




Epistemological dilemmas and curricular conflicts in IFCE Music degree courses: Expert-centered evaluation

ARTICLE

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Abstract

The aim of this article was to analyze the syllabus of the Language and Musical Structuring I (LEM I) curricular component in the Music degree courses at the Federal Institute of Ceará (IFCE), from the perspective of expert-centered assessment, based on a decolonial approach to musical learning. In terms of methodology, the research is descriptive in nature, constituting a case study, using the quadrupole method and a quantitative and qualitative treatment of the data. The analysis of the experts – ten music graduates from three regions of the country – showed that 60% of them considered that the LEM I curricular component lacked contextualization; 70% did not judge it to be current; and 80% assessed that the syllabus was not relevant. The hypothetical suspicion of a Colonial Matrix of Power present in the IFCE music curriculum was confirmed.

Keywords: Music Learning. Curriculum. Decoloniality.

Dilemas epistemológicos e conflitos curriculares nos cursos de licenciatura em Música do IFCE: avaliação centrada em especialistas

Resumo

Este artigo teve como objetivo analisar a ementa do componente curricular de Linguagem e Estruturação Musical I (LEM I) nos cursos de licenciatura em Música do Instituto Federal do Ceará (IFCE), na perspectiva de uma avaliação centrada em especialistas, a partir de uma abordagem decolonial da aprendizagem musical. Quanto à metodologia, a pesquisa é de caráter descritivo, constituindo um estudo de caso, com a utilização do método quadripolar e de um tratamento qualiquantitativo dos dados. A análise dos especialistas – dez licenciados em Música de três regiões do país – evidenciou que 60% deles consideraram que o componente curricular LEM I não apresenta contextualização; 70% não o julgaram como atual; e 80% avaliam que a ementa não é relevante. A suspeita hipotética de uma Matriz Colonial de Poder presente no currículo de música do IFCE foi confirmada.

Palavras-chave: Aprendizagem Musical. Currículo. Decolonialidade.





1 Introduction

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Recent research in the field of evaluation raises the need for new epistemologies that break with the colonizer's paradigm (Pain, 2019; Ribeiro; Gasparini, 2021; Machado *et al.*, 2022; Godsell; Primrose, 2024). What for a long time was considered universal is being called into question with the awareness of the colonized *socius*, who, for a long period of history, found themselves hostage to a hegemony imposed by processes of cultural domination, epistemicide and epistemic racism (Segato, 2021).

Thinking about this spectrum in relation to evaluation processes leads us to basic questions about evaluation. Who has the power to evaluate? What are its methodological assumptions? What do we want to evaluate? Although these questions seem simple at first, they have a direct impact on the thin and fragile web of the complex social fabric.

These preliminary provocations and the teaching empiricism led us to the scope of teacher training, more specifically to the Music degree course at the Instituto Federal de Educação, Ciência e Tecnologia do Ceará (Federal Institute of Education, Science and Technology of Ceará – IFCE). In other words, the school curriculum will be investigated, a document that is monitored and controlled by parameters, guidelines and resolutions that point to possibilities for measuring the efficiency and quality of teaching. In this sense, we ask ourselves: What do these prognoses realistically measure? What does the syllabus indicate conceptually?

Based on this, this research will focus on the analysis of a curricular component that is expressive of the idea behind the Music degree course, the subject Linguagem e Estruturação Musical I (Language and Musical Structuring I – LEM I). The suspicion is that its syllabus is based on colonial matrices of the institutionalization of music teaching in the country (Pereira, 2020). Thus, this work comes close to proposing decolonial pedagogical/evaluative possibilities.

In an analysis derived from field research (evaluation centered on specialists), the aim was to discuss the syllabus of the curricular component (LEM I), based on the application of a semi-structured questionnaire, with three open questions central to this





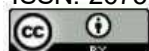
writing. The questions address the contextualization, topicality and relevance of the component, along with methodological and conceptual interpolations based on the literature review, to enrich the debate.

