blog list) were part of the curriculum in the master's in music education: Kodály focus graduate degree program in which I was enrolled in 2018.

Orff-Schulwerk Method. Originating in 20th-century Germany, Orff-Schulwerk was created by classical composer Carl Orff. Orff and his colleague, Keetman, sought to create a pedagogy that is closely related to everyday life and the stages of child development. This approach to music education is more student-centered and age-appropriate according to most ethnomusicologists. The three tenets of this pedagogy are "imitate, explore, create" (Hess, 2013). There is an approach that teachers are expected to follow when guiding students to play instruments utilizing this method. Orff instruments can be identified as barred, pitched instruments, also known as xylophones, glockenspiels, and metallophones. In well-funded general music classrooms, a full Orff instrumentarium would consist of enough instruments for each student to play at once, and have the ability to rotate and have varied experiences. Not all classrooms have the resources available, therefore, the method would need to be altered.

Shamrock (1986) writes an overview of this methodology, highlighting a stark difference from Kodály with Orff-Schulwerk being carefully translated and adapted to various cultures depending on where it is being prepared to be taught. As stated by Shamrock, "a successful adaptation of the Schulwerk idea requires great musical and cultural sensitivity; teachers must have the ability to look objectively at their own heritage and needs" (p. 42).

I recently became a member of the Philadelphia Area Orff Schulwerk Association (PAOSA) after reading about their upcoming workshops. There is a clear message of anti-racism and culturally relevant pedagogy that binds the six sessions together. While I did not have sufficient Orff training in my undergraduate studies, I look forward to continuing my

education and seeing how this methodology can flourish in a radically transformative music education space.

Current State of Music Education

The current state of music education in the United States varies greatly regionally, but also school to school. As I see it, there are common concerns and hopes for the future that are shared amongst music educators, no matter what grade level or subject material they teach. In the ever-changing and highly political climate of schools, music departments are often worried about funding being cut, less instructional time, less preparation time, and being asked to substitute for general education classes or perform tasks outside of our expertise. While tackling these issues would be an entirely new thesis, they should continue to be examined and fought against so that arts educators can maintain their integrity and have job security in the future.

In addition to these core concerns, there is a subset of people fighting for anti-racism and social justice within the space of music education, both at the K-12 and higher education level. One cannot assume that all educators share ideas and hope for radical change, as the current system may situate them nicely. Provoking change and challenging the status quo are goals that a pool of academic researchers and progressive music educators share. While it took extensive work, I was able to find several resources that pertain to addressing my thematic concern and similar endeavors in the field. In evaluating and learning from these authors, it helped to better conceptualize my position within this field of study.

Literature Review

The work I was able to find over the course of this graduate program and thesis writing period has been instrumental in my own intervention planning. I was not aware of any transformational music educators or researchers that wanted to change the field I have been involved with nearly my entire life. While the literature mentioned may differ slightly in which theoretical frameworks are centered, each publication has the goal of disrupting white supremacy and hegemonic structures within music and teacher education.

Andrea VanDeusen (2021) sheds light on preservice teachers' field experiences and how to better prepare them to teach students of color following their undergraduate studies. She provides context from a research project where she investigated preservice music teachers' opinions and assumptions of what it would be like to teach students with culturally different backgrounds from their own. She then created an opportunity for these education students to be immersed in a predominantly Muslim/Arabic community for their field experience that semester. All nine students in this study were white and grew up in culturally homogenous communities, and VanDeusen shared observations made along the way. Common themes included preservice teacher discomfort and unfamiliarity with being in the "minority". She also noted that the teacher education students espoused notions of white saviorism, or the assumption that it was their responsibility to "save" children of color. These reflections ultimately led the author to critical whiteness studies and reconsidering racial dynamics within the music classroom.

These findings have important implications for music teacher educators. VanDeusen (2021) shares, "as facilitators of field experiences, music teacher educators must consider how best to guide preservice music teachers' development without ignoring societal power

imbalances and further exploiting students of color in the classes they teach" (p. 135). If they can find ways to ethically facilitate experiences for their pupils to undergo dissonance but also find ways to reflect upon and grow from their discomfort, students can then be led to have a more critical understanding of their levels of privilege and power. VanDeusen also argues that "preservice music teachers must enter the profession with both a conceptual understanding of white supremacy and practical implications for anti-racist teaching practices in order to dismantle the whiteness embedded in music teaching and learning" (p. 136). These quotations and many others framed my concern in a very clear way. White supremacy will continue to be perpetuated if it is actively or passively ignored in teacher education programs.

Reading about the reactions and experiences of these undergraduate students reminded me of my first teaching job in a predominantly Black school. I never had any kind of preparation or critical pedagogy in my undergraduate coursework or field experiences like VanDeusen provided for her students. She concludes her piece arguing that antiracist pedagogy and the diversification of curriculum are essential to push toward racial equity in society and schools. Her focuses on culturally relevant and sustaining pedagogies and social justice within music education lay the groundwork for other researchers interested in decolonial or anti-racist work within the K-16 music realm.

Caitlin Oberhofer (2020) is the author that was most relevant and informative to my research. Her piece, "Decolonization and Indigenization in Music Education" encapsulates what I aspire to accomplish and includes references to a plethora of researchers I have either read or will be reading in the near future. Oberhofer is a Canadian music educator and researcher that seeks to break down oppressive barriers in music education. Her piece looks

at how pedagogical practices, methodologies, and resource selection can influence students' experiences whether they are in an elementary general music class or postsecondary courses. Oberhofer states that, "music educators unwittingly make political statements in their classrooms by focusing almost exclusively on Western art music. This practice and this statement impact the perspectives of students. Addressing colonization alongside the inclusion of Indigenous musics is necessary to provide a full context for students" (p. 48). Throughout this article, it is clear that Oberhofer believes that educators are complicit in the delivery of Eurocentric ideology through their instruction and repertoire choices. When teachers' privilege is acknowledged, they can begin to deconstruct how it has the power to influence how and what they choose to teach. Additionally, music teacher education programming is rooted in inaccessibility and privilege before students even arrive at their university.

Oberhofer (2020) expounds upon the idea that prerequisite knowledge for undergraduate institutions is comprised of Western music history and theory. Students are also expected to have had private lessons with professionals for several years before auditioning for college programs. The audition process and required repertoire assert that Western art music is the ideal aesthetic and superior art form. "This focus on Western music in the journey *to* the field of music education leaves music which does not fit within this mold as 'other'. This sense of otherness contributes to an 'us versus them' dynamic in which non-Western music is defined by how it differs from the 'norm' of Western music" (p. 49). Oberhofer's framing of power and privilege rooted in these processes further support my thematic concern.

Another aspect of Eurocentrism so deeply rooted in these music teacher education programs are pedagogical methods, specifically Kodály, which glorifies European folk music and classical composers. Toward the end of the article, Oberhofer (2020) arrives at her argument for Indigenization in music education. Through employing culture bearers and authentically representing Indigenous perspectives in the music classroom, teachers can help contribute to decolonization efforts that will make educational environments more equitable and sustainable. Oberhofer's publication drawing attention to decolonization and Indigenization working in tandem makes perfect sense to address the myriad of issues in music teacher education. It is valuable to consider interventions for my thematic concern from decolonial and Indigenous perspectives simultaneously.

A researcher I found from Oberhofer's references section was Jacqueline Kelly-McHale. This author delves into the complexities of song choices for music instruction and the variety of classroom canons that exist. She draws upon songs being re-evaluated and removed from certain collections, which causes an uproar from loyal American folk song enthusiasts that may refuse to acknowledge racist undertones or cultural appropriation. Kelly-McHale (2018) argues that what has become the standard repertoire in elementary music classrooms is "narrowly reflective of society as a whole, both from an ethnic/ racial perspective and with regard to popular music. Teachers, who advance a narrowing of the repertoire, become complicit in the treatment of those who have been subjugated and marginalized" (p. 61). This particular quote helps to illustrate issues with existing elementary general music resources, which are taught in all K-12 music teacher education programs, as well as encouraged to be used in my school district.

While Kelly-McHale discusses issues from a practicing elementary general music teacher's perspective, it still addresses my thematic concern as it is a direct result of teacher education programming, curricula, and common resources. Throughout the article, she continues to use critical questioning to address who has been excluded from American folk music, but also acknowledging that what makes educators uncomfortable cannot be ignored. Even though this was a short publication, it led me to analyze resources from my undergraduate program, most of which are not used in my current practice. Part of my work in addressing my thematic concern will be examining university syllabi, proposed resources, and methodologies and how they either perpetuate or subvert Eurocentrism and hegemonic forces.

