

A Review Paper on Application of Critical Pedagogy to Music Teaching and Learning

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ABSTRACT- Children frequently perform, produce, listen to, and analyze music as part of their music education in American schools. While this may provide kids a fundamental understanding of music, we may not be reaching them in the way that we want. Analytical education is not a traditional music-teaching technique since it combines philosopher with education, practise. There are no particular teaching methods or specified body of musical material that In the lecture, pupils must hear or execute, unlike Orff, Kodály, or Dalcroze. There are no mandatory resources, such as instruments or tennis balls, and there is no set scope or order. Serious pedagogy, on the other hand, is a way of understanding through, organizing, and altering the links between classroom teaching, knowledge creation, educational organizational structures, and the greater neighborhood, culture, and national government's social and economic interactions.

KEYWORDS: Critical Pedagogy, Ethnic Variation, Learner's Skill.

1. INTRODUCTION

Paulo Freire created a method to educate frugally underprivileged Brazilian grownups to recite in response to what he termed the "banking idea," in which instructors "deposited" information into their pupils' learning "accounts." Pedagogy of the Oppressed, originally published in 1970, was a seminal work that chronicled Freire's beliefs[1]. Freire's work transforms critical theory's concepts and goals into critical pedagogy, allowing instructors to incorporate the philosophy into their classrooms. Teachers and students, are active partners in the processes of creation, as according Freire and reconstructing meaning. Three tenets that serve as the bedrock of dangerous pedagogy. For starters, he believed that students live in a cultural setting and, as a consequence, must educate to reflect on their circumstances. Before one may say that learning has happened, a number of criteria must be met. The first is the link between "word and world." Learning does not take place until it leads to a shift in the student's perspective of reality[2]. Teachers can assist students make this link by allowing them to draw on their own experiences to generate new possibilities. Simultaneously, instructors must be self-aware and strive to grasp and sort external reality using their own presumptions, the intellectual lens through which outside truth is categorized and understood. Conscientization is defined as the occurrence in which pupils realize that they know that they know [3].

It's a profound revelation that elevates people to a higher degree of critical awareness and gives the learning experience greater depth. Learning to recognize and respond to social, political, and economic inconsistencies, as well as to take action against repressive aspects of reality" Not only is critical pedagogy concerned with the students and the changes that occur as a consequence of learning, but it is also concerned with the changes that occur in the teacher [4]. Not only do instructors educate their students through critical pedagogy, but the students also teach the teacher. Both students and instructors are transformed as a result of this. Its focus on breaking down disciplines and developing transdisciplinary knowledge helps to generate new kinds of knowledge. Reject the difference between high and popular culture in order to make curricular knowledge more sensitive to the daily knowledge that shapes people's lives in unique ways. Critical pedagogy is the result of a combination of critical theory as a philosophical framework with learning theory applications. Constructivism and experiential learning are two learning theories that have significantly influenced critical pedagogy[5]. Constructivism, particularly constructivism, has a long history. Constructivism has been popular Since the early 1980s, in math, social affairs, and scientific instruction. Unlike feminist education, which is multidisciplinary, music education is discipline-based5 and involves competence in a highly specific symbol system as well as technical mastery. Students pursuing a bachelor's degree in music must take at least one course outside of music, which is often in fields that are closely linked to music, like as tongues or education. To become a expert performer, you must have a broad understanding of the world outside music. In reality, a student's many interests may be seen as a lack of dedication to music[6]. While feminist education often validates human experience as a valid topic of study, few experiences in music could be more illegitimate. According to aesthetic theories, music has the power to transcend life. The master's principles govern the study of music as an object; analysis is not an experience activity. Pre professional education does not promote reflection or intellectual curiosity. This behavioristic instruction is dubbed the "stenographer method to music" by students. Students of music focus on improving their tone in comparison. Personal experience's rough edges aren't visible via the music[7]. The objectification flesh is relegated to little else that an instrument for the master, a sound container. The aim is to achieve perfection. The perfectionist's mirror is constantly in view, just as in ballet. One is expected to execute flawlessly at all times; there are

rarely second chances. When it comes down to the week before the performance, music instructors speak about the creative process, encouragement, inspiration, and self-esteem, but the bottom line is product. And the end result is a flawless performance under the competent baton of the illustrious conductor. This professional focus clashes with many feminist pedagogies' concerns with process[8]. The impact of multicultural education in today's Education is not the research of interconnected networks of exploitation centered on sex, race, and class, which is often vital to feminist pedagogies for examples of intercultural education, considering its challenges in music.