To structure the text, a quadripolar methodology was adopted – epistemological pole, theoretical pole, morphological pole and technical pole. According to De Bruyne, Herman and Schoutheete (1977, p. 35), “all research explicitly or implicitly involves these various instances; each of them is conditioned by the presence of the others and these four poles define a methodological field that ensures the scientificity of research practices”. A semi-structured, semi-open-ended questionnaire was used to collect the data. This is a descriptive, qualitative study with a bibliographic, documentary and case study approach.

2 Epistemological pole

For De Bruyne, Herman and Schoutheete (1977, p. 41), “epistemology establishes the conditions of objectivity of scientific knowledge, the modes of observation and experimentation, and also examines the relationships that the sciences establish between theories and facts”. It also adds to the anthropological understanding of subjects, influencing the way researchers conceptualize educational processes, teaching and learning. In this way, epistemology plays a crucial role in shaping the academic curriculum (Arroyo, 2023).

Directing this conceptual framework to higher music education in the state of Ceará, a field of music education, the curriculum is observed as a monitored, dynamic, constantly changing phenomenon, influenced by colonizing hegemonic historical developments (Queiroz, 2023), permeated by philosophical structures (aesthetics) and by standardization movements in education (Pereira, 2013). In this scenario, epistemic tensions are inevitable, reflecting a continuous struggle between traditional and progressive educational models, conservative traditions and more contemporary approaches, facts that point to the need to review and adapt curriculums and programs.





In the spatial construction of the school system, the curriculum is the core and most structuring central space of the school's function. Because of this, it is the most enclosed and standardized territory. But it is also the most politicized, innovated, re-signified (Arroyo, 2023, p. 13).

Walter Mignolo (2016), inspired by Aníbal Quijano's ideas on coloniality, is fiercely critical of the modernist epistemology widely adopted in traditional curriculums, linking it to a Colonial Matrix of Power (CMP). For him, Modernity and coloniality are parallel and inseparable concepts that generate an arbitrary idea of legitimizing and classifying the universal (Knowledge, History, Culture, Art).

The colonization of time was created by the invention of the Middle Ages, and the colonization of space was created by the colonization and conquest of the new world. However, modernity came along with coloniality: America was not an existing entity to be discovered. It was invented, mapped, appropriated and exploited under the flag of the Christian mission (Mignolo, 2016, p. 4).

Going against this matrix, the author suggests a rupture, a new epistemological vision he calls decolonial thinking, which can only be achieved with a great deal of investigative and analytical effort, constituting a decolonial turn (Segato, 2021). These movements aim to overcome the logic of the coloniality of power constituted in the discourse, statements and rhetoric of modernity.

Decoloniality is the view of colonization, the perception of its interference and effects on the processes of social formation (encompassing cultural, moral, economic and religious aspects). This observation comes out of passivity to the extent that normative standards established from the period of colonization to the present day are broken and/or questioned, building a counter narrative. This process of epistemological deconstruction can be a way of strengthening identities and identifications (Santos, 2017, p. 44).

It is in this epistemic-decolonial field that this research is situated, pointing the way to a stance that is antagonistic to the Eurocentric, colonial and neo-colonial paradigm, which has long been signaled and criticized. In the next section, authors and their ideas will be presented that endorse and better substantiate this statement – the theoretical section of this research.





3 Theoretical pole

For Martins and Theóphilo (2009, p. 4), “the theoretical pole will guide the definition of hypotheses and the construction of concepts”.

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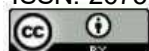
3.1 Curriculum and music

The research by Marcos Holler (2005) problematizes the use of music by the Jesuits in the process of colonization of Brazil, a time frame between the 16th and 18th centuries. The text reveals that the teaching of Eurocentric music, its instruments and its forms of composition and interpretation were used as a means of seducing the native peoples. Its purpose was to catechize them, exploit them economically as a workforce and use them as a mass of political manoeuvre to defend the colonized villages against possible “invaders” from within and outside the colony project. It was a proto-institutionalization of music teaching in Brazil.