Another prominent researcher in this field is Juliet Hess, who has written multiple pieces that pertain to my concern. Hess (2014) documented the experience of four elementary music teachers that had a common goal to subvert the traditional Eurocentric focus on Western classical music and sought to challenge hegemonic paradigms. The work included a variety of activities, carefully curated lessons, and reflections from these four practicing educators, not to mention the response from their students. Hess argues for the importance of *critical* music education as opposed to liberal music education in order to bring true transformation to music education programs. She draws upon work from scholars like Bonilla-Silva (2006) and Goldberg (1993) who state that principles that define liberalism "include individualism, universalism, the belief in the relationality of humans and meliorism" (p. 231). This means that a liberalist paradigm does not account for students' differing relationality to power and fosters competition between them. To challenge this limited framework, Hess pushes to employ a perspective with three theoretical lenses - anti-racism,

anti-colonialism, and anti-racist feminism. These three facets seek to understand and dismantle hegemonic power structures and intersectional issues prevalent in music education, therefore shifting to a critical paradigm.

Hess (2014) ultimately proposes an anti-oppressive curriculum that, “teaches students about inequity, unmasks privilege and works to dismantle it, reveals the possibility of multiple orientations and epistemologies towards the world, considers musics relationally and without hierarchies, and teaches students they are of intrinsic value despite whatever else the world tells them” (p. 247). This is a remarkable undertaking that really encapsulates what I hope to address in my intervention. Hess argues this curriculum will empower students to question power structures not just within a musical context, but other areas of their educational journey as well, which extends this work well beyond the music classroom.

As Hess was looking at elementary general music programs, McEvoy and Salvador (2020) offer aligning both culturally responsive and trauma-informed pedagogies to be implemented in classrooms. In order to best meet the needs of students, culturally responsive teachers must actively build relationships and adjust content to be student-centered wherever possible. As music is an integral part of culture, teachers should be seeking culturally sustaining processes to prevent cultural erasure and subvert the dominant culture instilled within schools (p. 22). “Understanding the overlap between culturally responsive and trauma-informed teaching allows teachers to address a greater spectrum of student needs within the music class both for the sake of student musicianship and, more importantly, for the sake of student well-being” (p. 26). The former statement concluded McEvoy and Salvador’s piece and confirmed that student well-being should be above all considerations in

teachers' minds. Student comfortability and affirming their culture and identity can be invaluable to all classrooms.

Chiao-Wei Liu (2019) also advocates for student voice and choice to help shape music curriculum. In an effort to authentically address diversity in her classroom, Liu asks students to share what they are listening to outside of school and provides a safe space for them to be expressive. Utilizing students' music preferences not only opens up an opportunity for them to dialogue with one another, but also to "recognize and respect different voices, though we acknowledge the complexity and multiplicity of how diversity plays out in human experiences" (p. 97). Giving students freedom to share their interests helps them to thrive in a building that often makes them feel silenced and like they must conform to rigid academic and behavioral expectations. These researchers agree in humanizing students and acknowledging that their culture matters, but to also encourage exploration of cultures different from their own.

In Liu's research and advocacy, she encourages music teachers to "acknowledge the variety of students' choices and to not impose presumptions about the value of their music preferences" (p. 98). A teacher can inadvertently perpetuate white supremacy or themes in popular culture and silence students into not wanting to share in the future. This author also vocalizes ways teachers can give students agency to "nominate" what can be included in the music curriculum. Through democratic processes such as voting for what they can learn about, students not only develop critical thinking skills but feel a sense of ownership and acceptance within the music program (p. 99). Subverting the typical superiority of a teacher's role can show students the possibility for schools to be places of empowerment, rather than an institution waiting for them to need to be disciplined or controlled.

An author that has looked critically at classroom management is Dr. Lisa Martin. Martin (2020) examines the intersections of dominant culture, diversity, and discipline for music teachers specifically. She acknowledges the white supremacy present in music programs, and how its culture has been normalized in U.S. schools to elicit explicit expectations for language, behavior, and compliance in the classroom. Martin expounds upon cultural capital from Bourdieu (1986) as "social assets (mannerisms, values) [that] individuals hold that establish belongingness in a given environment and promote access to community advantages". She then explains how students whose cultural capital aligns with that of the dominant culture within the school assimilate into systems effortlessly, whereas those who lack the aforementioned cultural capital have a more difficult experience and are often targeted within systems of discipline (p. 19).

Martin's (2020) observations illustrate what she identifies as cultural mismatches as a result of a "lack of cultural synchronization" in which (often predominantly white) teachers misinterpret student actions and, therefore, react and punish them in an unfair way. Her piece implores educators to examine their implicit biases, cultural backgrounds, and positionality within systems of privilege and oppression. These reflexive practices are similar to those within my proposed professional development series that will be expounded upon later in this paper. Martin also advocates for educators to develop close relationships with students' families to authentically tier your program to celebrate the cultures within the surrounding community (p. 20).

While there is a significant amount of important research being done in the K-12 space, I am most preoccupied with music teacher education programs at the undergraduate level. For a perspective on music teacher education programs, Dawn Joseph and Kay

Hartwig (2015) studied the experience and impact of an immersive and culturally authentic African music workshop for preservice music educators in higher education programs in Australia. They advocate for multicultural music courses to be taught by guest music teachers that are culture bearers to further enrich and authenticate experiences for preservice teachers to adequately prepare them to incorporate diverse techniques and to empower their future students to be global citizens (p. 9).

Authentic culture bearers allow for immersive and experiential techniques that are more likely to be transferred in a way that does not tokenize the music or practice. Joseph and Hartwig's (2015) research findings argue that delivering immersive and participatory lessons that transport students (from elementary all the way to higher education) across the world and back through history to experience and take part in a culture outside of their own (p. 10). This study was limited to one workshop and a small subset of students. It would be more helpful to have data from an entire semester or, better yet, thoughtfully developed multicultural curriculum present throughout an undergraduate teacher program.

McArton (2020) comprises ways that universities can disrupt the cycle of elitist music education (p. 20). This author tells of ways to incorporate immersive and authentic experiences to give preservice teachers more options than the typical course schedule for undergraduate music education programming in North America, just as Joseph and Hartwig sought to do. McArton discusses the common issue of college programs tokenizing cultures and undervaluing multicultural music and practices outside of the Western art form (p. 18). This author also includes quotations and suggestions from Etienne Wenger's Communities of Practice and Social Learning Systems in the context of music ensemble groups in band, choir, and orchestra. He argues that participation in these ensembles should elicit "legitimate

peripheral participation" (p. 7), which is less common in Western art music classes and ensembles, so McArton argues programs should offer a more diverse set of choices for courses and customizable degree paths. What remains unseen in this compilation and evaluation of various studies is actual research and data of implementing the suggested programming and how it affects future careers of music educators.

In addition to considering undergraduate programs for music teacher education, it is important to look at ways to address current music educators through professional development sessions. McKoy, MacLeod, Walter, and Nolker (2017) performed a research study that provided in-service training for cooperating teachers on culturally responsive teaching. This five-day in-service program incorporated global perspectives and interactive sessions to offer experiential music as well as assessment and curriculum development (p. 54). Before and after the program, these researchers had teachers rate their "familiarity, frequency of use, perceptions of importance, comfort and concerns related to culturally responsive teaching" (p. 55). This study proved that most teachers gained a new understanding of what culture means and to not make assumptions about their students' cultural backgrounds. Through culturally responsive teaching, educators explore students' cultures inside and outside of the classroom and make connections between students' prior knowledge and what the educator desires to teach them (p. 60). These researchers also touched on the impact of teachers helping students' communities and cultures to be validated throughout their educational journey, specifically in a music classroom context.

In this research study, there was a small sample size and some limitations within the research. It would be helpful to see the outcomes of these practicing music educators' enhanced intercultural understanding over the span of a few years. Workshops such as this

one, across all disciplines and subjects, should be funded and provided to teachers of all experience levels. Opportunities for current practitioners to feel empowered to explore and enact anti-racist and culturally relevant and responsive pedagogies are imperative for true transformation of music education in this country. There is an urgent need for music educators to analyze their curriculum, resources, and methodologies and seek to make it more anti-racist, decolonized, and culturally authentic.

Hess (2015) argues that music education needs to be decolonized and move beyond tokenism and states, “Western classical music is constructed as “natural,” and the curriculum tokenizes alternative practices by making them tangential to the main curriculum. In many respects, Western music in music education acts as a colonizer” (p. 336). In brief, Hess addresses Eurocentrism’s presence in the ‘main curriculum’, but also how it reinforces dominant power structures implicitly and explicitly. She names “curriculum as the colonizer” and cites specific examples within Canadian curricula. Examples mentioned include one of the standards calling for students to be able to read “[Western standard] musical notation” which precludes them from exploring global music and popular music in the context of literacy (p. 337). This practice of “othering” and moving non-Western music to the periphery of curricular programming affirms racial hierarchies that have been in place for centuries. She urges teachers to not tokenize and marginalize pieces of their curriculum, such as an African drumming unit that just so happens to take place during Black History Month. Thoughtlessly grouping together activities or promoting music class tourism and exoticism continues to show them as outsiders to the dominant culture. Even the “musician-as-explorer” model that Hess discusses is a bit better, but still does not interrupt the hegemonic

paradigm. It promotes exploring music from all around the world, but is a bit removed from students' present musical interests and experiences (p. 340).

