

Extending artistic skills through music

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Abstract

this research deals with questions about Music Education in the Brazilian school context. Its general objective is to reflect on the relevance of Music Education for human and sociocultural development, enabling students to expand their artistic-musical skills, sensitivity and creativity, in addition to improving the quality of education. As for the methodology, this is a qualitative and bibliographical research, based mainly on authors such as Gardner and Fonterrada, among others. It makes a historical review of Music Education worldwide, with different conceptions, at different times and their contributions to the area in contemporary times. It is based on the Law of Guidelines and Bases of Brazilian National Education (LDB) No. 9,394/96 and Law 11.769, the latter that determines the obligation of Music Teaching in Brazilian schools since 2008. In its considerations, the law discusses the need for teacher training and Brazilian schools to invest more in Music Education, considering that it is a universal language that contributes to the entire educational process and, consequently, to integral human development.

Keywords: art; culture; human development; training;

1. Introduction

music as a universal language is present throughout the history of mankind, and since the first civilizations, the sounds of nature were already explored by human beings, permeating their lives and their culture. Therefore, it is hard to think about human development and not think about music. It is inevitable to think about better quality education and not bring Music Education to the experience of schools, which can contribute to human and sociocultural development, the objective of this reflection.

Fonterrada's studies (2008, p. 29) assume that the history of music began in Ancient Greece, where two myths about it emerged. In one of the myths, Hermes would have found a tortoise shell on the beach, laid ropes of an animal's gut on it and thus, taking sounds from that object, he would have invented the first musical instrument, the lyre, which he would have given as a gift to Apollo. At that time, music was highly respected and seen as a kind of force that could provide balance and moral strength to a man, involving people's minds and spirits, as if molding their character. This would have been, hypothetically, the beginning of the systematization of music history.

over time, music has spread throughout the world, although with different goals and functions from the beginning, but always present in the lives of people in society. In the middle Ages, for example, music had, most of the time, the function of praising God. It was at this time that Music Education emerged, as they began to teach children the art of music, so that they could serve God and adults, through their voices, both praising God and entertaining people.

2. Some topics from this trajectory

it is interesting to highlight, at this moment, an important topic in the history of Music Education, the fact that, when music was taught to children in the medieval period, there was no idea at all of contributing to their development, to their self-esteem or with their creative capacity, much less the child was respected and loved as it is currently sought to be. At this stage of history, the concept of childhood that exists in the current situation did not exist (FONTERRADA, 2008, p. 38), which allows children to develop skills that contribute to their quality of life.

in the passage from the medieval to the Renaissance period, some aspects of education change and childhood is seen in a different way. Through this new concept, children are perceived as people who need care, respect, having the right to leisure and not just to live with the purpose of entertaining adults. Although Music Education is still focused on praising God and the Churches, they still had, at that time, a strong influence on society and childhood began to be respected and valued.

from the 17th and 18th centuries, music began to have a more educational and professional character, and schools began to incorporate music teaching, with the aim of achieving musical excellence. Since then, there have been many discussions about the best way to teach music, but the fact is that, at the same time, music is incorporated into people's lives. Music no longer only has a religious or spiritual function; it came to be seen as a language of art, capable of fully developing human beings, making them more sensitive, creative and autonomous. For this reason, people started to think more significantly about the teaching of music in schools, as it is perceived that it has a fundamental role in the education of children and adolescents. from this perspective, thinking about music teaching in schools today is inevitable, as in addition to being a universal language, capable of being felt and understood anywhere in the world, without needing to be explained, it is part of children's social lives and teenagers, students from our schools. Therefore, with the LDB, Law of Guidelines and Bases of National Education nº 9.394/96, music started to be recognized as school content and on August 18, 2008 it was sanctioned and Law 11,769 was created, which determines the mandatory nature of music. at school as a curricular component of Art Education. Thus, in Brazilian Basic Education schools, teaching music becomes a commitment to human development and to improving the quality of education. Educators are now responsible for focusing and getting to know this art better, through more in-depth training and interest, so that they can, with more competence and autonomy, develop their work better.