In another more recent study, Souza *et al.* (2020) analyze the presence of colonialist traits in the curricular structures of undergraduate music courses at higher education institutions in Latin America and the Caribbean. After analyzing the syllabus, the researchers report a close approximation, in the music theory spectrum, with European music theory, revealing a Conservatorial *Habitus* (Pereira, 2013).

The “conservatory” model and its beginnings in Latin America was one of the most important elements in maintaining Eurocentrism in music education. Because of this trajectory, there are models that seek to perpetuate this type of musical practice as legitimate, as the basis of musical learning (Souza *et al.*, 2020, p. 134).

In Brazil, Professor Luis Queiroz (2020), an authority on decolonial studies in music, highlights the emerging need to (re)think higher music education in the country, aiming for approaches that break with the colonizer's paradigm. The researcher argues that colonialism has been and continues to be systemically naturalized within academia,



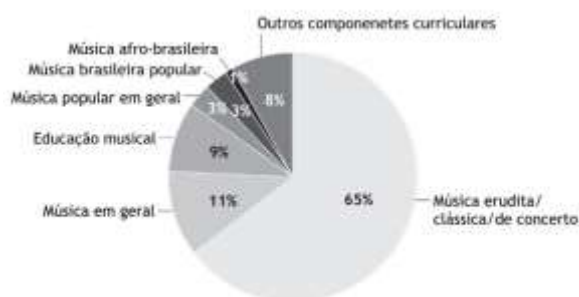
which generates a gentrified and one-sided view of music. This dynamic contributes to the maintenance of a violent and hegemonic model of overlapping and erasing the music/culture of the colonized people, a process he called musical epistemicide.

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Coloniality is a symbolic force of control, a culture of unofficial imposition that is established on the basis of hegemonic constructions instituted in colonized countries through the domination of power, being, knowledge, existence, thinking, feeling and living itself (Queiroz, 2023, p. 194).

Graph 1 shows the most alarming data from Queiroz's research (2023), a summary of the contents of higher education music curricula in Brazil. The data shows that 65% of the curricular components at this level of education adopt the view of classical/concert music, i.e. the colonizer's conception and expression of music, studied to this day in hermetic ways.

Graph 1 – Curricular components of undergraduate Music courses



Source: Queiroz, 2023.

Of these 65%, only 3% cover the repertoires and musical praxis of Brazilian composers, further reinforcing the idea of symbolic distancing and epistemic racism (Segato, 2021), which have persisted in musical academia to this day. The curricular model of music courses in Brazil, for the most part, remains ideologically subjected and practically hostage to the invader's project.



Teaching music is an ethical responsibility that cannot be restricted to technical musical training, as the European colonizers taught us. A decolonial proposal for music education needs to assume its ethical commitment to social transformation and link it to the problems and issues that permeate human life. [...] Teaching music for music's sake, based on a very limited use of the term, may have been a practice that delighted the colonizers of the past, but it no longer makes any sense in 21st century Brazil (Queiroz, 2020, p. 185).

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This colonialist mimetic archetype constitutes a reductive idea of sound-making and contributes to the alienation of musical learning from ethical and political issues. As a result, in common sense, learning music is reduced to a cultural, fetishistic and technical refinement – music for music's sake. The ideation of a supposed ideological purity delimiting a bourgeois social space for music in the imagination of Brazilian society, which does not match the reality of our country and does not address its great disparities and social realities.

Considering the research cited in this section, it is clear that music programs in Latin America and the Caribbean perpetuate colonial structures, especially in terms of their epistemological conception and practice, with a strong emphasis on a banking process of music education (Freire, 2024). Thus, the subjects in learning are isolated from their social/local experiences and knowledge (Arroyo, 2023), intentionally displaced from their identities by a historical project of silencing and cultural erasure, which has gradually been incorporated and transformed into the school curriculum.