Hess (2015) argues for the "*Comparative Musics Model*" that would be "attentive to power relations…and will bring race, class, gender, dis/ability, and nation to the forefront and focus on the way that these fluid categories intersect with each other and also the subject matter" (p. 341). Utilizing this framework would enable various musical traditions to connect and inform one another. This would strengthen critical thinking skills and relationality, as well as foster a more interconnected way of looking at the world and the music it has to offer. Hess drew broad ideas to influence this framework from Mohanty's (2003) women studies programming entitled "Feminism Without Borders". While she critiqued a bit of Mohanty's work, Hess was able to compare it to various modes of curricula in music education and how to, eventually, develop ways to teach general music without tokenism or trivialization.

Hess (2015) poses the following question that nearly all teachers could consider: "how can we address what we are legally bound to teach while still deconstructing power relations that established the curriculum as such?" (p. 344). As a music educator, I feel fortunate that I have agency over what songs and activities I use to supplement lessons to deliver my school district's curriculum. Many of my colleagues do not have the same luxury, but each of us must consider how to subtly but intentionally work to deconstruct hegemonic forces within our school and subject areas. Hess concludes this piece discussing her idea of teaching music in a relational way, to foster critical inquiry amongst students. This would also subvert Eurocentric paradigms as it is not performance or product-oriented, but challenges Western music and common practices. Hess argues for, "a non-hierarchical, inclusive, dialogical curriculum fosters student engagement with music and with issues of

power related to music and also to capital" (p. 346). I can envision this paradigm being implemented at elementary, secondary, and post-secondary levels of music and teacher education.

In another enlightening publication, Hess (2017) advocates for naming systems of power that directly contribute to structural and systemic issues of racism within music education. In addition to examining the historical foundation of white supremacy and Eurocentricity, Hess seeks to name and tame the systems that perpetuate these ideologies. Oftentimes, in the push for more "world" music, it can lead to non-Western music and popular music "on the periphery of the curriculum, in a manner that is frequently additive and often celebratory" sometimes referred to as *musical tourism* (p. 23). The movement for more multicultural representation in curricula has been critiqued to be complicit in failing to mention racism and engaging in *powerblind sameness*, which can be defined as "denying difference and erasing power hierarchies" (p. 23). Pulling away from discussions questioning systems of power and using explicit language can continue to perpetuate white supremacy and maintain its prominence in music curricula and educational practices.

A common theme in these articles is Hess' (2017) actionable steps to make change and address the issues to which she raises attention. In addition to speaking truth to power, she mentions engaging in discourse that questions what music, instruments, and traditions are centered in our current curricula and pedagogy but, more important, who may be missing from our programs and curricula. She points to massive shifts in the field that this active inquiry helped lead to initiatives like hip hop pedagogy (Kruse 2016), culturally responsive music teaching (Lind and McKoy 2016), the honoring of informal music learning (Green 2001, 2008) and various popular music pedagogies (p. 24). Alongside dialoguing with

colleagues, Hess advocates for explicit race talk with students of all ages. She refers to past case studies she had done that examined music educators' processes for subverting hegemonic practices through diverse pedagogies and encouraging students to engage in critical discussions of race and colonialism during music class (p. 27). While this research is based in Canada, it is comparable to systemic issues in U.S. education. Hess also discusses her work as a music teacher educator, wherein she spends weeks guiding her students to examine their positionalities and how examining the facets of their identities equips them to better name and work against systems of oppression in education (p. 33)

Lastly, Hess (2017) pushes teachers to engage in courageous conversations outside of the classroom, specifically with the surrounding community. "When teachers recognize systems instead of faulting individuals in the community context, we create a unique opportunity for the school to work creatively with the community to address some of these issues collaboratively" (p. 31). In spaces where teachers and administrators discuss school progress, like faculty meetings, words like "diversity, equity, and inclusion" or students that are "at-risk" are often used. This implies something Lise Vaugeios (2013) calls *terminal naivety* which can be defined as a "mode of being in which individuals are constantly engaged in forms of self-improvement, divorced from any sense of the systems of governmentality that shape our and other people's lives" (p. 217). This enables people to stay disengaged from what is happening in the world or systems that affect our society, schools, and students. Intentionally subverting *terminal naivety* in the music education sphere, but also in all educational and societal contexts, would propel people to confront oppression and white supremacy directly.

Implications of Technology in Music Education

Throughout my coursework in this program, I was given the opportunity to research and analyze technology within the field of music education. Critical questioning is essential in evaluating and transforming education to become more equitable and sustainable. The question I addressed in my research was: does technology reduce, deaden, or enhance human creativity in music education? Utilizing the research from several authors, I will argue that technology has the ability to do all three of these things within music education – it is all a matter of how and why technology is employed within the music classroom.

Patrick M. Jones (2007) discusses globalization and its impact on society, music and education. Jones states that, “the growth of digital technology has increased people’s access to recorded music, altered the ways we engage musically, and has fostered new ways of musicing” (p. 4). It is indisputable that the rise of technology has increased accessibility to music and connected people around the world to enjoy music digitally. It has enabled music educators to present live recordings into classrooms and help them to witness concerts that are typically reserved for those in cities with the means to buy tickets to attend. This heightened accessibility to music can encourage students to be more creative and perhaps want to learn an instrument themselves. When I show live performances and musicians playing songs that students recognize, they are more engaged and usually more likely to sign up to participate in the band or orchestra at my school. This is my personal experience, but I wonder if this trend is similar with other elementary general music teachers.

It is important to recognize implications as well as benefits. Jones (2007) then states, “This has, however, not come without musical complications. Digitization has helped to redefine knowledge and services into “goods” to be traded globally via telecommunications”

(p. 4). He expounds upon the objectification and commodification of music and how it must be addressed in the field of music education. Alongside the commodification of music, it has become less of a social or ritualistic act. “This results in a de-musicing of life at the social level and relegates traditional musics and ways of performing to ‘the picturesque past and the tourist trade” (p. 5). While Jones outlines these very real concerns for losing the social and traditional art form that is making and experiencing music, he also points out that this increased accessibility and commodification does yield stronger identity-formation amongst adolescents in particular. He wraps up this section reflecting upon all the impacts that technology has on the field with a call to action for music teachers:

> We need to develop students’ musicianship for personal musical agency in a multitude of musicianly roles and genres in order to reclaim music as a form of human praxis and help students negotiate a diverse and increasingly mediated musical ecology by raising their expectations of musical products, widening their musical horizons, and equipping them with the ability to express their own thoughts and feelings and interact musically with others using their own musical voices. (p. 6)

I agree that we are responsible for facilitating lessons that increase student musicality and inspiring their creative expression. So, in terms of my original question, while technology has the power to reduce student creativity, teachers have the power to subvert technology reliance and make sure that students are still fostering creativity with or without devices.

In the interest of creativity, Clements (2018) considers the relationship between technology and human engagement. She compares the following:

> Unlike *digital expansion*, which focuses on bringing lessons learned through digital technology into society, the *cultural-hybridity* construct is based on perspectives that encourage us to critically explore how technology, created by humans, affects the human to digital technology relationship and humanity overall. It also intends to reduce the focus on digital technological innovation for the sake of newness and to purposefully create technology that acknowledges or even betters the values of humanity. (p. 69)

Teachers should always critically analyze the relationship humans have to technology and the purpose it serves in the classroom. Clements (2018) discusses ‘digitotalitarianism’, which is the idea that the “reduction of failure and the narrowing of approach through standardized interfaces have resulted in a perceived loss of creative skill” (p. 72) is particularly concerning. As all artistic processes have historically embraced patience, persistence, and practice, one can discern that a digitized artistic realm can lead to a change in mindset and streamlined procedures that shorten or take enchantment away from the creative process. This perspective creates a disconnect between ‘classically trained’ musicians and primarily digital musicians. Both are valid, but that they are not mutually exclusive realms – music technology and acoustic instruments can both be thoughtfully utilized within education.