The content is music; the real characters are music students and instructors, The true environment is the musical class, practise studio, presentation hall for my pupils and me. but also the intertwined racial, social, and sexual identity control system. As we engage in its musicality, music as ideology creates a realm apart from the everyday sweat and dirt of these institutions while still being involved in its ways of sustaining controlling relations via physical settings[9]. We engage in interpreting music as ideology in the real contexts of our personal, professional, pedagogical, and political life experiences as musicians, instructors, students, and conductors. It may appear that I am becoming "fair to song," that I am revealing a universal truth about songs, defined experience of music while ignoring its ruptures and fissions. But, if you can see through my eyes and hear through my ears, even if just for a minute, you may realize that I don't anticipate or want to offer a universal truth; I can only know partly[10].

2. DISCUSSION MUSIC TEACHING PEDAGOGY

As artists cross over and produce a "fusion" of genres and meanings, Musical might be recognized and loved for its bursting in, from, out, and across it. Instructors do mediate song as literature in their classroom, preferring to educate what "feels right," "effective," and "best" for your pupils over what is specified in curricular standards, ministry documents, or monographs on music as instruction requires or musical as performing. The majority of youngsters enter music lessons with a basic understanding of the auditory and visual musical codes. Music's are culturally and ethnically varied, expressive, artistic, soothing, sensual, therapeutic, amusing, and spiritual, as well as being culturally and ethnically diverse. As a musician and teacher, I see music as all of these things, as well as additional hidden, ethereal traits As a result of all of those artistic experiences. Music becoming a location where contradictory meaning heave my senses since I also understand, trust in, and feel passionately toward the songs I dislike. I've been immersed in its aesthetic for more than 30 years; therefore, opposing song as ideology is comparable to ending a long-term, comfortable-at-the-time, romantic relationship. I don't want to give up music, but I can't support its dominion any more. This has a direct impact on my interactions with my students and coworkers: Some people want me to be the wonderful, while another demand it of them self and refuse it to me, viewing my position as a ruse. Clearly, there are no universal musical meanings that can be conveyed. My pedagogical objectives were to explain the range of competing and conflicting I wanted to teach my pupils to think carefully regarding music schooling and to liberate

them from the servitude of musical as dogma via music discourses, but it didn't seem to work that manner in classroom. I notice how the director is always tripping things up, as if making a beautiful metrical entry to return us to the basic pleasures of song. in both my own words and the resistance of my pupils. On one sense, both my kids and I want me to conduct the classroom as a composer, give proper signals, melodically and harmonically shape the phrases, and show them by example how to do the same. This excitement is shown in a student-teacher connection that is comparable to that of a professional musician with a conductor. As according construction philosophy, education is a system in which learners generate meanings in reaction to new concepts and experience they receive in school. Students use past data and views, which they retain in mind as mental structures defined by neuroscientists as knowledge frameworks, taxonomies, cognitive models, and personal theories, to make sense of incoming inputs in this interpretive procedure. As this implies, the information that children bring to school, This is crucial to their education since it is founded on their individual and social experience. Kids are denied exposure to the processes of information generation by disregarding this resource. In constructivism, the learner's typical empty-vessel image is substituted with the concept of a constructor who is always seeking to generate significance. Similarly, the conventional notion that knowledge exists outside the learner in its entirety loses way to the realization that material External data only become information for the learner when he or she gives it significance. The concept that students create their own learning connects with postmodern thinking's beliefs and aspirations. Students link words to the world and extend their views of reality by creating their own meaning, which is a fundamental aim of critical pedagogy. Conscientization will undoubtedly result from constructivist teaching methods. Constructivism, on the other hand, is mainly concerned with the cognitive connections that occur when infants create or build their own meaning. This is constricting in in principles of musical training pedagogies. For students and teachers to learn music in a way that empowers them, the pedagogy must address feelings and actions that are important, complex, and relevant to them. Learning styles of students and instructors are recognized, and a framework for teaching is provided that acknowledges the children and their teachers for who they are. The technique puts kids and their educators in a comfortable zone for at minimum a third of the educational process. Focusing on conceptual learning, Learning activities, according to McCarthy, switch amongst visible and conceptual or integrative modalities of observation and processing, which is compatible with critical pedagogy principles. This method allows for a holistic learning experience. She proposes a learning cycle in which children are immersed in situations that encourage critical thinking and emotion. Students not only have the chance to build knowledge, They do, however, have the ability to act and evaluate on their actions. Educators are also engaged in the education procedure since they are continually evaluating the development of their pupils in real moment. That is, the assessment is ongoing, enabling for refocusing at any point during the teaching cycle. A generic music-lesson paradigm based on the idea that music conveys