3. Music education in Brazilian schools and methodologies

much has been said about Music Education in Brazilian schools. The prevailing discourse is that music belongs to different environments in society and is part of people's lives. What is little discussed are the

reasons why music is so present in the daily lives of human beings and the contributions to integral education. Given this finding, the idea is precisely to reflect on the contributions that music brings to people, in order to justify the fact that it is mandatory in education.

in the first place, it is necessary to think of music as an art, as, according to Lowenfeld and Brittain (1970, p. 13), “Art plays a potentially vital role in the education of children”. Children encouraged to explore and develop their artistic skills are more sensitive, happier, more creative children, children who are able to concentrate more on their different activities and who interact better with the world and society. The same Lowenfeld and Brittain (1970, p. 19) alert to the fact that: “Art is a means of expression. Art is a communication of thought”.

therefore, children and teenagers who listen to and learn music can be people who can express themselves better, with more authenticity, awareness and consistency, as they have the possibility to communicate their thoughts and communicate with others through this relevant form of expression. In other words, musical language provides those involved with the possibility of communication in all environments.

In addition to improving interaction with others, teaching music at school brings many other benefits that cannot be overlooked. Music makes human beings more complete, brings many possibilities to the student's life, as noted by Hummes (2004, p. 22): “music can contribute to the student's global formation, developing the ability to express themselves through a broad language, which involves feelings and emotions, sensitivity, intellect, body and personality [...] music becomes it serves to favor a number of areas of the child. These areas include ‘sensitivity’, ‘motricity’, ‘reasoning’, in addition to the transmission and recovery of a series of cultural elements”.

the culture of the social group to which the student belongs is another factor to be explored with Music Education. It is clear that the presence of music at school also contributes to building new knowledge about music and culture itself, however, starting from what the student already knows is essential. First, it is essential that the student knows and values aspects of their own culture, including musical culture, in order to expand their knowledge afterwards. In this way, all new knowledge will have more meaning. It will be more “tasted” and enjoyed as it deserves. Therefore, the initial path of teaching music at school can take place from local, regional, folkloric or not, in other words, songs from their context.

one of the suggestions for music to permeate the school curriculum and adapt to it is through the organization of teaching projects created at the school itself. These projects need to be designed based on the sociocultural reality and should have very clear objectives, which will help in the development of more creative and meaningful classes.

as Queiroz and Marinho (2009) point out, creating, experiencing, appreciating and interpreting music are practices that should form the basis of music lessons. Certainly such parameters need to be interrelated with care that no activity is applied randomly. But it is equally useful to be aware that, in the context of schools, the play and pleasure that can involve an activity of this nature are often fundamental requirements for the teacher to be successful in their educational proposal.

being successful in their educational practice is what the teacher seeks in all dimensions of their work, which would be no different when working with musicality. The teacher can and should make the most of the possibilities that working with music provides, because, by working with music, it encourages the development of Musical Intelligence, named for Gardner (1995, p. 15) and that Armstrong (2001, p. . 14)

characterizes this way: “Musical Intelligence. The ability to perceive (for example, as a music fan), discriminate (as a music critic), transform (as a composer), and express (as a musician) musical forms. This intelligence includes sensitivity to the rhythm, tone or melody, and timbre of a piece of music. We can have a figural or “general” understanding of music (global, intuitive), a formal or detailed understanding (analytical, technical), or both”.

from this perspective, encouraging the development of musical intelligence in educational settings is extremely important. However, working with music is much more than exploring this skill, raised by Gardner, it is valuing the child as a whole, a complete being, endowed with other intelligences and skills that will lead to success in his life in society, as long as encouraged. to use them in their daily lives. Here is the great challenge for educators: to be a mediator of new knowledge by encouraging and valuing all the skills and intelligence of their students.