Multiple pieces I have studied discuss benefits of online collaboration pre, during, and post the COVID-19 pandemic. Though their piece was published pre-pandemic, Cremata and Powell (2017) present another valuable perspective on accessibility and an interesting theoretical lens. Their student-centered project expounds upon new pedagogies and

challenges what counts as learning and music spaces. Some bright spots from this study included,

> Another aspect of the project that resonated with the students was the empowerment that students experienced as they were tasked with constructing their own projects using a variety of free tools. Since the parameters of the project were not restrictive (the song could be any genre, vocals were optional, etc.), the students' self-confidence grew, as they were able to collaborate with musicians outside their school-context and receive constructive feedback through the digital exchange and creative process. (p. 308)

Students also had increased enthusiasm and were challenged to "think outside of the box" throughout this project. This seems to be an example where technology was more of a vehicle for collaboration that superseded physical distance and enriched an educational experience, therefore it enhanced the creative process.

Gibson (2021) offers perspective on collaborative online music making. This was more about a specific ethnographic musical event moving to an online platform during the pandemic, but offered insight that contrasts online and offline practices:

> Online musical practices are not replacing offline encounters, but they have the potential to enhance those experiences and maintain sustainable connections whilst offline meetings are not possible. The online meeting space is also enabling collaborations to occur that may not ever have been possible offline, which opens many possibilities within music education, particularly with regard to creating opportunities for intercultural collaboration. (pp. 162-163)

Intercultural collaboration and prevalence of authentic culture bearers is a goal of my thematic concern, so, in this instance, technology is broadening the field to culturally relevant creativity. She speaks about the dichotomies such as online vs. offline and 'real time' vs. 'delayed time' in musical practice and how they should not be seen as black and white, but how all options can be employed to enhance creativity.

Rinsema (2021) views music education through an ecological lens toward sustainability. She advocates for pluralistic music creativity that involves listening, playing, improvising, and digital composition and production. This model seems more realistic, sustainable, and well-intended. When considering all aspects of music education and utilizing technology where it can enhance composition processes, it can increase creativity within a music program. Rinsema calls for a model that is centered around 'acting with sound':

> Musical creativity is acting with sound for the purpose of creating some product that is new for the creator. The following musical engagements involve acting with sound, and thereby can be creative: listening, improvising (digital or not), playing (whether passed down aurally or symbolically), conducting, digital/aural composition and production, traditional composition, analyzing, and audiating. (p. 104)

The author elaborates on this model and categorizes actions into whether they are representational and what their creative product is. Another way to look at this model would be its potential to subvert the dominant culture. Throughout my research toward my thesis, eurocentrism and authoritarianism heavily influence music classrooms and ensemble structures. Centering students to be creators and designing lessons to be action-oriented helps to empower students to have agency over their own musical journeys.

While this research is varied, it provides an all-encompassing view of how technology impacts music education. When considering whether technology reduces, deadens, or enhances human creativity in music education, it has the potential to do all three. Reduction of human creativity can occur when there is an increased access to pre-recorded and pre-programmed composition software. Deadening of creativity can happen when the pressures from the commodification of music discourages artists from contributing and sharing their talents. There are several examples provided above that offer ways that technology can enhance music education, but, it is entirely up to the educator how it is utilized. Alongside my philosophy of education, teachers need to be critical of their practice and intentions in all areas of their profession – this way, they hold themselves accountable for how they are either transforming education to be more equitable, or reproducing oppressive, hegemonic systems of power. In my future endeavors, I will absolutely consider technology's impact in all aspects of my thematic concern, as well as my instruction. Creativity is such a subjective term and aspect of my job that I do not normally question or analyze. Attempting to rationalize how technology impacts creativity was an opportunity to view my practice as a teacher, musician, and learner in a different light. As I continue to fight for a future in music education for liberation and humanization, it is crucial to view technology through a critical lens.

Music Education for Sustainability

Another invaluable theoretical lens considered throughout this program was education for sustainability. It is no secret that our natural world is being ravaged by climate change. Due to climate catastrophes, our earth and our society will inevitably collapse unless all people work collaboratively to make a difference. Ecocide is defined by Merriam-Webster as, “the destruction of large areas of the natural environment as a consequence of human activity”. As ethnocide is a growing concern of arts educators studying to decolonize curricula and resources, ecocide should be of concern to all educators and we must ask one another: how can we transform education and our pedagogy to contribute to sustainability? Through examining place-based pedagogy, ecojustice music education, and the environmental arts, it is apparent that the possibilities for music education for sustainability are endless, but not widely known or taught in teacher education programs. In order to best prevent ecocide, help students to be more connected to their natural world, and empower silenced voices, music education must be radically transformed.

Upon learning about the intricacies of place-based education, I have become more equipped to effectively prepare students to learn from and contribute to their community through music. Gruenewald (2003) states, “place-based pedagogies are needed so that the education of citizens might have some direct bearing on the well-being of the social and ecological places people actually inhabit” (p. 3). If curriculum in any subject is “placeless” (p. 8), it bears little to no authenticity to its students and will not be memorable or sustainable in the long run. The various languages, cultures, and practices of a community must be integrated into curricula and classrooms not just because it is engaging, but because it is relevant to students. Exploring ways to immerse students into the natural world helps them to

understand their purpose and ways they can contribute to their community. Through place-based education, students can positively impact their community while participating in lessons that are both challenging and student-centered.

Other aspects Gruenewald (2003) expounds upon are decolonization and reinhabitation in relation to the greater societal and cultural landscape in which place-based education occurs. Reinhabitation is defined as, "learning to live-in-place in an area that has been disrupted and injured through past exploitation" (pg. 9). This is especially true for urban areas, but could be argued for our entire country, as all cities are built upon genocide, exploitation, and stolen land. In an effort to respect all cultures and their practices, this framework seeks to unify toward a sustainable and unified community. Gruenewald argues this cannot occur without decolonization. Schools and political systems would need to undergo, "unlearning much of what dominant culture and schooling teaches, and learning more socially just and ecologically sustainable ways of being in the world" (p. 9). Teachers would need to unlearn the hegemonic culture that controls curricula and implicit biases that inadvertently affect our judgment. It would also behoove future educators to take critical pedagogy courses in undergrad in order to best prepare them to be unbiased and conscientious teachers, but that would mean universities would need to drastically reform teacher education course schedules and curricula accordingly.

In regards to my thematic concern, both eurocentrism and racism cannot be disrupted and eradicated from music education resources without the critical examination of how non-dominant cultures have been erased or minimized within the field over hundreds of years. Place-based education and involving authentic bearers of culture are crucial to sustaining equitable and multicultural music education, both for K-12 students and within music teacher

preparatory programs. For all subjects, it would be best to have curriculum tiered to that community and a council that meets monthly to examine or re-write aspects of the curriculum that no longer serve the best interests of the students. Having in-house experts writing and overseeing curriculum is far more equitable than some outside company that seeks to profit off of schools and writes something generic to be a blanket over the entire country and its standards. Ultimately, teachers and administrators should want their students to have higher and deeper thinking and achievements throughout their educational journey, which can absolutely happen through place-based education.

In addition to place-based education, Smith (2021) shares about ecojustice in music education. She argues that in order for our species to survive and thrive amidst the impending threat of climate catastrophe, "it seems prudent to expand music education curricula to embrace practices that build both individual and community resilience as a means to ensure the continued possibility of flourishing" (p. 2). It is apparent that music can help people express their feelings and cope with emotions, but Smith is calling for radical reformation of music education to be even more experiential and interdisciplinary to expand students' exposure to nature, repair their mental health, and be attuned to their soul's purpose (p. 2). Additionally, challenging the dominant culture within music education is of vital importance when considering sustainability. The institutions and capitalistic greed that ravish our world continue to oppress so many groups of people that have subsequently been silenced in the field of music.

Because of the grotesque oppression and exploitation that has occurred, decolonization and music of resistance should be incorporated into every music classroom. While some subjects are highly performance-based, such as instrumental and choral

ensembles, directors have full agency to not only center BIPOC composers and musicians whenever possible, but can program performances to reflect social movements. For general music teachers, involving authentic culture bearers wherever possible is the best-case scenario, but may not be accessible with limited funding. Educators must be trained to authentically deliver songs and lessons while honoring the culture, not tokenizing or white-washing it. More funding needs to be poured into K-16 music education programming to best train teachers to effectively teach multicultural music through experiential learning. In addition to this training, educators should seek to center student voices whenever possible to shift to a more collectivist and communal classroom culture. Smith (2021) argues that, "such an effort could interrupt the replication of unsustainable practices and social inequities through a shifting of egocentric purposes of education" (p. 8) could lead to a more equitable and sustainable classroom.

In addition to curriculum development within K-16 music education programs for sustainability, music through the lens of environmental activism can be an incredibly powerful tool for educators to employ. Inwood et. al. (2016) state that music about the environment has existed for hundreds of years, promoting cultural significance and evoking emotional responses (p. 77). Protest songs are arguably the most influential musical pieces that have inspired social change and battled against inequities and exploitation historically and currently in society. Environmental arts initiatives in urban centers are, "raising awareness about environmental degradation, by introducing a new means to voice dissension, and by proposing imaginative sustainability solutions" (p. 79). Whether it is through music, visual arts, drama, or dance, the creative arts can be a bridge for students that may be disengaged from academic subjects. These efforts establish ways to involve as many people

as possible to band together for urban sustainability, especially when they are united through song and common purpose.