3.2 Expert evaluation

Expert-based evaluation, perhaps the oldest and most widely used, consists essentially of the specific knowledge of professionals to judge an institution, a project, a product or an activity (Wrothen; Sanders; Fitzpatrick, 2004, p. 179). A curriculum specialist or subject matter expert will observe the course in action, examining its content and the learning theories underlying it, or otherwise obtain enough information to make a judgment about its value.





The authors Wrothen, Sanders and Fitzpatrick (2004, p. 180) propose four categories of expert assessment, namely: formal systems of advice from recognized professionals; informal systems of advice from recognized professionals; *ad hoc* advice from highly qualified groups; and individual *ad hoc* advice.

Later, the theorists add a fifth category to the previous ones, the *connoisseur* and “educational criticism to discuss an interesting expert-centered approach that doesn’t fit very well with the other categories or dimensions” (Wrothen; Sanders; Fitzpatrick, 2004, p. 181). A *connoisseur* is an expert in a specific field of interest, who has in-depth knowledge, a specialized appreciation and a keen insight into the subject.

4 Morphological pole

The morphological pole, according to Lima *et al.* (2008), allows for the structuring and construction of the scientific object by means of models. This research adopted Will Eisner’s qualitative model of Art Criticism-Based Evaluation, widely used in various fields of knowledge, for its methodological rigor as a *connoisseur* in issuing aesthetic opinions.

For Eisner (1977), assessment is descriptive and interpretive, with the task of making value judgments. In this sense, there is an artification of this process, in which the teacher is seen as an artist and educational actions as art. This “illustrated gaze” (Eisner, 1998) could only be achieved through qualitative research.

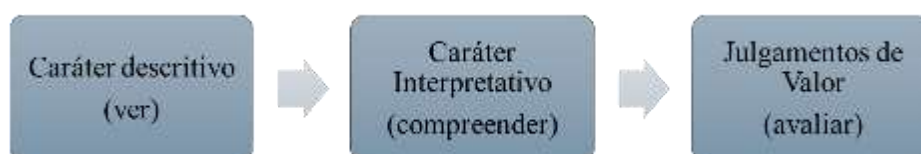
Knowledge in the field of assessment is not limited to exams, because assessment does not necessarily require the use of exams. Evaluation is related to making value judgments about the quality of some object, situation or process (Eisner, 1998, p. 101).

Anchored in these precepts, the author created the Art Criticism-Based Evaluation model (Eisner, 1977), since art would be the foundation by which humanity represents and elaborates its experiences. This research naturally fits into the model proposed by the author, due to its specific location and aesthetic resonances, meeting Baroni and Eisner’s



(2006) criteria for establishing this methodological design. In figure 1, Eisner (1998) sets out the evaluation model as the central axes of artistic educational criticism.

Figure 1 – Eisner's evaluation model



Source: Adapted from Eisner (1998).

Connected to this model by Baroni and Eisner (2006), the next section details the methodology used to survey and analyze the artistic value judgments made by experts. From now on, the text will focus more on the LEM I syllabus and its contents, providing a solid framework for verifying our assumptions and the research problem.

5 Technical pole

The technical section describes the methodological procedures used to carry out this research. In terms of method, this is a descriptive study with a quantitative and qualitative approach, with a bibliographic review, which, according to Vergara (2000, p. 48), is “the systematized study developed on the basis of material published in books, magazines, newspapers, electronic networks, that is, material accessible to the general public”.

At the same time, the case study method was applied. According to Yin (2001, p. 32), it is “an empirical investigation that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between the phenomenon and the context are not clearly defined”. A semi-structured, semi-open questionnaire was used to collect the data.

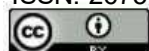


The choice of IFCE's Music degree course is due to its large territorial scope and institutional curricular alignment, as the Crateús, Canindé, Limoeiro do Norte and Itapipoca campuses have 75% equivalence of curricular components. This offers a significant sample of the conception of music teaching within the institution and in the territory mentioned.