4. The fundamental role of the music teacher

in this sense, Lowenfeld and Brittain (1970, p. 78) state: “To teach art to children, the most important factor is the teacher [...] the teacher has the important task of providing an atmosphere conducive to expressions of encouragement , exploration and realization”. This is not because the teacher is the knower, knower of everything and master, but because he will have the role of introducing children and teenagers to the beauty that music can have and bring it to their lives, as it has already brought to yours. The teacher will be the mediator of what has already experienced, felt and known, so that others can live new experiences, feelings and emotions through this art so beautiful and intense that is music.

music is, indeed, a language of art that involves human beings, stirring feelings and emotions. Therefore, it becomes necessary to question how the teacher will manage to be the mediator of music education? First of all, he will have to enjoy and know some music. Yes, it is impossible to develop a good job in music education if there is not a minimum of knowledge about this field. However, unlike what most educators seem to think, it is not necessary to have a deep and specific training in art, but the ideal is that this training should not be so superficial.

to better explain this issue of teacher education to teach music at school, it is essential to discuss some aspects. Initially, although music education has become mandatory since 2008, there are still not enough professionals trained in art/music to work in Brazilian schools. Then, starting from this reality, it is important to highlight that the teaching of our children in the early years of elementary school, in the vast majority of our schools, is globalized, that is, a single teacher works with all areas of knowledge. Therefore, this same teacher, as well as studying Mathematics, Portuguese, History, Science, among other areas, also needs to study Music.

studying music in order to work with it at school does not necessarily require that teachers need to play a musical instrument or understand music theory. When it comes to the teacher knowing music, being able to work with music at school with their students, it is talking about the teacher who first knows how to listen to music and develops a sensitive listening through it. It is the teacher who is willing to listen to the sounds of nature, who is willing to explore the sound of objects and the body, who knows the musical culture of his surroundings and brings all these elements in favor of education. The teacher may not even

play a musical instrument, but he has the sensitivity to know when to bring a radio to the classroom, as he knows the musical tastes of his students and explores the charm of children's songs, which can be simply sung and, why not, danced.

in the near future, it would be coherent for every teacher training course to have music teaching in its curriculum, in order to better enable them to work in the classroom. However, while this is still a utopian idea and far from happening, the challenge is that educators who are in schools have the courage to seek, together with their work teams, greater knowledge about music and how to focus on it at school in a significant way, where it can really add to human development and improve the quality of Brazilian education for children and adolescents.

5. Conclusion

given the above, what can be said about Music Education in the current Brazilian school? Initially, it is clear that a long path was traversed before reaching the understanding that this is a language of art that adds a lot to integral education. Later, with this concept built and introjected, it is possible to reflect on the relevance of working music at school.

it is visible, in general, that there is an awareness of the usefulness of teaching music in schools, but, equally, there is some difficulty in making this Music Education work really meaningful, because, in addition to the lack of professionals in the area, it is necessary that teachers who are already working in schools challenge themselves to seek new knowledge and work music in an interdisciplinary way in the educational context. That the pedagogical teams work together and believe in the importance of continuing education for the teaching of art and not just for other areas of knowledge.

regarding Early Childhood Education, according to BNC-Training, the teacher to be prepared to work at this stage, they must receive multidisciplinary training, developing skills and skills to work with children from 0 to 5 years old, putting the curriculum proposal into practice of BNCC, forming bases to carry out the general competences foreseen in the National Base (BRAZIL, 2017). Martins (2010, p. 14), advises on the need to reflect on "[...] a said formation and the concrete possibilities for its realization. Therefore, the materialization the aforementioned duty cannot dispense with the struggle to overcome the conditions that impose obstacles to it".

Martins (2007) also states that the main objective of school education must be to transform people so that they develop in human superiority to the point of transforming themselves and the real conditions that support their social existence through their creative action. . In this sense, how is it possible for the teacher, in his alienated work, to promote the development of the child's musicality without first having built the minimum musicality?

Galízia (2016) reflects on the need to overcome pedagogical postures that limit children's musical development. According to the author, initial teacher training and training pedagogues, for knowledge of the use of music in Early Childhood Education, should happen in a way that Early Childhood Education institutions overcome traditional actions in which the music is used from the "contextualist stance". This author characterizes such posture by the use of the music to mark the times of the routine, singing making gestures and body movements, counting stories with music as an element, among other various forms of

uses, such as singing for remember commemorative dates, or to form hygiene habits, for example. it is hoped that the obstacles that hinder the teaching of music at school can be overcome and that Music Education can be really an integral part of the school curriculum, contributing to the appreciation of Art at school and the development of happier beings, autonomous and participative in society, who know how to interact in the context in which they are inserted.

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