Another example of music reflecting the environment is creating soundscapes based upon the natural world surrounding students, as well as songs written in response to where students live. An important point about this section is encouraging students to engage with "human and non-human" sounds (p. 77) and the "biophony and geophony" (p. 5) discussed by Smith (2021). Incorporating sounds from nature expands music education past traditional Western music and instruments to be more auditorily aware of the natural world around them. In places where wide, open spaces are not accessible, students can create soundscapes using found sound. This includes anything in their indoor or outdoor environment that can produce sound rhythmically or melodically. While students' curiosity is being nurtured, activities like this are subsequently challenging the elitist paradigm of classical instruments that reign supreme in the music field.

Expanding children's auditory awareness is not only interesting but essential, as so many may suffer from sensory deficits as a result of limited exposure to nature and physical play. In a world booming with technological devices, some that absolutely provide interesting opportunities for music classes, teachers must focus their attention on helping students further harness sensory capabilities. Smith (2021) argues that, "if we were to view ourselves as facilitators of sensory development in addition to our role as culture-bearers of the music traditions, we might be more able to create sonic engagements that do not bifurcate mind from body, mind from heart, or elevate human thinking above the wisdom of the earth and other-than-human forms of intelligence" (p. 6). In addition to enhancing sensory development, it is imperative to appeal to children's psychosocial wellbeing. Music teachers

should view their “role as less of a music director or teacher, and more as a steward of nutritive musical experiences who resists potentially harmful social comparisons and value judgments and embraces caring and compassionate actions” (p. 6). An educator may think they can imagine how their students are feeling, but it is often only the tip of the iceberg. Whether it is eco-anxiety, food insecurity, or other issues exacerbated by the climate crisis, teachers should lead with compassion and promote resilience within their students. This requires teachers to examine their own mental and emotional wellbeing frequently to prevent burnout and overextending of oneself, which is unfortunately common in this profession.

To make music education more equitable and sustainable, it is crucial to acknowledge the colonization that has taken place and acknowledge the dispossession of Indigenous land and culture. Smith (2021) quotes Martuewicz (2015) with the following statement, “Where indigenous and local traditions have been erased, music educators might work to reconstruct such knowledge through music composition and community art making” (p. 8). Delivery of all cultural material should never be tokenized or “sold” to students, but should be authentic and honor its predecessors. Whenever possible, students should be exposed to an authentic culture bearer and understand the origination of the content. These processes enable students to have a broader understanding of their place in the world and the culturally rich offerings it has. It is essential to instill within children that all cultures have worth and are of value to learn. This challenges the hegemonic paradigm of eurocentrism within music. Other hegemonic paradigms in this field include gender norms and authoritarian styles within instrumental and vocal ensembles. Students should have a voice and agency within music classrooms so that they are actively involved in leading their own educational journey.

While shifting music education to be more ecojustice oriented will surely lead to sustainability, Rodriguez (2020) argues that "culture is the most powerful tool to inspire the social change these times demand" (p. 121). It is evident in social movements that art and music have had profound impacts on the emotional aspect of protesting and activism. Culture can elicit emotional responses and cultivate shared experiences, often in a more universal way than spoken word alone. Rodriguez shares her family's struggle in an urban setting after immigrating from Peru. This struggle was known to many families in cities: while attempting to put down roots, it was clear that their community was not a priority for the state but rather a place where culture is dispossessed and silenced. Rodriguez more explicitly states, "my community, like most communities of color and Indigenous communities, was intentionally disenfranchised, poisoned, and turned into a dumping ground. Injustices intersected: violence, poverty, drugs, government neglect, and environmental racism" (p. 122). Following this, she critiques most stories and content produced to protest climate change as 'hella White' and I wholeheartedly agree. In the music industry, white voices are amplified, even when discussing issues that people of color are primarily affected by. As a white music educator, it is my duty to amplify and center BIPOC voices of students, colleagues, and musicians in my instruction. The centering of white artists and intellectuals leads to tokenizing and watering down issues ravaging communities of color, including environmental racism within the climate crisis.

Much like Inwood et. al. (2016) advocate for urban centers to raise awareness and bring community members together, Rodriguez (2020) founded the "Center for Cultural Power" (p. 124), which supports culture makers in their efforts to address climate change and other social issues. As society needs to have a more collectivist mindset, centers like these

provide dedicated space to nurture a more equitable cultural hub where artists-in-residence and activists can thrive and learn from one another. “Just as ecosystems need biodiversity to thrive, society needs cultural diversity to grow new possibilities. Monoculture deadens our collective potential” (p. 123).

Aligned with these ideals is increasing the evocation of human empathy and challenging consumption within our society. When people become aware about how their personal consumption and how our economic system is built upon greed and exploitation, their emotionality drives urgency to create social change. Rodriguez states it beautifully here: “Imagine an outpouring of cultural content that shows us a future where political, economic, and cultural power are justly distributed and humans are in a regenerative relationship with nature” (p. 127). Through this imagination and execution of cultural content, this could allow people to have hope and work toward a world they envision to be sustainable and worth fighting for. If these visions and calls for action are presented in songs, visual arts, television, and movies, they are bound to not just normalize the conversation of climate change, but educate and evoke emotion out of the general population.

One of the reasons I became a music teacher was the invaluable therapeutic power that music has had over my life and growth as a person. Its ability to transcend social constructs of language, race, and class as a cultural form of communication and art is a phenomenon in and of itself, but that does not preclude it from reproducing colonialism, white supremacy, and racism. As most music educators are undertrained to teach in a trauma-informed way, most methodologies are far removed from the culturally and naturally rich world in which we inhabit. As I seek to propose a course outline for music teacher education programs and professional development, a new lens on ecojustice education and

sustainability has been indispensable for my research journey. In accordance with decolonization of resources, educators and curriculum writers must consider content to be taught in a sustainable and engaging way. While we may have increasing panic about the state of our climate, we should channel our energy into harnessing cultural power and amplifying silenced voices to work toward social and environmental justice for all.

Conclusion

Reflecting upon the many facets of research, it can be concluded that all authors are pushing for a more racially and socially just world for music education. In order for true transformation to occur, teachers cannot rely on problematic song lists, controversial curricula, or avoid uncomfortable conversations with colleagues. Countless members of Black, Brown, Indigenous, and Asian communities did not suffer through silence, genocide, and cultural erasure to live in a society where teachers do not subvert the hegemonic structures that continue to oppress non-white students. When armed with historical knowledge and inspirational literature, one cannot sit idly by and assume the world will change on its own. People will continue to grow desensitized to the atrocities staring them in the face if they continue with inaction. While one person cannot change the world on their own, a critical intervention can take place in an effort to make their field more equitable and a force of change. If music teacher education programming and resources can be decolonized, along with a radically transformative professional development series for practicing music educators, social change is possible.

Chapter Four

Critical Action Research Program Proposal

It is abundantly clear that transformation needs to occur within music education as a whole. In order for this field to radically evolve, I argue that a two-pronged approach is necessary. First, I seek to form a Critical Pedagogy in Music Education syllabus for a proposed college course for pre-service music educators. This course would confront Eurocentrism, racism, and colonization within music resources and empower future teachers to transform music education as they enter the field. The goal would be for pre-service music teachers to not only learn critical pedagogy and multiple theoretical lenses, but to have concrete ways to eradicate social and racial biases within their future schools and amongst their colleagues. A single course would not be sufficient or successful if universities did not take the initiative to consider their curricula, resources, and intentions across all degree programs. Additionally, I will propose a radically transformative professional development series for practicing music educators. This would consist of five sessions for current music teachers to critically examine their own practice, learn experientially, and eventually decolonize their own resources and song lists.

Choosing a two-pronged intervention may be daunting, but it is the only way I can ensure simultaneous and meaningful change can occur in the field of music education. I cannot imagine one endeavor without the other. Before I divulge specifics of each program, this chapter will delve into what critical action research (CAR) is and its role in my intervention. I will also draw upon the theoretical frameworks, current literature, and historical context previously discussed to show consistency throughout my programming. Lastly, I will provide extensive detail and outlining for both facets of my intervention.

Critical Action Research

At the heart of the Transformative Education and Social Change (TESC) program is critical action research. Commonly abbreviated as CAR, critical action research can be defined as discovering an issue within a system of power and wanting to look critically at and take action toward combating through research efforts. I had never heard of this method before I was enrolled in this graduate program, but it became clear to me that transformational change can occur through sustained efforts of CAR, PAR (participatory action research), or YPAR (youth participatory action research). Having a knowledge base grounded in these practices has been helpful, but aligning my ideals with inquiry-based action and challenging hegemonic systems has been invaluable.