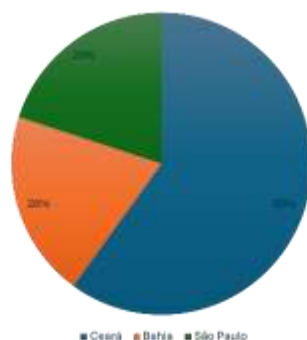
In these locations, there was no formal academic music teaching until the courses were set up by IFCE. The oldest course, at the Crateús campus, was founded in 2018. In other words, through their Pedagogical Course Projects (PPCs), which are publicly accessible on the institution's website, these courses represent current thinking on the conception of music and its teaching in the academic field in Ceará.

Considering these premises, through an evaluation centered on specialists, opinions were gathered on a significant curricular component that is very important to these PPCs, the LEM I curricular component. This subject runs through the first two years of all the degrees listed. As its title suggests, this is supposed to be a preparatory subject for mastering the formal expression of using music as a language, as well as its structures, representations and rhetoric.

The experts consulted are ten music graduates from three regions of the country (Ceará, Bahia and São Paulo), linked to different universities (Universidade Estadual do Ceará – Uece, Universidade Federal do Ceará – UFC, Universidade Federal da Bahia – UFBA, Universidade Federal de São Carlos – UFSCar, Universidade do Estado da Bahia – UNEB and Universidade Estadual de Campinas – Unicamp). This variety provides a diverse and plural sampling rate for making formal pedagogical value judgments about the curriculum. Graph 2 shows the percentage of experts interviewed by state.



Graph 2 – Specialists by state



Source: Prepared by the authors (2024).

A questionnaire was distributed via Google Forms, containing: i) the syllabus; ii) closed questions of an identifying nature; and iii) three open questions to issue opinions on the contextualization, topicality and relevance of the curricular component. The names of the participants were preserved and replaced by pseudonyms provided by the respondents themselves, which made it easier to identify and verify their answers and gave them more freedom in making judgments. The financial resources used for data collection were of a private nature, from the authors, without any institutional monetary incentive. Table 1 shows the questions in the questionnaire.

Table 1 – Questions in the questionnaire

Closed questions (Identifying)	Open questions
Identification of experts University; Teaching time; Experience in the curricular component.	In a reflective and critical pedagogical sense, is the syllabus CONTEXTUALIZED?
	Do you consider the syllabus to be CURRENT?
	In terms of pedagogical RELEVANCE, what would your opinion be of the syllabus in question?

Source: Prepared by the authors (2024).

5.1 Analysis, results and discussion

The data analysis is organized into three sections, according to the sequence of the open questions on the forms (contextualization, topicality and relevance). Alongside the presentation of the data, theoretical and conceptual interpolations will be provided to enrich and broaden the discussion. As indicated, the specialists have a degree in Music. Table 2 shows that 60% of the specialists interviewed had already studied or taught LEM I or some equivalent curricular component, and had an average teaching time of 15 years.

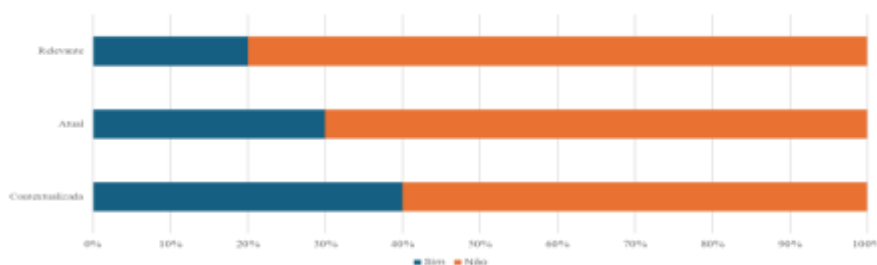
Table 2 – Summary of identification data

SPECIALIST	UNIVERSITY	TEACHING TIME (YEARS)	EXPERIENCE WITH THE COMPONENT	
			Yes	No
Specialist 1	UFC	30	X	
Specialist 2	UFC	15	X	
Specialist 3	UFC	7		X
Specialist 4	UFC	14		X
Specialist 5	UFC	8		X
Specialist 6	Uece	22	X	
Specialist 7	UFBA	18	X	
Specialist 8	UNEB	4	X	
Specialist 9	Unicamp	12	X	
Specialist 10	UFSCar	20		X
RESULTS		\bar{x} = 15 years	60%	40%

Source: Prepared by the authors (2024).