information. Students compose a short descriptive essay on the most beautiful area they have ever visited using guided imagery. The students exchange words before choosing a CD from their own audio collections that brings back memories of their particular location. After that, the instructor gives a talk on Brahms and his Requiem. "How Lovely Is Thy Habitation Place," is the the forth movement," is played for the students. The instructor asks the following question: What would you write if you were to create an essay about your favorite place? Students work together in cooperative groups to develop a criterion for evaluating such works. They create their compositions in the music classroom using technology. They then perform for one another, get feedback, modify as needed, and present their works in an evening performance for parents. Ideas for introducing "Snakes" by Thomas Duffy to a small group. A band director may start by performing Thomas Duffy's "Snakes," as modified for the McCarthy format. As a prank, the conductor asks the musicians what snakes they identify with the various instruments. Students make a list of different snakes and instruments. After that, the conductor asks a reptile specialist from the local zoo to come to the band class and demonstrate the many snakes depicted in the song. Students color label each "snake" according to the components it contains. After that, the students perform and practice the composition. During this procedure, they may discuss dynamics and wording with their neighbour, then with the chorus as a whole. They may offer other dynamics and wording options. Then, at the front of the band, student conductors lead the various options. A discussion is moderated by the conductor, and they come to a conclusion. Learners assess oneself and their performance in presenting the compositions after a practice performance. They then perform "Snakes" live on stage. This means that critical instructors get to know their pupils, evaluate prevailing school connections in terms of genesis and maintenance, and identify the contrasts connecting their reality and their pupils' worlds The ethical element of critical pedagogy, which asserts that institutions contributes to the upkeep of an unequal society. While Liston expresses widespread support for critical pedagogy's aims, he is worried that the flaws he has exposed may lead to the movement's failure," Stanley writes. While critical theorists and critical pedagogues recognize the significance of culture as a strong effect on children, they argue that they provide no constructive outcomes. "They remark, "The critical education methodology is troublingly close to that of traditional educators. Just one extols the joys and wonders of "our democracy," while the other rails against its inadequacies and oppressive nature. They're both equally uninteresting." They claim, quoting Giroux, that "critical education has rediscovered popular culture and, inevitably, found it tainted by just all hegemony tendencies.

Pop culture is no better powerful than education; it does not develop practical knowledge; it does not establish a case for compelling management; it separates rather than unifies; and it is included in. Whatever other it has going for it, teaching hasn't been able to stop the evolution of an increasingly alienated and brain curricula," they wrote of curriculum. Ellsworth's criticism is significant for because

she critiques the same teaching techniques that this school encourages in the classrooms, she is a proponent of pedagogies in music instruction. She is worried about the concept of academics instructing student learning professors, for example. Teachers become increasingly like their learners by highlighting the school's interest in learning about the patient's reality and understanding, which is incorrect in her perspective. She claims that the teacher's goal of bringing the students up to the school's level of knowledge reveals a level of superiority on the school's part, which is troublesome and harmful seems to be at odds with critical thinking principles. She claims that the processes of subordination inherent in all classrooms prohibit any kind of freedom or liberation from emerging through discussion. This is a major issue in the field of music education. How much discussion in the music class should be at the cost of music making? Do we want kids to do it or discuss it? Those are the most important issues. While it is essential to recognize these critical voices, the critical pedagogy approach to music education still has a lot of value. Education can only be successful if it is linked to a creative act, allowing students to exercise critical understanding of the experience. Schools have an active role in the development of cultural and social norms, values, knowledge, and language since they are cultural and political arenas. As a result, it is essential to investigate the function of music in education, particularly in the development of cultural values, attitudes, practices, and behaviors. As a result, music should suggest alike inferential and overt, internal and external interpretations, definitions, and practises of music in schooling if it is to enable and embolden educators to be educated and crucial intellectuals, as well as energetic, introspective founders of one's possess social heritage. A teacher may use the approach in a general-music session to expose very young children to orchestral instruments. Children may begin the lesson by creating a picture of their family members using crayons and drawing paper. Students present their drawings as the instructor engages them in a conversation, asking them to describe who the individuals are and how they are connected to one another. Students may then be split into groups and given the task of organizing a birthday celebration for everyone in the group, including their families. The kids talk about what each family will bring to the group gathering, as well as what music they may bring to perform during the celebration. Children are encouraged to choose music that symbolizes each member of their family.

3. CONCLUSION AND IMPLICATION

The process of teaching As per pedagogies in music instruction, song is historically and socially formed. It proposes that instructors and students educate one other in the music classroom, implying a change in power dynamics. This approach not only involves children in serious thinking via problem affectation, problematic solving, and dialoguing, but also in critical action through the conscious creation of culturally unique musical compositions by children and their instructors. For both students and teachers, critical pedagogy in music education results in transformational experiences. It fosters critical

thinking in the process of reproducing culture via music composition, improvisation, and performance, as well as in the analysis and evaluation of music and music performances. The methodologies, above all, provide new methods of conceiving approximately and comprehending song and music experience in the classrooms and in the practicing room. In this approach, analytical education for musical instruction cuts down the boundaries between the sound of the instructor and the song of the learners, bringing everyone from where they are to where they should be.

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