

Abstract

The didactic legitimation of pop music in school music education is linked to a debate about cultural values that has gone on for decades between the entertainment and high culture fractions. It can be seen that the pressure to justify the use of popular music replaces didactic legitimation *itself*, in the sense that the value of this music is referenced to the socialization of children and youth. Another legitimation strategy is to focus on pop-oriented school music practices. Instead of didactic legitimation, more fundamental aspects of music education, or activity-oriented methodologies, are involved. The inherent conflict of values is generally met with pedagogical escapism, instead of employing arguments from cultural studies that establish a basic critique of such normative differences, and at the same time, open up the pop music phenomenon to more appropriate approaches. Utilizing such imported cultural perspectives from cultural and postcolonial studies for the purposes of popular music pedagogy (and beyond that, for music pedagogy in general), is the objective of this article.