Based on the open questions, graph 3 shows the summary of the data provided by the experts interviewed, taking into account the 3 key points of this research.

Graph 3 – Summary of data from open questions



Source: Prepared by the authors (2024).

It is worth noting that 60% of the experts felt that the LEM I curriculum component lacked contextualization, 70% did not consider it to be up-to-date and 80% felt that the syllabus was not relevant.

5.1.1 Contextualization of the curricular component

The contextualization of teaching and learning processes is a recurring theme, mobilized and provided for by legal resolutions and regulations (National Curriculum Guidelines – DCNs and National Education Council – CNE). The purpose of these tools would be to replace the traditional teaching model centered on mnemonic capacity and repetition, which alienates school syllabus content from its surrounding and circumstantial realities. In other words, the aim is to combat the lack of a significant link with the student's reality, which generates little or no interest among students in learning certain components (Ecco; Gelhardt, 2022).

That's why thinking the right way places a duty on the teacher or, more broadly, the school, not only to respect the knowledge that students, especially those from the lower classes, bring to the school – knowledge that is socially constructed in community practice – but also, as I've been suggesting for over thirty years, to discuss with students the reason for some of this knowledge in relation to the teaching of content (Freire, 1996, p. 15).



Thinking about the contextual reality of the IFCE, all the courses analyzed are located in territories in the interior of Ceará, none of which has more than 135,000 inhabitants. Furthermore, these courses do not require a specific ability test for entry, and the oldest degree course is only six years old.

Next, we look at what the experts had to say about this question, based on an analysis of the syllabus for the LEM I curriculum component. It should be noted that the geographical and implementation data of the courses was also included in the presentation of the forms to familiarize the respondents.

In his criticism of the syllabus, specialist 10, from UFSCar, corroborates our hypothetical research suspicion about the maintenance of a Colonial Matrix of Power linked to the institutionalization of music teaching in our country. The expert's analysis confirms that the contemporary teacher's gaze is more attuned to the basic and formative issues of the epistemologies that constitute us.

We are experiencing an important moment of understanding and valuing the ancestral knowledge of native peoples from here and elsewhere. Rediscovering and understanding our Brazilian essence are very important. In this sense, the contents and methodologies don't seem contextualized (Specialist 10, UFSCar).

In addition to this initial opinion, specialist 2, from the UFC, points out that “it is not explicit in the syllabus to adapt to local sound manifestations as basic material for didactic work”, which shows the preference of the syllabus for distant musical conceptions, a bias strict to that of the colonizer. As specialist 9, from Unicamp, points out, “the syllabus makes it clear that the content” is focused on “concert music from the European tradition and standards from the jazz repertoire”.

The most curious piece of information is provided by specialist 6, from Uece: “as I studied more than a decade ago, I didn't feel contextualized at the time”. There is a constant lack of contextualization of the component with the students' reality, since it is not common to find points of inflection of the Eurocentric approach to the conceptions of music and its spelling in the practical and daily work of the music professional in basic education.





5.1.2 Topicality of the curricular component

Thinking about the current state of curricular components refers to the movement of renewal and (re)knowledge of know-how that was once neglected or silenced by hegemonic theories, which “transformed Brazilian society from its previous, colonial status, from a purely reflective society” (Freire, 2024, p. 73) into a society that knows itself in the emancipation of its beings through education as a practice for freedom. This points to the eternal process of teacher recognition: training to deconstruct, expand and share new plural, intra and intercultural possibilities in education.

I think that in times when we connect so much more easily with cultures from all over the world, the prioritization of European culture in music as a predominant part of the syllabus (and of courses in general) doesn't fit with a current perspective (Specialist 10, UFSCar).