Anderson et al. (2007) suggest that action research is not new or monolithic and that teachers are able to be gatherers of data within their own classrooms. In part, action in this context can be identified as the improvement of one's practice, leading to social change and research as "creating valid knowledge about practice" (p. 20). Adding the term critical centers research that wants to challenge systems of power and lead to a more equitable and just society. In this process, it is suggested to use a plan-act-observe-reflect cycle (p. 20), which reminds me of being an effective educator and musician. As a music educator, one plans the school year on so many different scales, performs instruction, observes how students respond and grow through your lessons, and then thoughtfully reflects upon how to proceed or change it for the future. While this graduate program does not entail the amount of research and time it takes to write a dissertation and conduct research over a number of years, it has been powerful to research and view my thematic concern through various theoretical lenses.

Theory to Practice

In chapter two, I delineated the theoretical frameworks that underpin the programming I am designing. I argue that through employing critical pedagogy and decolonial theory, education otherwise can occur and thrive, specifically music education otherwise in my case. In my first intervention, critical pedagogy is in the name of the course but it also is the foundation for how the course is organized and what readings were chosen. By the end of the class, music teacher education students undergo the process of decolonizing various instructional materials and understanding how to apply the theories and pedagogies learned in their future practice. Providing this foundation for pre-service educators enables them to go into the workforce and enact real change – slow progress toward education otherwise. In educators working within the "cracks and fissures" (Walsh, 2018) of societies and schools, diligent work can be done to ensure that a vast number of students can benefit from critical pedagogy within their music classes and ensembles.

In my second intervention, a professional development series for practicing music educators, decolonial theory is at the root of its purpose and goals. Not only do they undergo the process of decolonizing their song lists and curricular resources, but they attempt to decolonize their minds through critical questioning and a Freirean process known as the problem-posing method. Teachers may feel that certain professional developments do not pertain to them. In forming this series, I was intentional about creating opportunities for dialogue and growth amongst the group. Freire (1970) states that, "Problem-posing education affirms men and women as beings in the process of *becoming*—as unfinished, uncompleted beings in and with a likewise unfinished reality" (p. 84). Leading both programs with a "Who are we and who do we hope to become?" and inquiry into one's philosophy of music

education allows for introspective thinking. "In problem-posing education, people develop their power to perceive critically *the way they exist* in the world *with which* and *in which* they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation" (p. 83). Viewing the world and field of education as a process that is transforming, that we have the ability to mold, is radical in and of itself. Critically examining how we exist within the world and relationality to systems of power is crucial in understanding how we can help the world progress, toward that of education otherwise.

In reflecting upon the literature I have researched, it is clear that my goals align closely with theirs. Most specifically, I relate to Juliet Hess' (2015) publication where she seeks to decolonize music education curricula in Canada and move beyond tokenism. She states that, "Western classical music is constructed as "natural," and the curriculum tokenizes alternative practices by making them tangential to the main curriculum. In many respects, Western music in music education acts as a colonizer" (p. 336). Concisely, Hess addresses Eurocentrism's presence in the 'main curriculum'. She names "curriculum as the colonizer" and cites specific examples within Canadian music curricula. As an anti-oppressive scholar and radically transformative music educator, Hess is making change at Michigan State University. The course offerings in their undergraduate programming seem to be directly in line with my proposed course. It is my hope that more universities adopt similar pathways to non-conventional, anti-racist courses.

In another article, Hess (2014) proposes an anti-oppressive and critical curriculum that,

"teaches students about inequity, unmasks privilege and works to dismantle it, reveals

the possibility of multiple orientations and epistemologies towards the world, considers musics relationally and without hierarchies, and teaches students they are of intrinsic value despite whatever else the world tells them" (p. 247)

In addition to ideas conveyed by Hess, I utilize trauma-informed and culturally-responsive pedagogies in my proposed teacher education course. In fact, I include McEvoy and Salvador's (2020) publication in my required readings during the course. Students learning about and experiencing these pedagogies in the context of the elementary general music classroom will surely be applicable to their future practice. This exposure can also foster connections with the general education realm, who typically have more courses in this area than specialists. The extensive research done throughout this program, and for chapter three specifically, has shown me a sphere of like-minded music educators I did not know existed. Their diligent efforts in continuing to make music education more equitable is inspirational and lays the groundwork for new researchers, like myself, to contribute as well.

Intervention Proposals

Throughout these chapters, I have argued that music teacher education programs need to be decolonized and radically transformed so that K-12 music classrooms and curricula are anti-racist and counterhegemonic. Alongside undergraduate programming, current music educators in the K-12 space could be trained to decolonize their own practices and resources to work toward the same outcome. After sharing the purpose and goals of these programs, extensive detail will be shared about the organization of each intervention.

Purpose and Goals

While it may be daunting to orchestrate two programs, I can only envision my thematic concern being confronted by both. In my experience, both music teacher education

and working in the current state of music education perpetuate white supremacy and the suppression of oppressed voices. While each intervention on its own addresses a population and their practices, it would be more advantageous for them to co-occur. This way, transformation can stretch beyond a wider scope of music education. The purpose and objectives of each program overlap slightly, as they aim for the same goal: anti-racist music education that subverts the status quo.

Critical Pedagogy in Music Education

Music teacher education consists of a wide variety of courses, ranging from private lessons on a student's major instrument, required ensembles, music theory and history classes, and a few education courses as well. To prepare a young adult to be proficient to teach any music class or ensemble in any K-12 setting requires intense study and vulnerability in learning several instruments and pedagogies. What seems to be missing from some programs, though, is a course to challenge students to engage in critical pedagogy and create a more equitable world for their future students. Critical Pedagogy in Music Education seeks to expose students to a number of critical theories and engage in culturally responsive pedagogies and practices. Through experiential learning, extensive study, and thoughtful writing, students would eventually be empowered to question the world around them and learn how to decolonize teaching materials to diversify their practices moving forward.

Radically Transformative Professional Development Series

The field of music education in public schools comprises elementary and secondary general, choral, band, orchestral, and music technology teachers. Each professional's day-to-day duties and previous education may be different, but all have a common goal to enrich students' lives through music. Another commonality, at least in my school district, is the

music department meeting for professional development throughout the year. Using this time to give teachers time to articulate their philosophy of music education and reflect upon their practices and a shared curricular framework would open the door for transformation to occur. Additionally, inviting guest musicians to share authentic learning experiences for teachers to implement in their classrooms would diversify their practice. Lastly, much like the undergraduate course, teachers would be equipped and allotted time to decolonize their own instructional materials in hopes of creating a more anti-racist and equitable space and music program for their students.

Program Organization

Below, I detail outlines for each of my interventions. It is important to understand that in order for these programs to be properly implemented, all parties involved would have to be on board. For my proposed undergraduate course to run, it would require many meetings with the head of the music education department, as well as the diversity, equity, and inclusion office at the respective university. Course schedules for music teacher education students are typically very packed, but this course would have the potential to have an invaluable effect on the individual and their future students and programs. In order for the professional development series to run, there would need to be administrative support and time provided. In an ideal world, these sessions would occur consecutively and offer professional development credit or a certification following its completion.

Critical Pedagogy in Music Education: Course Outline

This proposed course is meant to be a six-week intensive course before a pre-service teacher's final year of college. It would work best to be offered during a university's summer sessions and winter session to accommodate students graduating in May and December. For the purposes of this thesis, I imagine this course to be worth 1.5 credits, a mandatory degree progress requirement, and an ethics/equity/diversity requirement for graduation and certification.

