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## Critical Pedagogy for Music Education Editorial

By

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### Moving Forward

About a year ago, I proposed to then editor, Cecil Adderley, a special focus issue for *Visions of Research in Music Education* devoted to Critical Pedagogy for Music Education. He graciously allowed me to invite colleagues to contribute to the issue and to serve as guest editor. Since then, Cecil has moved from New Jersey to Massachusetts where he chairs music education at the Berklee School of Music in Boston. While remaining on the editorial board he has stepped down as Editor in Chief. We thank Cecil for his hard work and dedication to the mission of *Visions* and for facilitating the publication of four issues. In December, the board of the New Jersey Music Educators Association appointed me to the position. I was pleased to accept. My colleague, Patrick Schmidt, will serve as Assistant Editor in Chief and the publication of the journal has moved from Rutgers to Rider University. Our colleague Eric Haltmeier will manage the site as technical assistant.

*Visions of Research in Music Education* will continue as a fully refereed critical journal. Our goal is to publish twice each year. One issue will be focused on a theme. The other issue will report research on a broad range of topics including philosophical, historical, and scientific nature that informs and music teaching and learning at any level.

### Critical Pedagogy for Music Education

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Critical Pedagogy for Music Education (CPME) is a term coined at Westminster Choir College of Rider University that re-conceptualizes music education. Fundamental to the approach is a view of music education that empowers musicianship and transforms both the students and their teachers. Merging concepts from critical theory and experiential learning, the teaching activities break down the barriers that separate the music that students hear in the classroom from the music they prefer in their world outside.

This special issue of *Visions of Research in Music Education* explores CPME from varied perspectives. Patrick Schmidt argues for a pedagogy of emancipation stating that for music education to move forward the curriculum must yield experiences that are transforming in nature for both students and their teachers. Thomas A. Regelski identifies ten central attributes of critical theory and discusses the implications of that agenda for positive and needed change in music education. Patricia O'Toole focuses on the choral ensemble and criticizes singers who willingly submit to the dominating behaviors of mostly male directors. Richard Colwell asks whether critical pedagogy holds implications for music education and, if so, how these might play out in practice. Finally, the editor presents a model for using CPME in the classroom and describes some practical applications for music teachers and their students.

If you are interested in submitting your recent research projects for possible publication in *VRME* - Volume 6, please feel free to forward your material to our editorial board for review. Additional information is located at <http://www-usr.rider.edu/~vrme/submit.html>