As specialist 10 elaborates, the syllabus prioritizes the colonizer's knowledge and aesthetics for the conception of music, its structures and language, causing a reduction of meanings and suggesting a mistaken rhetoric of the syntax “Language and Musical Structuring”. In this sense, the substantive idea of “music” and “language/music” would be presupposed in the modernist/colonialist ideology, anachronistically interpreted and adopted as the universal model.

In this sense, the interdiscourse materialized in the conception of this syntagma resonates with a serious ideological subjection of meanings about Being and Making music. The dominant discursive formation of the musical field in Brazil, in our analysis, in Ceará, reproduces an ideological formation determined by the colonizer's aesthetic conception, corroborating a maxim of French Discourse Analysis (FDA): “there is no discourse without a subject and there is no subject without ideology” (Orlandi, 2015, p. 15).

Specialist 8, who is more directive, criticizes the syllabus with the following comment: “The terminology needs to be changed”. He therefore infers perceptions about these inconsistencies.





It's curious to think about how this Colonial Matrix of Power and its project of institutionalizing music in Brazil operate, to the point where a significant group of music teachers conceived a syllabus in the interior of Ceará using a bias curtailed by coloniality in a very natural way, which is revealed in the component's wording and echoed in its contents and references.

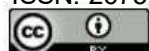
Specialist 1 endorses the aforementioned statements, connecting to the theoretical pole of this article: “it is clear, when we analyze the bibliographic references defined for the subject, that we are therefore faced with a proposal that reiterates the Conservative *Habitus* (Pereira, 2013) and the concept of Post-Figurative Teaching (Koellreutter, 1997)”.

5.1.3 Relevance of the curricular component

This is the most expressive item in the approach to issuing the *connoisseur's* aesthetic opinion, because the specialists, stressed by the problematization of the question, should give a critical opinion on the relevance of the component, that is, on its pertinence and existence in the curriculum of a degree in Music.

In this way, specialist 2, from the UFC, shares the following impression: “the aforementioned syllabus suggests a musical understanding reduced to the manipulation of strictly sound materials [...], dissociated from the meaning we attribute to music [...], which makes music what it is”. This evaluation reveals, in the syllabus, the absence of a critical-reflective dimension present in contemporary visions of music education and imbricated in social pedagogies. Proof of this is the specialist's suggestion of an emerging concept, in his opinion, that summarizes this ideology: “Freirian-Based Musical Literacy”.

In line with the last assessment, specialist 1, also from the UFC, infers that the “syllabus is based on a restricted conception of music: the European conception”. This epistemological restriction, according to the specialist, “develops restrictions on the creative aspects of the students, since there is no room for sound experiences that are not linked to the colonizer's idiomatic code”.





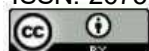
6 Conclusions

Based on the experts' analysis, the recommendation for a review of the syllabus is explicit, as, in general terms, there was a reductive view of musical conception and creativity on the part of the component. This is in line with the percentages explained in the body of the text, in which 60% of specialists consider that the LEM I curriculum component lacks contextualization, 70% do not evaluate the component as current and 80% think that the component's syllabus is not relevant.

With regard to the component's terminology, this review should be based on bibliographical references, the inclusion of relational, regional and local perspectives and a creative approach to the conception of music-making. Therefore, based on the tripod evaluated (Contextualization, Topicality and Relevance), the IFCE Music course, despite being new, presents major practical and epistemological curricular conflicts at local and national level.

Our hypothetical suspicion of a Colonial Matrix of Power present in the IFCE music curriculum, through the LEM I syllabus, was confirmed in the speech of the experts, *connoisseurs*, along with the emission of aesthetic value judgments (Eisner's Art Criticism-Based Evaluation model), pedagogical and philosophical about the component.

It is hoped that this work can foster new research, from an alternative perspective to that of the colonizer, re-signifying distorted and equivocal visions of a supposed idea of the universal as something based mainly on what has been conceived as the westernization of knowledge (Modernism/coloniality). Finally, the goal is to achieve





acceptance and validation of plural epistemic conceptions from different cultural matrices and heritages.

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