Date	Topics/Resources	Assignments
Week 1	**Introduction** • Overview of syllabus, purpose, and goals • Reading and writing expectations **Discussion** • Who are we and who do we hope to become? • Current State of Music Education • Introduction to Critical Theory **Critical Thinking Assignment (CTA) #1:** (due next week) 1. What is the purpose of music education? 2. What are the traits and practices of a good teacher? **Reading for next week** Pedagogy of the Oppressed by Paulo Freire (excerpt) Music Listening Circles: Contributions from Development Education to Democratising Classical Music by Danilo Chaib (2010) "The urgency of intersectionality" by Kimberlé Crenshaw Ted Talk (2016)	

<table>
<tr>
<td>Week 2</td>
<td>Culture Circle
Introduction to Practice
Sharing from CTA #1
Discussion
Critical Race Theory
Intersectionality
Critical Pedagogy
Implementation in the Music Classroom
Critical Thinking Assignment (CTA) #2:
(due next week)
What systems of power influence schools?
How does your identity and relation to power shape you as a future teacher?
Reading for next week
Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy by Gholdy Muhammad (2019) pp. 43-59
Aligning Culturally Responsive and Trauma-Informed Pedagogies in Elementary General Music by McEvoy and Salvador (2020)</td>
<td>CTA #1 due in class</td>
</tr>
<tr>
<td>Week 3</td>
<td>Morning Meeting
(responsive classroom technique)
Greeting: Welcome Song
Sharing: What are you listening to?
Group Activity: Body Percussion Competition
Morning Message: Preview class topics
Discussion
Partner sharing from CTA #2
Culturally Responsive and Trauma-Informed Pedagogies</td>
<td>CTA #2 due in class</td>
</tr>
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	• Responsive Classroom (RC) • Implementation in the Music Classroom **Critical Thinking Assignment (CTA) #3:** (due next week) 1. What environment do you hope to cultivate in your future classroom? 2. Do you foresee any difficulties implementing these pedagogies in your music classroom? In an ensemble setting? **Reading for next week** Engaged Pedagogy from *Teaching to Transgress* by bell hooks (1994) Critical Hip Hop Pedagogy as a Form of Liberatory Praxis by A. A. Akom (2009)	
Week 4	**Class Meeting Outside** • Call and Response exercises and songs • Are there benefits to meeting outdoors? How can we change our teaching environment to foster student interest and/or become more connected to the community? • Reflections on Readings **Discussion** • Partner sharing from CTA #3 • Engaged Pedagogy • Critical Hip Hop Pedagogy • Future possibilities: suburban, urban, and rural schools - similarities and differences	**CTA #3 due in class**

<table>
<tr><td></td><td>Critical Thinking Assignment (CTA) #4:
(due next week)
1. How can learning from the community inform your teaching practice and repertory choices?
2. How can you use Engaged Pedagogy and Critical Hip Hop Pedagogy in your future practice?
Reading for next week
Decolonizing Music Education: Moving Beyond Tokenism
by Juliet Hess (2015)
Decolonization and Indigenization in Music Education
by Caitlin Oberhofer (2020)</td><td></td></tr>
<tr><td>Week 5</td><td>Morning Meeting in a Performance Space
• Greeting: Another Welcome Song
• Share: Reflections from Readings
• Group Activity
Discussion (brief)
• Introduction to Decolonial Theory
• Cultural Appropriation vs. Cultural Appreciation
Guest musicians (authentic culture bearers)
• Invited to share their experience of battling against the Western/elitist music world and how they practice, create, and teach music in their cultures.
• Experiential: if they are willing, allow guest musicians a safe space to demonstrate and involve participants as they see fit to experience their practice and art form
Q&A session
• Maintain comfortability of all parties involved and encourage questions both about classroom application and more sensitive topics like cultural appropriation vs. cultural appreciation, etc.</td><td>CTA #4 due in class</td></tr>
</table>

	Critical Thinking Assignment (CTA) #5:
	(due next week)
	1. How would you articulate the difference between cultural appropriation and cultural appreciation?
	2. Next week, we will attempt to decolonize various music education resources. Decide from the following groups below and explain why you are choosing that group:
	    1. General Music Songbooks and Resources
	    2. Curricular Materials
	    3. Choral Repertoire
	    4. Instrumental Repertoire
	
	No reading will be due for the final week of class	

Week 6	**Culture Circles** (consistent w/ week 2) • Sharing about CTA #5 • Reflections upon last week's session **Discussion** • Artifact analysis as a tenet of qualitative research • Division of groups **Artifact Analysis** • General Music Songbooks and Resources • Curricular Materials • Choral Repertoire • Instrumental Repertoire **Simultaneously, professor will conduct informal interviews for qualitative research to plan for the future of the course** **Presentation of Findings** 1 Each group has the opportunity to share their process and product, as well as any disagreements they had	**CTA #5 due in class**

	Thoughts for the Future • How will you navigate these processes through student teaching placements? • What pedagogy or theory has been the most eye-opening? Why?	

Radically Transformative Professional Development Series

This professional development series is designed to run over five (preferably consecutive) sessions. The targeted group is elementary general music teachers but can be adapted to fit an entire music department or other subgroups of music educators, respectively.

	Elementary General Music Professional Development: Critical Analysis of Practice and Decolonization of Resources
Session 1: Critical Questioning	*Preface this first session to be thought provoking, possibly uncomfortable, and essential for individual and departmental growth. Allow for teachers to process questions on their own/take notes, then allow for group discussions/dialectic groups.* • Who are we and who do we hope to become? • Briefly explain your philosophy of K-4 general music education. • In terms of our shared curriculum framework, what is deemed as superior and most important? Are there aspects within the realm of music that are left out or silenced within our curriculum? • Have you heard the term “hidden curriculum”? Do you believe K-12 music education and music teacher education possesses a hidden curriculum?

	- In terms of your individual practice and song choices for instruction, what is superior and most important? Is it a reflection of your undergraduate studies, master's studies, outside workshops, or personal research? - Do you ever align your instruction with the surrounding community?
Session 2: Silenced Voices in Music Education	*Guest speakers (authentic culture bearers) are invited to share their experience of battling against the Western/elitist music world and how they practice, create, and teach music in their cultures.* - Without tokenizing or essentializing any cultures, provide opportunities of learning for music educators. Encourage questions, seek to provide resources for teachers to responsibly implement into their classrooms - Experiential: if they are willing, allow guest speakers a safe space to demonstrate and involve participants as they see fit to experience their practice and art form - Q&A session: maintain comfortability of all parties involved and encourage questions both about classroom application and more sensitive topics like cultural appropriation vs. cultural appreciation, etc.
Session 3: Music Education for Transformation	*Set intention for this session to be discussing subversion of Westernized music education entities to a decolonized approach. This would include confronting our perpetuation of classism, racism, and colonialism in our past and current practices.* "We cannot decolonize something without decolonizing our hearts and minds" - Theoretical Frameworks: Critical Pedagogy and Decolonial Theory

	• How can we attempt to transform our curriculum and resources to empower silenced voices and work to involve our community and challenge the dominant narrative?
Session 4: Curricular Overview	*Reviewing K-4 standards, concepts, and skills and if/how they perpetuate classism, racism, and colonialism.* • Assign groups to each grade level to analyze standards, concepts, and skills for what needs transformation. • Group discussion about each grade • Solutions oriented: what needs to change, when will we change it, how will we change it
Session 5: Decolonization of Resources	*This final session is a start into what will be a long, careful process of evaluation of songs, composers, musicians, instruments, books, and curricular materials used within schools and individual's classrooms.* • This may start initially with a group meeting or can be solely in each individual teacher's classroom. • It is important that time is allotted for this to occur, which means agreement from all administrators

Conclusion

If these programs are able to be put into practice, it is crucial to consider how to evaluate their efficacy. The next chapter will elucidate implementation, evaluation, and potential limitations surrounding my thematic concern. I also delve into ways that my programs could expand within the community to reach beyond music education within universities and public schools. This information will help to illuminate the reality of my interventions.

Chapter Five

Implementation and Evaluation

Implementation

As previously mentioned in chapter four, each of my interventions has a specified timeline. Critical Pedagogy in Music Education, my proposed undergraduate pre-service teacher course, is designed to happen within six weeks. Ideally, this course would be taken the summer or winter semester before a student's final year of college. While it would be incredible for students to have a longer course or multiple classes that cover critical theory and pedagogy, it is more realistic to envision a six-week intensive course being approved by administrators. This is categorized as an intensive course because it includes several excerpts for students to read and reflect upon throughout the six weeks. The intention for this course is for students to learn multiple practices to be implemented into their professional life, including critical thinking, writing reflectively, critically examining their own practice, and multiple critical pedagogies that can be utilized in their future classrooms (see Appendix A for course flyer).

In planning the Radically Transformative Professional Development Series, I considered the typical amount of consecutive professional development (PD) days allotted to teachers throughout the course of the school year. Ideally, this series would take place over the course of three PD days, with sessions one and two occurring on the first day, sessions three and four taking place on the second day, and the third PD day being dedicated to each teacher decolonizing their instructional and curricular resources. In order for educators to critically examine song lists, books, student textbooks, featured composers and musicians, and unit plans, they may need more than an eight-hour work day. Hopefully, this practice

would be inspirational for teachers to not only do this in their future practice, but inspire other professionals to do the same.

Community Involvement

Each of these programs have a session dedicated to experiential presentations led by authentic culture bearers. While musicians representative of non-Western cultures may exist more in some regions than others, facilitators of these programs can look to their own communities in order to reach out to and elevate these artists. If these programs were to exist beyond my control (by multiple universities and other school districts) those in charge would benefit from reaching out to local organizations and advocacy groups. If they were able to secure funding to bring musicians from farther away to lead these sessions, that would also be a unique learning opportunity for everyone involved.

Another way communities could be included would be for events that would occur beyond and because of these programs. Using public pedagogy, which is a model of education that occurs outside of the confines of conventional schooling, there could be an informal gathering of future, present, and past musicians and educators. This is more of a project to happen outside of my proposed interventions, but could be made successful because of their occurrence. A space where music can be made, discussions can be had, and is accessible to many would be an ideal public pedagogy space for this project. The first use for this space would be a series of workshops similar to the model of the radically transformative PD series, but it could occur over a longer period of time and include musicians and teachers from all walks of life and experience levels, not just those that teach in K-12 public music education. This would help band together local musicians, private lesson instructors, and anyone connected by music.

A more ambitious and community-oriented project that could happen concurrently with the aforementioned events would be a Folk Music Sharing Event. It would be immensely valuable to have community members share the songs and dances of their cultures and find joy from making music with one another. This could also be developed into a massive community event or series of monthly sharing sessions that involve a wider variety of activities and cultural practices. Other themes could include food and cooking techniques, clothing and textiles, games, crafts - all spanning from the diverse cultures within the surrounding community. In forming these relationships and comfortability, it is possible to comprise resources and even culturally relevant curricular components to pitch to local schools as enrichment or supplemental social studies material. The possibilities for collective teaching and learning through events like this are endless.

Lastly, a dream of mine would be to partner with the activism group "Decolonizing the Music Room" (DTMR) or start a Philadelphia/Southeastern PA chapter. Public pedagogy and movement organizing could be the vehicles to advance the DTMR movement and learn from communities and practicing music educators. I could see my proposed series of workshops happening concurrently with a DTMR chapter formation. It would also be beneficial to band with activism groups like BARWE (Building Anti-Racist White Educators) to find resources, but also network with other teachers interested in similar goals. Collaboration with groups like "Play On, Philly!" would also help to expand the scope of musical outreach programming.

Clearly there are many opportunities for future community outreach to happen alongside or beyond my proposed interventions. All have the common goal of leading to a more equitable and decolonized field of music. Much like historical movements and

initiatives that have occurred throughout history, this endeavor would need to be undertaken collectively. Having support and knowledge of people from academia, public education, and performance space would be invaluable and offer perspectives from several age groups and experience levels. The beauty of the arts is there are no bounds to the creativity and genius fostered within them – with the help of public pedagogy and bringing the community together, programs like this could be hosted for many generations to come, leading to a stronger bond between cultures within each community.

Assessment and Evaluation

In order to avoid perpetuating hegemonic paradigms through rigorous assessment common in K-12 schools, evaluation of these programs would need to be qualitative in nature. To evaluate Critical Pedagogy in Music Education, there would likely be a system in place from the university that assesses the class and professor's effectiveness. To further gauge the success of this course, one-on-one interviews of students before and after the course would be helpful. In the case that one-on-one interviews cannot occur, student surveys can be given instead. Gauging students' critical consciousness and growth from the course would show if the selected readings, activities, and discussions were enlightening and enhance their future teaching practice. The student survey would be asking students their knowledge of theories and pedagogies discussed in the course, how they can see them as applicable in their future practice, and an open-ended option to explain what they are taking away from the course (Appendix B). Interview questions would be similar in substance and structure to the survey.

Evaluation of a PD series, however, may be a bit more difficult due to a lack of time and rarity of surveys conducted in a workplace setting. It can be requested that teachers

involved in this series keep a journal of their experience throughout and beyond the professional development sessions. Ingraining a practice of record keeping and then analyzing these notes would enable for more qualitative research to occur beyond surveys. Following the last session, when teachers decolonize their individual resources, a survey (Appendix C) can be sent out to gauge teachers' interests in future PD sessions and guest musician experiences. Showing participants that they have buy-in to subsequent professional development shows them that their voices matter. This qualitative research could lead to more PD series to be formed and a model to other departments within the school district to push for diversity, equity, and inclusion.

Limitations and Looking Ahead

In any radical endeavor, one can imagine limitations along the way, especially when confronting systems of power. The first probable issue would be the attainment of institutional approval for both programs. For my proposed undergraduate course, meetings with department heads, professors, and upper-level administrators would need to take place. Not only would I have to argue the necessity and benefits of this course, but it may also include what needs to be omitted from students' course schedules so that this class can be added. While some people may support this course, there are bound to be groups of people that oppose its nature of criticality.

The same process and implications can be imagined with seeking institutional approval for my proposed professional development series. Each school district has a hierarchy of power from superintendents, to building administrators, to department lead teachers. To get funding for and approval of a radical PD series would entail a convincing pitch for the need and validity of these sessions to occur. Just like there may be opposition in

the undergraduate world, some school districts may be wary of critical pedagogies and processes taking place within their buildings. There may even be teachers opposed to participating in this PD series. Each facilitator of these workshops would have to confront these issues in a way that helps to forge a path toward acceptance and the program being able to occur. This may be more difficult in school districts hesitant to diversity, equity, and inclusion initiatives.

Another limitation to these interventions would be the populations addressed. Instead of just music teacher education candidates, it would be ideal for students that study music performance, theory and composition, music business, and music therapy at the undergraduate level to undergo the same or a similar course to critically examine their practice and future industry. Additionally, this framework could be an example for other future arts educators at the collegiate level to benefit from, but would be best developed by professionals in each specific field.

Concerning the PD series, I do include in chapter four that it can be easily adapted for music teachers outside of the elementary general music space. This would entail either adapting the series of workshops to be received by an entire K-12 music department, or each subset of teachers concurrently. Music education departments can also look quite different district to district, with some educators teaching general, instrumental, and vocal music grades K-12. The language and critical questions posed in this series would need to be considered for these various populations.

The last, and perhaps most overarching, limitation that comes to mind is that there could be a group of people that fail to recognize the issue of white supremacy and Eurocentrism within the field of music education. This could be due to a lack of knowledge

and awareness or deliberate denial of the issue as it could be an inconvenience to them or would force them to change their curricula or programming.

Conclusion

While it may be difficult to effectuate these interventions, it is far more disconcerting to sit idly by amidst social and racial injustice in my field. Examining ways to evaluate each of these programs is essential in determining its success and how to change it for the future. Furthermore, identifying possible and probable implications is crucial to accurately envision these programs coming to light. It is unrealistic to think that there will not be road blocks and struggles along the way. To become more anti-racist and culturally responsive educators, it is imperative to take radical and critical action. Our efforts and intentions come through in our practice. “What we do is more important than what we say or what we say we believe” according to the inspirational Bell Hooks (2014). In a world so controlled by racial and social injustice, we must do all that we can to transform what is in our control for the betterment of society.

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Appendix A

Course Flyer

Winter/Summer

CRITICAL PEDAGOGY IN MUSIC EDUCATION

1.5 credits
DEI requirement for Music Education majors

Lecturer: TBD

Open to all School of Music students

Six sessions

ENROLL NOW!

You will learn:

- Critical Theories
- Intersectional studies
- Culturally Responsive and Trauma-Informed Pedagogies
- Hip Hop Pedagogy
- Decolonial Theory
- How to decolonize resources
- How to be an anti-racist music educator

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Appendix B

Critical Pedagogy in Music Education Course Survey

Please use the following scale:

1-Strongly Disagree 2-Disagree 3-Neither Agree nor Disagree 4-Agree 5-Strongly Agree

1. This course helped prepare me to be a more anti-racist educator.

   1 2 3 4 5 Comments:

2. My worldview has been transformed.

   1 2 3 4 5 Comments:

3. I feel equipped to incorporate course theories and pedagogies into my future practice.

   1 2 3 4 5 Comments:

4. The assigned readings helped me to better understand the course material.

   1 2 3 4 5 Comments:

5. The writing assignments helped me to engage in critical thought.

   1 2 3 4 5 Comments:

Optional: What reading materials, class discussions, or class assignments were the most transformative? What are you taking away from this course?

Appendix C

Professional Development Survey

Please use the following scale:

1-Strongly Disagree 2-Disagree 3-Neither Agree nor Disagree 4-Agree 5-Strongly Agree

1. I feel equipped to incorporate material from this series into my future practice.

   1 2 3 4 5 Comments:

2. The time designated to decolonize my resources was productive and/or useful.

   1 2 3 4 5 Comments:

3. This PD series helped me to become a more anti-racist music educator.

   1 2 3 4 5 Comments:

In the future, what professional development topics would you be most interested in? (circle all that apply)

Incorporating SEL in the music classroom

Trauma-Informed Pedagogy

Culturally Responsive Pedagogy

Guest Musicians/Authentic Culture Bearer Sessions

Are there any specific cultures or populations you are looking to learn about more?

Contact information for possible guest musicians for future sessions?